

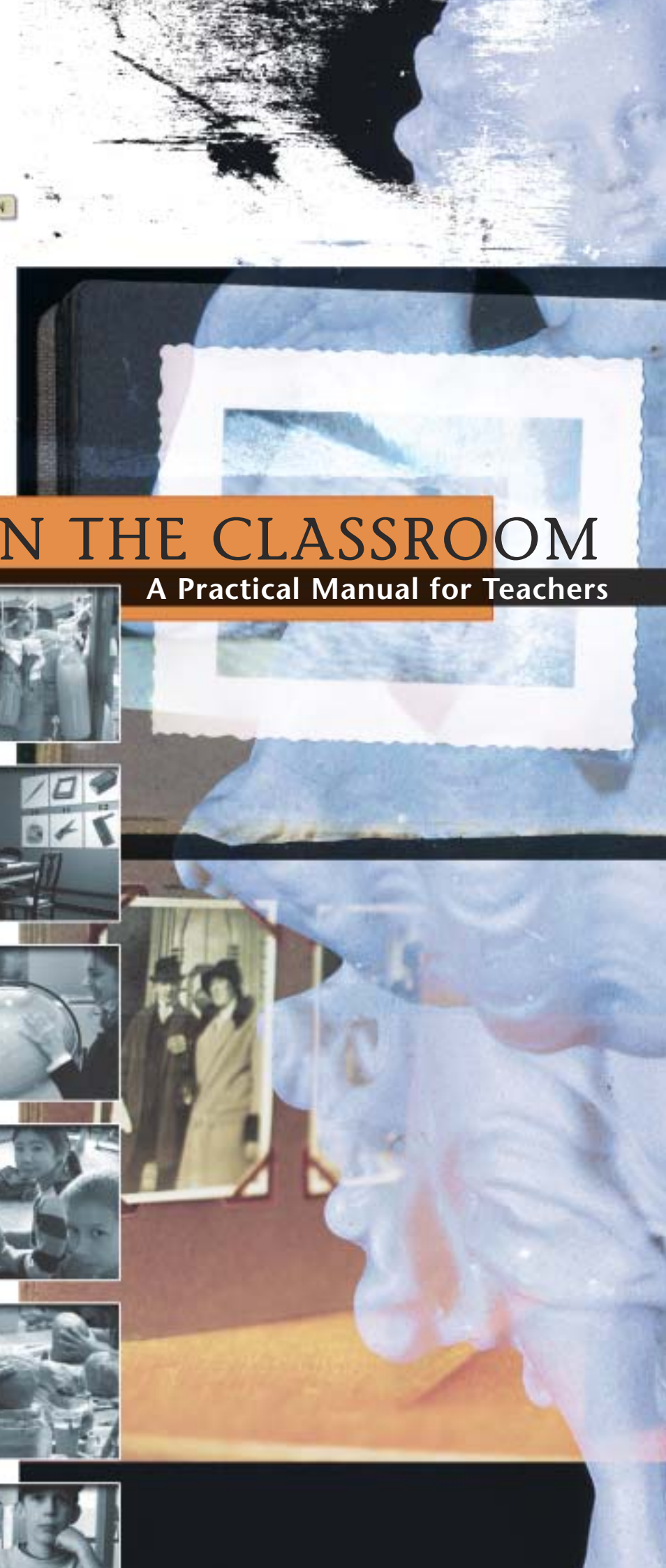
# HERITAGE IN THE CLASSROOM

A Practical Manual for Teachers

Recently, heritage in all its forms has received a lot of attention across Europe and both primary and secondary education have used it in developing many fascinating outcomes. This is because heritage lends itself very well to new pedagogical approaches, such as cross-curricular collaboration and project work.

Unfortunately, a project covering heritage education in a European context, with a training manual full of new, concrete materials and examples of good practice has not been written. However, HEREDUC has tried to fill this gap. HEREDUC refers to HERitage EDUCation and the project is part of the Comenius 2.1 scheme, working within the Socrates programme of the European Union. The project has developed this guidebook to accompany a website, <http://www.hereduc.net>, which is updated regularly.

The guidebook contains approaches to heritage in Europe and concentrates on how teachers might integrate heritage education in lessons, in primary as well as secondary schools. The text is written with practical application in mind. The guidebook finishes with a series of 34 inspiring practical examples from five European countries and a selective bibliography.





**If you have any questions regarding this book or the project from which it originated:**

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We would also like to thank all the people from different organisations who helped us with compiling the cases in chapter 5.

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In a keynote speech at the Europa Nostra conference on European Heritage Education in The Hague in October 2004, I used two quotations to frame my ideas.

Firstly I quoted **Kurt Lewin** (1890-1947) "There is nothing so practical as a good theory". I bemoaned the fact that there had not been many theoretical discussions about the concept of heritage education in Europe and I thought that there needed to be a stronger theoretical underpinning to the practical activities that were being produced by a number of European heritage education projects.

Secondly, I inverted Lewin's dictum to: "There is nothing so theoretical as good practice". Again, I regretted the lack of evaluation of practice so that we could build up theory grounded in the proceedings of European educational projects. This would enable us to define exactly what we meant by 'good practice'.

I was intrigued when **Veerle De Troyer** told me about the HEREDUC project and its aims and progress. It seemed to be a promising start to the items that had been on my agenda while writing the speech. It was with further growing interest that I read the outcomes of the project. Here was an attempt not only to define what heritage was but also to discuss its implications for the European dimension and to lay out guidelines for possible school projects related to a progression of themes. The effectiveness of this approach was seen in the thirty-four examples of detailed plans for projects.

The results of this project deserve to be widely disseminated and the participants congratulated on identifying, confirming and developing the symbiotic nature between heritage, education and Europe.



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## Introduction

Since the nineteenth century, the general notion of the term 'heritage' was associated with monuments and relics with historical value, and, in many cases, were used to legitimise the formation of nations. If heritage was on offer at all in education, it was usually in the form of (passive) visits to monuments or museums. Since the 1970s, care for heritage has played an increasingly important role in society and has taken on a broader meaning. This growth in interest has been reflected in the large scale participation in organised (European) open days for monuments, by which attempts are made to raise awareness among the public and the authorities about our heritage. During the last decade, the phenomenon of heritage has been extended by including non-material heritage such as folk tales or traditions, and also by so-called *developed landscapes* which evidence human impact on urban and rural places for agriculture or pleasure. Institutions, such as archives, are also opened increasingly to the public.

Reflecting this new openness and interest in the past, heritage is increasingly used in the classroom. New pedagogical approaches, such as cross-curricular collaboration and project work, lend themselves particularly well to using heritage at primary as well as secondary level. In several European countries, successful implementation of heritage focussed projects has taken place, but up until recently a general introduction to heritage education in a European context was missing.

The HEREDUC (standing for HERitage EDUCation) project, which ran from October 2002 until October 2005, aims to fill this gap. It is part of the Comenius 2.1 scheme, working within the Socrates programme, the European educational subsidies programme. It offered the opportunity to develop new methods, educational strategies and lesson materials, in conjunction with partners from different European countries. The most important objective was the development of resources full of new, concrete materials and examples of good practice for teachers in primary and secondary schools who might want to integrate heritage as a fully-fledged subject in their practical classroom activities. This guidebook, and the accompanying website, are the two end products of the project,

The concept was developed by Veerle De Troyer and **Jens Vermeersch** of Het Gemeenschapsonderwijs (Community Education Flanders). Supervision of the contents was done both by **Veerle De Troyer**.

Partner organisations were found in France, Germany, the Netherlands and Italy. The contents were delivered from these

by teachers or people working in heritage education who have a pedagogical background: **Klaus Köster** from the Landesmedienzentrum Westfalen-Lippe (Germany), **Pieter Mols** from the Identiteitsfabriek Zuidoost (the Netherlands), **Fabio Pizzicannella** and **Maria Antonietta Destro** of the Centro per i Servizi educativi of the Ministero per i Beni e le Attività Culturali in Rome (Italy) and **Nicole Vitré** of the Centre de Culture Européenne de St-Jean d'Angély (France). **Jacqueline Van Leeuwen** wrote the chapter about heritage projects in secondary education and **Patrick De Rynck** worked as editor on the whole project. We would like to thank all the people from different heritage organisations who helped us with compiling the cases in chapter 5. We hope that this international partnership has created an inspirational product which will be of good service in years to come.

The guidebook is published in five languages: Dutch, English, French, German and Italian. On the project website, at <http://www.hereduc.net>, teachers can see how heritage and education interact in their own countries and elsewhere. Het Gemeenschapsonderwijs (Community Education Flanders) - as project co-ordinator - will continue to administer and update the website after the subsidy period. This should guarantee the lasting effect and realisation of the project's aims.

Both tools, the website and the guidebook, will be used in Comenius 2.2 courses, which the project coordinator will organise regularly from October 2005 at several European locations, alternating in focus between primary and secondary education. These European out-of-school activities will be announced via the website.

In the school neighbourhood, a **monument** stands in the way of new building plans.

Can pupils contribute to the discussion?

Who is for keeping the monument and who is against?

Why?

The **monsters** in the local church are very odd in appearance.

Strange fellows, those medieval people.

But is there not a whole world-view hidden behind those monsters?

An archive is just a storeroom with tightly packed shelves, full of **dull** and meaningless information.

Until you realise that in the archive you can go on a journey.

Heritage as an exciting, mysterious, dangerous  
and fascinating **journey** through time.

An exceptional writer decorates his home with **strange objects** from all over the world.

He seems to have an odd vision about different cultures

but is his view really so bizarre?

Is a museum a shop full of **useless** items?

That shop asks you to design a publicity campaign.

How do you convince people of your **merchandise**?

Citizens go out of their way to preserve a valuable developed landscape in their area.

They do this for **future** generations,

who should be have the opportunity of inheriting this landscape.

Care for heritage now is also care for heritage for the future...

Perception and imagination seem to be words that have been invented recently.

Our ancestors had a lot more **imagination**.

How can you build a house without an architect?

And how do you spend your money without supermarkets?

In a quiet village a mass **murder** takes place on innocent citizens in 1944.

Does this too belong to European heritage?

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# HEREDUC

HERITAGE EDUCATION



A SCHOOL TRIP TO THE PAST,  
WITH AN EYE FIXED ON THE FUTURE



### 1.1 Cultural Heritage - what is it?

Cultural heritage deserves a significant place in the education of our children and to achieve that is the target of this manual. First, however, in the best Socratic tradition (in itself, part of our heritage!) we must define our terms. What do we really mean when we talk about cultural heritage? It is a difficult question. To encapsulate its meaning in a few words is really no easy task, though it has a clear presence in many areas of our daily lives. Cultural heritage, expressed by the Latin word *patrimonium*, is revealed in different shapes and in many wide-ranging contexts. It is also descended from an Ancient Greek word which meant to *choose*. Heritage can represent everybody. It fits into the high and low cultures of our existence, with **Michelangelo, Rubens and Le Corbusier** at one end, and Toby jugs, bakeries and wedding photos at the other. It is as much about the tangible as the intangible: manuscripts, old pictures and images, but also nursery rhymes and stories.

Favourite old recipes, your native language and even practical jokes are all part of your cultural heritage. This is not just a discussion about monuments and works of art, and it goes far beyond material goods or artefacts. Heritage is all around us. It could be that we do not always recognise or see it as such, for the very reason that it is so omni-present.

So, before we forget, let us set out our stall and attempt a definition of cultural heritage in one sentence. Cultural heritage describes the traces and expressions of human behaviour and communication, that we inherited from our forefathers, which we choose to keep because we attach value to them as individuals and as a society. Perhaps we should even add, an inestimable value.

#### THE HISTORY OF CULTURAL HERITAGE

##### A flight through time

*Heritage is a movable feast. In simple terms, its content is constantly changing. In more complex language, heritage is the dynamic interface between actions in the past and those in the present, a process which continues to affect our changing lives. Cultural heritage can never be comprehended as a finished product. You could say that it is experienced and expressed differently every day. In the same way, our perception of the past changes by this process. The present determines how past events are seen. This insight is valuable, but it means we must exercise some caution. Today's understanding is clearly not the same as yesterday's or tomorrow's. The consequences of this are significant for our choices of which parts of our heritage we should keep and if which we should restore them. Just look at the ever-changing ways by which we can showcase our heritage: museums, sites, film, artwork, radio etc.. Cultural heritage has often been debated as a subject for definition and description. And even that history itself is part of this heritage.*

In the nineteenth century, much attention was given to large monuments and works of fine art. As national identities were evolving in this period, high art became an important aspect in creating legitimacy for the new nation states. In other words, cultural heritage was created and manipulated in order to create individual identity for a land, a people or a state. Heritage was a route to national pride and the result was a static creation. Its focus was the proud and heroic past, and the heritage of separation. Until the Second World War, the term cultural heritage was generally used to mean a kind of static heritage within an international framework. Ancient monuments were seen as part of a body of high culture, as areas of outstanding natural beauty were seen as part of popular culture.



After the Second World War, the United Nations Educational, Scientific and Cultural Organisation (UNESCO) was created. One of its jobs was to protect heritage sites facing war situations against destruction or damage, by identifying them as of interest and importance to the world. Originally this applied only to archaeological and architectural sites and to museum collections.

Since the 1960s, the concept of protection has been applied to our evolving heritage. It began with art, but some time after the mid 1970s, the definition of cultural heritage was expanded. All areas of human activity, including work, science, celebrations, etc, are potential sources of our cultural heritage for the future. Apart from material heritage, there is also the less tangible, non-material heritage, such as the oral traditions which have been a subject of much attention in recent times.

In the modern world, cultural heritage has entered a new phase of development. On the one hand, the globalisation process is leading us towards uniformity and a standardisation of cultures. On the other hand, there is huge diversity on a local level. The present heritage policy is to combine the global with the local. This glocal view forces us to review new methodologies of cultural heritage presentation. It will be an exciting time ahead for our heritage.

### 1.2 One size does not fit all: some definitions

There are different types of heritage, according to physical criteria. Traditionally, we can make a distinction between tangible (material) and intangible (non-material) heritage. Material heritage can be divided into the movable (changing) and the static (unchanging). It is worth remembering, however, that even the static heritage changes over long periods, though slowly. A figure follows to illustrate this.

TANGIBLE (MATERIAL)		INTANGIBLE (NON-MATERIAL)
Static or unchanging	Movable or changing	
<b>Examples:</b> historic sites, historic cities, monuments, windmills, landscapes, canals...	<b>Examples:</b> paintings, statues, jewellery, relics, coins, stamps, furniture, tapestries, books, photographs, films, musical instruments, literature, documents...	<b>Examples:</b> handicrafts, technical skills, rituals, stories, customs, recipes, feast days, languages, rites, beliefs, songs, performance, sports and games.....

Such distinctions are useful but relative. The tangible and the intangible heritage do have an obvious and close relationship with each other. The one often acquires meaning through the other. Consider your grandfather's pocket watch. It is certainly worth keeping: it is years old and an example of old craftsmanship. But without doubt, behind the same pocket watch lies a hidden story all of its own: the particular circumstance by which grandfather came to be given it, how it entered your possession, which craftsman made it. Through all these things, the watch gains more value and interest. The story of the artefact - you could call it the *biography* of the watch - is perhaps even more illuminating than the watch itself. In this way, the watch gains an identity and comes to life. Countless examples can work in the same way: the monument and the story of its inhabitants, the book and how its readers used it, the landscape and its human masters, the painting, its creator and subsequent owners. And so it goes on. All these stories together form the cultural biography of a street, a city, a region, a land.... It is unreal to think we could ever describe it all. Just as well: our cultural heritage is inexhaustible.

Apart from physical differences, heritage can also be subdivided according to the areas of our lives which it affects most, such as religion, sport and games, work, art and culture, the way we organise our society. This is for instance why we have different categories of museums, which deal with so-called popular arts, printing, sport, toys, and so on.

#### HOW DO WE PRESENT HERITAGE?

So, heritage is a very broad concept. To keep things manageable, people in past centuries made a distinction between the forms of heritage, which often in one way or other were controlled by and affected their own institutions. These distinctions can vary in different countries. Most recently, there has been a pronounced tendency to break down the barriers (often erected in the nineteenth century) and to work in a cross-disciplinary manner. For further information, see the section on Cultural biography.

##### Museums

A museum collects, preserves and studies valuable objects (changing heritage). The objects are valuable because they are rare, beautiful, old or special, or because they contribute to a better understanding of the history of a given subject. Every museum showcases its collection and its work to the public via exhibitions, tours, lectures and by organising various other activities. There are different sorts of museum, depending on the place in which they are situated and the focus that they were designed for. There are art museums, history and archaeology museums, city museums, natural history museums, technical museums, photography museums and so forth.

##### Archives

An archive maintains the past records of people, organisations and institutions. It does so, through keeping and making accessible paper documents, photographs, audiovisual or digital

materials (changing heritage). The emphasis is on reports, letters, laws, membership lists, calendars... The archivist classifies and sequences the materials, so that years afterwards anyone can find exactly what they are searching for. The term archive refers not just to the building where the documents are stored or the institution responsible, but also to the documents kept there.

##### Non-material heritage in popular culture

Under this heading fall all the types of heritage materials which are intangible. This can refer to stories, eye-witness accounts, schools of thought, traditions or customs, rituals, dance, songs, diet, national costumes, sports, dialect, craftsmanship... People experience non-material heritage and express it in their words and actions. This traditional heritage, or popular culture (one could use the term ethnology here) is always liable to change, but its origin is frequently quite easy to recognise.

##### Monuments

Monuments are usually buildings but can also be bridges, fountains, towers, churches, gates... Monuments can be modern, though many have a respectable age. Every monument has its own history, gained from its architecture, living spaces and previous inhabitants. For this reason monuments become special or even unique, and many earn conservation status. Often a monument will inform the visitor about the area in which it is found. It can happen the other way round: sometimes an area will gain in importance because of the presence of a monument.

## Landscapes

Developed landscapes are formed and stamped by the mark of our forebearers. They have special qualities and recognisable characteristics: deliberately contrived architecture, allocation of land, inclusion of natural elements such as ponds, fields, meadows, infrastructure connected with industry, transport and communication. Even city and village views can be incorporated in this. Natural landscapes, on the other hand, are landscapes formed entirely by nature: as far as possible, they are kept in virgin state.

## 1.3 How does something become cultural heritage?

### FIVE ASPECTS TO CONSIDER

So as we have seen, there are countless types of cultural heritage and a growing number of people are concerning themselves with them. At first sight, it looks like they have little in common. For example, what is the connection between a baroque church, a landscape, a work of modern art and your grandmother's favourite recipe? What about a shrine, a stamp, or the rituals related to a certain festival? These seem to be completely different things. So why do we call them all cultural heritage? It must be connected with our attitude and with concepts such as importance and value, and maybe less to do with the objective form or content of the heritage, not to mention the economic value of the items in question.

#### 1.3.1 Common Sense

A more or less commonly shared feeling within any culture defines what is worth being included as legacy of the past. According to common sense, something belongs to our cultural heritage if we recognise a certain value in it, if we share the view that it contributes towards a definition of who and what we are within a certain culture. The value in question may be symbolic and not necessarily economic. However, since cultural heritage is a dynamic entity, we have to use our judgements in deciding what constitutes heritage continuously.

#### 1.3.2 Value to the Community

Cultural heritage is the ambassador of that inaccessible and strange, but at the same time familiar, land which we call the past. It embraces big and small stories which are part of everyday life, but also ones which we recognise as heroic, disturbing, vengeful, laughable and incomprehensible. Both as individual accounts and as a complete corpus of work, these offer us today an insight into the life and history of our ancestors, but also through this, an insight into ourselves and our own lives today. As Cicero said, 'He who does not know where he comes from, remains always a child'. Surely we want to help our children grow into adults, through the process of education? On top of this, cultural heritage can shed light on the lifestyles of other peoples, which at first we find extraordinary. This happens, for example, when we are unaware of the common context in which traditions and customs have developed.



In short, a view into our own and other people's pasts is an important step towards a better understanding of human beings in the present and from both our own and other cultures. Although we cannot have a dialogue with the past as it is gone and inaccessible to us, we can use the evidence of the past to illuminate the present and understand what the future might be like. Heritage can also encourage a healthy exchange of ideas between different cultures, extending beyond the boundaries of geography and time. Because heritage gives such a power and a value to the human community, it means that while we have the right to enjoy this wealth, we also have a responsibility to preserve and add to the heritage so as to carry it forward and to hand it over carefully to future generations.

#### 1.3.3 Historical significance

Using agreed criteria, we can decide when something should be considered a meaningful document, i.e. a testimony by means of which we can illuminate important events and processes of human history. The disciplines involved in this evaluation are history, art history, ethnography, archaeology, architecture, etc. Thanks to this judgement, cultural heritage can help us to learn about the ideas of earlier societies. By considering material we can touch, hear and see, we gain insight into the past, sometimes from a great distance: the materials are the surviving witnesses, sometimes unique, which give us inside information, as primary sources. The objects, stories, rituals, landscapes, buildings, etc. are priceless treasures which allow us to quench our thirst for knowledge of history, historical feelings and experiences. Archaeological finds tell us about daily life, while large and small monuments tell us about lifestyles, habitation and religious culture. In the paintings of Botticelli, Bosch or Goya, symbolic figures betray to us predominant contemporary ideas. Traditions and rituals prove how people mark the rites of passage in their lives by festivity. It is entirely due to its historical significance that cultural heritage often acquires a financial value in today's society.

#### 1.3.4 Cultural association

Many traces of the past have no cultural value ipso facto but only as pieces of a jigsaw puzzle, as the tesserae of a wider

mosaic. A work of art may be meaningful and precious, not by its own merits, but in relation to the collection of which it is a part. Similarly, the collection may acquire value through its link to the history of a noble family, within a certain town or land, and so on. Cultural heritage grows in value if it is part of a bigger picture.

#### 1.3.5 Meaning to the Individual

Finally, cultural heritage can also have considerable meaning for individuals. Perhaps you are very attached to a particular building or an old piece of music, because you connect it with a special, definitive moment in your life. Or maybe you keep those photographs and letters, at whatever personal cost, because they remind you of your family. Perhaps you visit a local museum regularly, because artefacts are on show there which have special meaning for you and which never fail to interest you.

## 1.4 Preserving the personality of our society

The cultural heritage determines much of present day society's character, appearance and individuality. It is very important to preserve it, as it belongs to each member of each particular community. However, preserving our heritage is of no value unless something is done with it. In recent times it has been seen that you can create an excellent opportunity to secure the future of heritage by managing it so that it has a meaningful place in modern society. The best way to do this is by making links, building on the relationships between different kinds of heritage, between artefacts and stories, people and artefacts, stories and people. The best way to demonstrate to people, including those who make decisions about our lives, that heritage is essential to us, is to ask them to imagine a village, city or region which has no heritage. It would be a world without identity and meaning.

The term used to describe the process above is 'integrated and integral heritage management'. Heritage in all its aspects is seen as integral to human life and something which must be integrated into society.

## 1.5 In Conclusion

Many organisations, institutions and people are involved in the conservation of our cultural heritage. These include private companies and state-run institutions. In every neighbourhood there are people who concern themselves with their heritage, different sorts of collectors, genealogists, groups of experts, museums, archives. Whether or not you belong to such a group officially, we are convinced that you too, in some way, are a protector of your own cultural heritage. Maybe you have a photo album or a diary in a drawer somewhere, some old furniture in your attic, a personal, private archive or maybe just memories in your heart. In short, heritage is a perfect way to make the familiar strange and to create a sense of wonder by linking the living environment of students and teachers in schools with that of our ancestors. The last-mentioned has a remarkable quality: it is both familiar and different.

## CULTURAL BIOGRAPHY

*Cultural biography is the personal interpretation of traces left behind by people. These can take many forms, such as shrines, monuments, archaeological remains, collections of objects on display privately or in museums, modern art, stories, customs, rituals, marks on the landscape.*

Every region has an enormous number of features left behind by the people who lived there previously. These traces are a result of people's living habits, their jobs or interaction with the landscape. The features referred to may have been created by accident or maybe even deliberately. The treasure house of evidence of human activity from the past in the present is a fragmented affair, which are only partly identified and recorded. The categorisation and conservation of this evidence takes place in museums, archives, historical publications...

The aim of such listing is to find out more about the persons responsible for creating the features through analysis of these traces. Inevitably, the choices made during the creation of a representation of the past such as a museum or television programme are down to personal choice or the importance of some evidence for highlighting particular periods. We cannot collect everything, so we have to make a selection from the surviving evidence for the past. By looking at traces left behind, we can reconstruct the biography of a region. In modern day heritage management, it is very important to challenge and encourage people to read and interpret their own traces in their own environment. In other words, it is vital to persuade inhabitants of an area to write up their own cultural heritage biography.



## HERITAGE AT EUROPEAN LEVEL

- A proper European heritage policy does not exist really, mainly because the European Union (EU) has very limited resources aimed at culture (see article 151, EU treaty). All sorts of heritage initiatives have been subsidised by different EU funding programmes, such as Socrates or Culture 2000, previously referred to as Raphael. HEREDUC is a good example of this, which is at the heart of this publication. Educational and cultural funding programmes always attract large numbers of applicants but heritage initiatives are also sought in programmes for research and development. A good example of is the EPOCH Project: this seeks to open up heritage to as broad an audience as possible through modern multimedia techniques.<sup>1</sup>

- Outside of the EU, the inter-governmental Council of Europe is also active in heritage. In contrast to the EU, the Council does have a specific cultural target. The European cultural agreement underpins the work of the Council of Europe in the areas of education, culture, heritage, sport and youth. At the present time, 48 European states have signed up to the agreement. The Grenada agreement (architectural heritage) and the Valetta agreement (archaeological heritage), have established norms, methods and best practice in areas such as the interpretation, explanation and digitisation of cultural heritage, the conservation and reconstruction of historical buildings and the renovation of houses in historical areas.<sup>2</sup> Its heritage initiatives concentrate on visionary proposals and recommendations. Study days or workshops are set up to develop those ideals and they are often embodied in a range of initiatives that can be adopted through the 'wider Europe'.

- Under the aegis of the Council of Europe, initiatives came to being in the late 1970s which have been of crucial importance to the awareness level of the wider public towards heritage (preservation), particularly the "Year of Monuments" 1975 and the "Year of the Village" 1978<sup>3</sup>. The EU (then the EEC) built on this work and published a recommendation in 1974 about the

conservation of architectural and natural heritage<sup>4</sup>. From the 1980s, numerous countries have organised Open Monument days, encouraged by the Council, in cooperation with the EU. To this day they take place all over Europe, mainly in September, and have been enormously influential in raising awareness among the public. A different initiative taken by the Council of Europe is the adoption of European cultural routes, amongst which the old pilgrims' route to Santiago de Compostela is the first complete example.

Most recently, the Council of Europe has set up projects for schools such as "The city beneath the city", "Adopt a Monument", "From One Street to the Other" as well as a number of Heritage Classes where pupils from a variety of countries work together in an historic landscape to explore the significance of the past in the European Identity.

- Besides these official organisations active on a European scale, there are also private initiatives on a European scale, one of which is the non-profit organisation Europa Nostra<sup>5</sup>. They lobby, design study days and organise an annual award ceremony to reward exemplary restorations.

In conclusion, there are certainly initiatives taking place which affect individual countries, but there is still a need in the future of financial backing for more European projects which will be sufficiently concrete and durable. The EU is still sticking close to its roots as an economic organisation. A coordinated EU heritage policy would be desirable if it would result in durable and collected policy initiatives on a European level. Article 181 of the new European constitution replaces many of the concerns of article 151, with the principal difference that now, in the European Council of Ministers, decisions can be taken by majority verdict, instead of by the full agreement demanded by the former rules. This should help ensure that the EU will be more active in the future with regard to the politics of culture.

## UNESCO AND HERITAGE

UNESCO (United Nations Educational, Scientific and Cultural Organisation) the United Nations Organisation for Education, Science and Culture, has been active since 1945. Based on its extremely ambitious idea to bring about peace in people's minds, UNESCO's aim is to promote international cooperation in the fields of education, science, culture and communication.

UNESCO acts as an advocate for the protection of heritage. The World Heritage Convention of 1972 had as its starting point the idea that certain places on Earth played such an important part in human history and therefore are so important to all peoples of the world that they should be part of the communal heritage of mankind. The World Heritage List plays a very helpful role in this. More than 700 natural and cultural locations, varying from the Taj Mahal in India to the Beguinage at Bruges are part of this list and are recognised as World Heritage. More information about this can be found at: <http://whc.unesco.org>

As well as this, in 1998 UNESCO also created the Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity, with the aim of keeping alive intangible manifestations, such as songs, languages and festivals. More information about this can be found at: <http://www.unesco.org/culture/heritage/intangible>

UNESCO also holds heritage documents under its aegis. Under the title Memory of the World, a programme was developed to protect heritage documents of universal value. Digitising the heritage is a central part of this. More information about this can be found at: <http://www.unesco.org/webworld/mdm>

# HEREDUC

HERITAGE EDUCATION



HERITAGE EDUCATION,  
EUROPE AND IDENTITY<sup>6</sup>



## 2.1 Culture and cultural heritage in Europe

What does it mean to be a European? What are the social and cultural ties which unite citizens of the European Union? Conversely, what are the traditions and other qualities which cause national and regional identities to be differentiated? These are particularly relevant questions for us today.

Culture and cultural heritage therefore have an intrinsic value to both younger and older people in Europe. Cultural heritage plays a central role in our society, as culture can create a feeling of togetherness within and across national borders. This is an essential aspect of the European integration. It forms the basis for mutual understanding and shared values. It is important for European identity to emphasise shared cultural values and roots as a key element of our integration. Finally, culture is important because it forms part of the strength and vitality of the way Europeans live together and the international influence of Europe as a whole.

Is there such a thing as European culture? The question, 'What is Europe?' seems easier to answer than 'What is European?'. European culture has always been one of import and export: it has always been a mixture of local and other elements. Even so, there seems to be a European culture which has developed under the banner of *Antiquity* and *Christianity*. But what does this mean to modern day young people, growing up in an age of global communication and influence? Cultural heritage finds itself in between the *global village* on the one hand, governed by one or more groups striving for uniformity, and on the other hand, by countless *centres of diversity*. Cultural Heritage education cannot give a complete solution to the question, 'What is European culture?', but it can direct us to those things which comprise our local, regional or European culture and thus contribute to togetherness and integration.

### The world our village?

The *global village* can be seen as a world connected 'on-line'. Anyone with a suitable computer and a telephone line can connect to the Internet and trade information and ideas. It seems a fantastic idea, but it raises the question whether the Internet really is a *global village*. For instance, who are the inhabitants and what models of international collaboration has this vision of a connected world produced? Numerous countries are worried about the cultural dominance and homogenisation of the *global village* by western society. What are the real challenges of this *global village*? Is the world not too heterogeneous to produce such global unity? Heritage education can contribute towards keeping the equilibrium between global unity and regional diversity.



## 2.2 'Good' and 'bad' heritage

'The past' has no value in itself. The past is neither good nor bad. It depends how we interpret and use the past. The past can be a treasure trove of valuable experiences of past generations, which can enlighten our present and future and which we call the cultural heritage. Ensuring the preservation of this treasure trove has nothing to do with a nostalgic glorification of ancient battles, hatreds and conquest. However, we cannot ignore the fact that the European past has involved war and aggression at many times and in many places, and also genocide. Some people call this 'bad' or 'dark' heritage. Is this worth keeping as heritage? Should we preserve the sites where unspeakable things have happened? Can these places help us to understand our present and ensure that Europe has a future? The HEREDUC project suggests that we have to embrace the part of our cultural heritage connected with this and take it into consideration as it has value and the 'dark' can contribute to the 'light'.

Our aims with this guidebook are pedagogic: to increase understanding of cultural heritage in younger generations and to show them that research into the past is fundamentally important to the way we behave in our present world. Being aware of our local or regional cultural heritage, with all its 'good' and 'bad' sides, helps us to build bridges between the past and the future, but also to open up our minds towards others and their pasts. Different opinions, behaviours and experiences give us the opportunity to broaden our own points of view and to develop as citizens who appreciate the fundamentals of our society, such as tolerance and mutual understanding, peaceful co-existence and the absence of all forms of hatred, aggression and national or racial prejudices.

Looking at it that way, our shared European cultural heritage should define our pedagogical approaches. This European cultural heritage empowers us to have a European identity and it underlies the very principles of a European democracy.

*In this guidebook there is a French example of good practice given, relating to Oradour-sur-Glane (page 138), a village whose inhabitants were brutally murdered in 1944 by the SS. A dark day in Europe's recent history. Hatred and violence can be transcended here. The way we look at other people or civilisations is usually dependent on our own prejudices and wishes. So what the ancient historians wrote about the military exploits of the Roman army in Germania was written for a Roman public and does not necessarily reflect the whole truth (Political propaganda versus reality, page 128). Comparisons show us the differences between their reports and our own knowledge gained from archaeology (page 81). This phenomenon appears later on in history too: the Belgian example 'Face to Face' shows us how Europeans felt about African civilisations 100 years ago (page 134).*

## 2.3 Trans-national Heritage

In spite of narrow-minded points of view and preconceptions, it is the essence of our culture that it is trans-national. For example, all national languages in Europe are hybrid languages, many of which are more or less based on Latin and Greek grammar and contain a certain amount of alien words. The fact that cultural processes in all European countries know no boundaries leads to a trans-national understanding of cultural heritage. An introduction to cultural sites in other regions and countries is very useful to help us understand the faith, values and knowledge of the people and civilisations who created them or how people interacted with their natural habitat and to support the idea of a shared European heritage and identity.



*In this guidebook, several examples of this trans-national dimension are shown in local history. The church of Aulnay in Western France offers an introduction to Romanesque architecture in Europe and the common Christian faith of that period (page 90). The historic site of Hirsau allows to study the layout of a monastery run according to the Benedictine rules (page 124). The Belgian Abdij van 't Park is a good example where we can unravel the history of a religious institution throughout the ages. ('Under the spell of mystery: The decipherment of the Abdij van 't Park', Belgium (page 126). It is not only buildings and historic cities that allow us to look at history, which can be personal and general at the same time. Two German examples - 'Salt from Werl' (page 100) and 'The hidden city' (page 102) - show us how to find traces of history all but forgotten, in our own backyard.*

## 2.4 Cultural heritage as confrontation

Cultural heritage can take on many forms, as described in chapter 1. These could be collections in museums, monuments or documents. The landscape also provides evidence of human activity, including the way in which cities and villages were built, fields were cultivated or roads and canals were built. Heritage is everywhere and it is conserved because it has cultural value as a historical witness. Heritage education can play an important role in understanding that our current interpretation of events is based on the experience of many generations before us. However, we cannot simply copy the past. We must adjust the knowledge bank of history and archaeology to our present needs and objectives. Education should be a garden of experience, in which young people can practise personal interpretation of events with the help of all kinds of traces of the past, as found in their everyday surroundings. This is not always easy as there will be people who do not want to change the meaning of monuments, or who want to use the heritage for purposes that would deny groups their rights or which have no care for heritage and would destroy it to build something that will make a profit economically.



So, the world around us, and its values, is changing continuously. Some things are rejected whilst others are accepted at the same time. In such a changing world, we constantly have to choose tools and skills we need to equip us to take an active role. It is therefore a very important task for heritage education to equip young people with the necessary tools and skills to help them make balanced decisions so that they can build the future, whilst respecting the past and its traditions.

In this guidebook, pupils and students are introduced, through several examples, to the work of historians and heritage specialists. In primary schools such an introduction takes place in the form of role-play, seen in the two examples from the Netherlands, 'The salesman and the museum' (page 79) and 'Wanted: personnel and inspectors' (page 84). 'Legends of the Rhine' (page 98), from Germany, encourages the pupils to write and perform a ghost story based on local legends and stories.

In secondary schools, methods of learning much more closely resemble the working practices of specialists. 'Working in a museum' (page 104), from the Netherlands, shows how people work in the heritage sector. A fascinating Italian example, 'Treasure at school' (page 108) teaches students how to set up an exhibition. You need specific skills and methods to achieve a successful visit to an archive: students will have to learn these before they start examining the documents. A German example, 'Witch hunt' (page 136), shows you exactly how to do that.

We do not want to talk about cultural heritage in scientific or historical terms when using it in an educational environment, nor do we want to reconstruct the facts as they happened. Our method is far more about using cultural heritage as an instrument to teach young people that they are all part of a long historical process. We can encourage them to realise that there is more than one solution to any given problem, that all solutions are temporary and that they will disappear in time, to be replaced by new ones. We want to show young people that their personal behaviour and solutions should promote tolerance towards other people whose aims and lifestyle may be different.

The works of **Heinrich Aldegrever**, a Renaissance artist, show how people used early forms of mass media to promote and introduce new ideas. Such an historic example is an invitation for students to think about modern mass media, as in 'Art and politics' (page 130), from Germany.



### 'Who are I?'

Our heritage embodies our cultural reference points and our identity. The question, 'Who am I?', is closely connected with the question, 'Who are we?', where we represent, for example, an ethnic group, the nation or the religion we believe in. Amongst other things, heritage can be used to build an identity.

One of the fundamental goals of heritage education is that involvement of personal culture needs to be linked to dialogue, exchanges and cooperation with other people from different regions and countries. We must be ready to take up this challenge.

The French author **Pierre Loti** ('The image of the Orient at home', page 132, France) travelled the world and assembled a unique collection of exotic objects. You cannot necessarily call this systematic, but it does reveal his personal views and vision of the world. He had a very peculiar view of the Orient, but it is nevertheless fascinating to follow in his footsteps and develop one's own ideas.

## 2.5 Sustainability

Our cultural and natural heritage is fragile and has been seriously threatened, particularly within the last hundred years. Numerous old villages and towns were badly damaged or razed to the ground during the two world wars, as well as other important or significant cultural monuments. The same has happened to other forms of changing or non-material heritage, such as archives. Our heritage is also threatened by increasing urbanisation, poverty, natural disasters and environmental pollution, disappearance of languages, etc. Conservation is an enormous task, not only of monuments but also of landscapes and such like. Young people need to take an active role in the protection of our heritage from these threats.

The Dutch role-play 'Back to the future' (page 106) offers students an introduction to the care of threatened monuments. Strategies and skills learned during the role-play are essential for a possible future engagement. The development of industry and urbanisation over the last 150 years has not only affected our daily lives deeply but also our environment. The working group for conservation in Tecklenburg paints an encouraging picture of their struggle for the preservation of the traditional landscape ('The developed landscape of Tecklenburg' (page 122), Germany).

Mass tourism can have serious effects on the conservation of cultural sites by deterioration due to high visitor numbers, and of natural sites, by the introduction of foreign species by tourists, the creation of new buildings to support tourism in fragile locations or pollution through waste. Young people should be challenged to think about their contribution towards a new kind of tourism, which will support an ecologically sound, sustainable development.

Students from several different schools in the Caserta region took the initiative to show the wealth of their region to visitors. By doing so, they discovered for themselves the rich historical traditions and the cultural values of their homeland ('Unity gives strength' (page 116), Italy).

## 2.6 Heritage education and conservation of nature

Gardens have always been a haven for rare or sought after plants and animals. The history of gardens and their development in Europe illustrates the diverse ways in which people have considered and respected nature and their natural habitat. Conservation of natural heritage offers an answer to various key problems of today's environmental management, such as the increasing amount of threatened or extinct plants and animals, and the accompanying deterioration of biodiversity. It is just as important to keep the balance between the *nature reserve* status of natural heritage sites and the needs of the local community, such as trade, industry or economic survival. Young people are the driving force in any society. Their position gives them a unique freedom to put new perspectives on the political agenda, although they carry no formal responsibilities in decision-making. If we allow young people to participate effectively in environmental management, they will be made aware of the issues and the challenges facing us, and they will consider, and perhaps develop, the means to act accordingly. Heritage education offers a good way to encourage new attitudes and involvement in a lifelong practice of heritage conservation.

## 2.7 Heritage education and the Primary School



Young children in primary schools are developing sufficient social experience to enable them to understand civilisations and societies which are so radically different to their own lives through a progression that begins with them discovering their own neighbourhoods. The local area which is the most important in their daily reality, can be used to introduce heritage education through discovering historical aspects of the school, the neighbourhood, the town and of the local institutions which preserve the collective memory, such as the town hall, museums or libraries. Children can learn at school about plants and animals in their area, about workplaces and professions, local festivals and family traditions. In this way they can find out how their village or town has changed and investigate the causes. This emphasis on change, cause and consequence provides a firm foundation on which to build their understanding of the changes in the world they live in as children, in their own and in different countries, in different times, in the changing world of labour and housing, and so forth.



'Discovering the Brera' (page 82), from Italy, introduces children to a collection of art and paintings. Thanks to 'The adventures of Kalle the museum mole', they become acquainted with an archaeological dig, or excavation (page 86), Germany.

An Italian example provides an unusual but convincing way to discover something about their day to day existence. 'Tasty heritage!' (page 96) shows how traditions and symbols are hidden in bread. In 'Dead and buried' (page 92), an example from Belgium, an old cemetery is used to help children confront death, funerals and religious traditions.



Learning about the past is based on a system of concepts and facts. These include chronology and getting a sense of the period they are studying through knowledge and understanding of people. Also important is the realisation that children construct the past by using their own experience and values. Therefore it is crucial that events and processes in the past are connected to the children's personal experiences and behaviour so that they can make links with, or change, their knowledge of these events and processes. All history has to be personal history because it is through the medium of the individual that history is constructed. So, not only do we need to base our teaching on young children's needs, we also have to find out what their perspectives of the past are like before we try to develop or change them. In that way we will encourage the development of the individual's historical identity.

Personal experience and involvement are the basis for three Dutch examples which introduce children to museum work. In the 'The salesman and the museum' (page 79), they develop a publicity campaign to promote objects displayed in museums. In 'Old things, new things' (page 77), they compare objects used in their daily lives with their historical counterparts. In 'Whose suitcase is this?' (page 80), they investigate some old objects in order to be able to understand their relevance, as well as discussing who their owners could be. In 'Archéoludix' (France, page 81), children take on the role of an archaeologist, similar to a comparable example for older pupils in the Netherlands (page 106). In this example, children look back to our present civilisation from the future. Another example encourages children to identify unknown objects in a museum. By doing this the children will get a better understanding of what a museum actually is and what kind of work takes place there ('The identification room', Belgium, (page 78).

## 2.8 Heritage education in the Secondary School

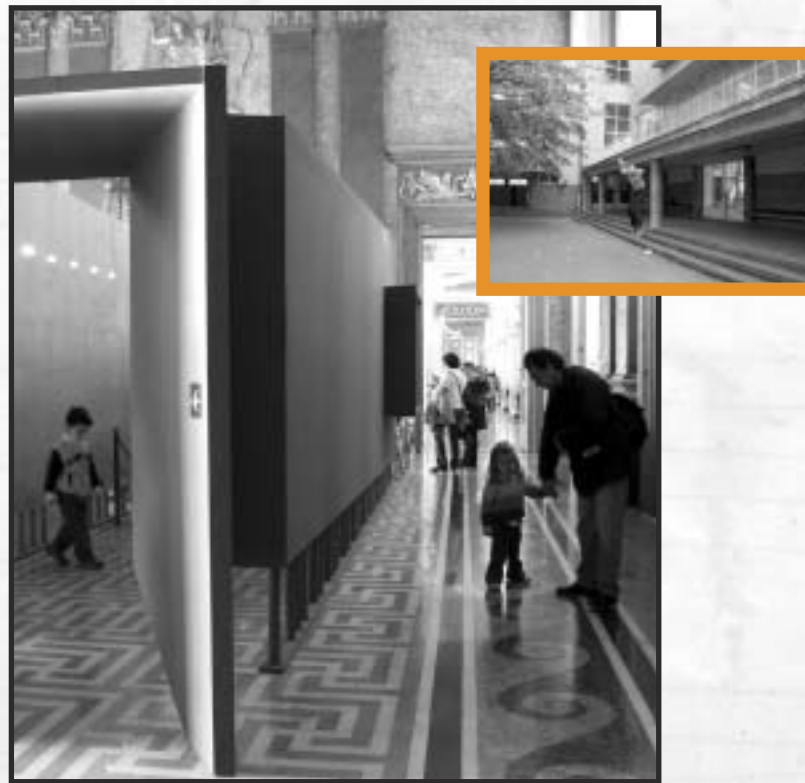
In the Secondary School, pupils meet the historic background of modern day living in a more developed way. To learn lessons from history is a fundamental means of learning to manage the future. Learning about history also means learning about things that did not happen, about things that were prevented and about things that were left unfinished. As we have said, historical analysis is a vital skill, which facilitates understanding of modern day processes and offers a context in which we can consider social practices today. Furthermore, historical identity provides a firm basis for understanding other points of view, traditions and experiences.

In a Belgian example, 'In the shadow of St Mary's' (page 114), students are encouraged to explore their own neighbourhood to find cultural and urban heritage away from the well known monuments and sites. This approach allows you to discover the historic background of your daily existence, through town squares, streets and houses that you did not realise were part of history..

## 2.9 Responsibility

All the deliberations in these pages bring us to the conclusion that no form of heritage education should just sing the praises of the cultural exploits from the glorious past of our own country or region. Heritage education must give young people social and political competence to develop their own opinions in modern society. We have to realise that modern day living by young people is not limited by regional or local borders. *Feeling at home* should not be synonymous with withdrawal from and avoidance of external influences. We make this an appeal for heritage education which opens minds to what concerns us all, based on local or regional identity. Apart from historic monuments and outstanding achievements, heritage education of this kind also looks at the ups and downs of European society, the confrontations of opposing views, the communal responsibility for the future shared by us all and the solutions to problems proposed by previous generations. Heritage education investigates how a solid foundation can be created for one shared European future.

Heritage education is more than the gathering of information about the past and historic sites. The most important objective is to encourage young people to take ownership for themselves in an intellectual and creative way of an historic monument, traditions, an artefact in a museum or another object or place. An active approach like this leads from knowledge to responsibility and this attitude is needed to conserve cultural heritage locally and elsewhere. It is simply not enough just to observe and analyse historic monuments or objects. Students have to be made aware that they should play an active role, take responsibility, be players rather than spectators in the interpretation, use and preservation of heritage. They need to develop personal awareness of culture and heritage and learn to work together with others to develop and expand this awareness. The collected examples of good practice in this manual give an insight into the diversity of objectives, methods and issues which can be met in heritage education.



<sup>1</sup><http://www.epoch-net.org/>

<sup>2</sup>[http://www.coe.int/t/nl/com/about\\_coe/culture.asp](http://www.coe.int/t/nl/com/about_coe/culture.asp)

<sup>3</sup>Daniël Ostyn, Het Europees monumentenjaar 1975, een doorbraak in de monumentenzorg In: *Monumenten en Landschappen*, 2003, XXII, 1, pp. 9-19.

<sup>4</sup>75/65/EEG: Recommendation of the Commission, from 20 December 1974 to the member states, regarding conservation of architectural and natural heritage - Publication no. L 021, 28/01/1975 pp. 0022 - 0023

<sup>5</sup>Sneska Quaedvlieg-Mihailovic and Charlotte O'Connor [Eds.], *Europa Nostra Annual Report 2003*, Den Haag, 2003, 45 p.

<sup>6</sup>The ideas in this text are inspired by the following sources:

- The UNESCO website World Heritage in Young Hands (<http://whc.unesco.org/education/sindex.htm>),
- William Outhwaite's essay *What is European culture?* in Wiking Ehler and György Széll (eds), *New Democracies and Old Societies*, Osnabrück, 2001 and Bernd von Droste-Hulshoff 'Welterbe und Jugend - eine Herausforderung für die Zukunft' (<http://www.unesco.de/unesco-heute/502/droste.htm>),
- Kulturbegriffe and Existiert Europa (<http://www.inst.at/ausstellung/kultbeg.htm> and <http://www.inst.at/ausstellung/exieue.htm>),
- The conference website Youropa - the future of Europe, Kopenhagen 2002 (<http://www.youropa.dk/conference/conference.html>)

# HEREDUC

HERITAGE EDUCATION



LEARNING WITH AND FROM OUR HERITAGE  
Heritage education at Primary School



Every society has its own cultural biography. In other words, every society must study the traces from its past in order to interpret the ones which most affect the world in which it operates.

In times gone by, the meaning of life was more or less determined from above: a 'top-down' approach. Governments and leaders decided what happened. People did not have to read for themselves but were read to by others. Education in that sort of system relies on the teacher reading aloud to the class, again a 'top-down' approach, which in our democratic and socially developed world is no longer current practice. Today, each student must take an active part in the process of interpreting the past. In our society, which has changed in all kinds of ways, each person makes up his or her own story, based on personal experience, personal values and often shared activities, but using the same ingredients for all: the past is constructed by each of us even when we are working cooperatively. In today's evolving educational system, active participation is encouraged in many ways. In separate systems such as the experience-based approach, the storyline approach, the Reggio Emilia method and the developing a solution-based approach, the idea of 'child-shaped' teaching and learning, teachers no longer read aloud to their classes from the scrapbook of culture. The emphasis is on looking at the traces or individual elements which combine to create our culture today. Students are challenged in different ways to identify these phenomena and attach meaning to them. The activity is like the process of tracking: looking for the traces left behind by others and working out their importance. Today's education is all about preparing children to use equipment and develop their own skills in researching traces in order for them to construct a valid view of the past.

### 3.1 A framework for teaching and learning

#### 3.1.1 Traces

Every human activity leaves traces behind. To use examples from the present: footsteps in the sand, tracks of car tyres after a sudden stop, muddy footprints on a freshly mopped floor, fingerprints left on a door handle. These are all examples of unintentional traces, left behind through everyday human actions. In the past this might include broken Roman pottery thrown away, a potter's finger print on a wet pot before it was fired, preserved footprints in a marsh, the remains of a ship sunk in a storm. In addition to this, humans leave deliberate traces as well: in the present, a scribbled note on the kitchen worktop to let someone know we will be late home, graffiti on the walls of a building or a railway carriage, a message left on someone's voicemail. In the past: castles, churches, records of events or bills or wills. There are traces of human activity all around us.

These traces provide us with all kinds of information about human activity. Through the interpretation of traces or by assigning a meaning to them, we can learn significant things about the activity that took place. A railway carriage covered with graffiti, for example, might give evidence about the identity of the person(s) who did it. Dirty dishes on the kitchen dresser could provide details about the evening before, when fifteen people came to dinner. Leftovers on dirty plates might even tell us what they ate.

Besides these unintentional traces of everyday, recurring actions and events, one can also find many examples of traces which were left behind deliberately, in a carefully thought out manner.

#### TRACES LEFT BY ARTISTS

The English artist **Richard Long** created a sensational work of art in 1967: *A line made by walking*. Through walking up and down a lawn a few times, a line appeared on the grass, in other words, a clear trace of human activity. Looking back on *a line made by walking*, we might say that this work of art was a genuine manifesto, already introducing and outlining the basic ideas of Long's oeuvre.

**Daniel Spoerri** is another artist who used the concept of traces in his works. He would never clear the table when friends had come to dinner. Instead, Spoerri would glue everything to the

table on the exact spot where it had been left at the end of the meal. In this way, he could make a fixed image of a past event. Through examination of the components of that fixed image, the event could be reconstructed in some way, even years later.

In both cases the artists chose deliberately to leave traces behind, creating an opportunity for future reconstruction. They did not intend a reconstruction of the actual event itself, since all events are unique, but they hoped to allow personal interpretation of past events by future spectators or audiences.

#### 3.1.2 Culture as a treasure house of traces

Just like a museum can draw from a stock of collected objects to build new exhibitions and presenting your results, we can look upon culture as a treasure house of the traces of human activity. Traces are found through sculptures, musical scores, movies, monuments, archaeological sites, literature and landscapes. In a way, the actual traces remain the same and do not vary: they are the images that illustrate the scrapbook of our culture. Contrary to the constancy of the traces themselves, we can see recurring shifts in the interpretation of these pictures. In other words, the pictures don't change, but the text attached to them evolves through time. In this process of constant reinterpretation, various factors play an important role.

#### STORIES

Every era tells its own story about certain things. **Samuel IJsseling**, a philosopher from the University of Leuven, stated that, *'Stories shape the horizon of our experience, of our memories and expectations and to a great extent they determine our relationship to ourselves, to our fellow human beings and to our environment.'* To this he added: *'Stories can help us find our place in a chaotic world and they can help us gain a better view of our past, our future, our origins and our expectations. Without stories we would be condemned to wander the Earth foolishly, without any sense of consistency.'*<sup>1</sup>

By using stories, according to this theory, we organise and structure the chaotic world we live in. This structure is acutely susceptible to change. Nowadays we tell stories which are different to those told 500 years ago because, *'There is no absolute beginning to a story, just as there is no real, final word to it (...)* Most stories by far are comments in the margin of other stories or are told within the gaps that occur in every other story.'<sup>2</sup>

Every future generation faces the challenge of constructing its own new interpretation, based upon all available traces and stories from the past. Stories from previous generations are therefore included in the treasure house of past traces of society.



#### 3.1.3 Heritage in a pedagogical context

An important use of cultural heritage can be found in an educational context, namely in the processes concerning the interpretation or clarification of past traces. Usually the reconstruction of the original story is emphasised in this, i.e. how it used to be, what it used to look like. However, in our context, the reconstruction of the original story is not the main objective, nor are attempts to define and circumscribe past traces by means of a scientific or cultural discourse. In our work, it is far more important to make use of this heritage to serve other purposes and to reach new goals, namely how we can embed a pedagogical point of view in our approach to heritage. For example, how we might employ our heritage as an educational or instructional tool to make children realise that our lives here are only small parts of an ongoing process of developing a solution and evolution, or how there are always multiple solutions to every problem and how one can develop personal understanding based on little bits and pieces of information. Our ultimate goal in this approach to heritage is to guide students to a highly personal and meaningful interpretation of the world.

Processes of interpretation and of assigning meaning are related to the construction of stories. Heritage offers an enormous wealth of material both to introduce children to solutions, choices or meanings formulated by others and to let them construct new, personal stories based on this wealth of material. In this respect, we can employ the treasure house of past traces, our heritage, as a potential treasure house of meanings.



### 3.1.4 Cultural biographies again

A biographer who wants to write a written account of the life of a person whom he or she finds interesting must first collect as many traces which this man or woman left behind as possible, so he or she can reconstruct the story. Subsequently, the biographer will try to link a selection of these collected, fragmented traces in order to write one complete story. Of course, this story will always remain a personal interpretation of the traces the biographer has collected, partly due to the fact that traces are always open to different interpretation and there are so many traces that some selection has to be undertaken. So a biography is nothing more than an individual's reconstruction of a lived life.

By analogy with this, one could imagine a cultural biography of a community or of a whole society. All information that would be needed for such a cultural biography is already at hand through the different past traces found in different places. The biggest problem concerning the composition of such a biography would be that the traces have become so fragmented. Hence the biographer would need to have various techniques or tools at his disposal to facilitate the construction of her own cultural biography from the fragmented traces at hand, and perhaps use 'informed imagination'. Of course, such a cultural biography would also inevitably be affected by the personality of the researcher.

Techniques and methods used by biographers are significant when applied to educational settings for two reasons. They are important with respect to content, no less than to form. The ultimate goal of education, seen from a content-based viewpoint,

is to guide and support children on their road to becoming fellow builders of the world we live in. First of all, we want to teach them the language they need to participate in our society, and secondly we want them to see that this will qualify them to succeed in it. The way our modern life is organised did not just suddenly appear out of thin air, but is (as mentioned earlier) the result of a long evolutionary process. By confronting children with traces of previous generations throughout their upbringing and education, it can become clear to them that our present way of life has developed from that of those who lived before us. Furthermore, we can use these traces to show children that multiple solutions and answers can be applied to nearly every problem. Ultimately, these traces might convince them of the facts that all solutions are only temporary solutions and that each one may vanish at a certain moment and be replaced by another one.

Alongside this content-based argument, which proposes to embed cultural heritage within education, there is a second and possibly more important argument, the interpretive one. Heritage is an excellent aid to support children in assigning meaning to the world in which they live. Agreeing with the idea that everyone has to formulate his own, personal construction based upon the wealth of available, fragmented traces, is only a first step. The next, highly necessary step is to present a variety of tools and techniques to facilitate these processes of interpretation. This happens each time we interpret the traces that build up the cultural biography. Viewed in that light, our cultural heritage is an excellent source of material on which to build.



### 3.1.5 A framework for teaching and learning

Any group of children is influenced by different learning methods, preferences, backgrounds, pace and skills: we should remember this when we help them to form a personal picture of the world around them. In this context, a general introduction by a teacher who formulates closed questions to which a standard answer is expected is not an appropriate activity. A suitable activity with children should be characterised by far more openness and allow for individual expression, as well as finding out what the children know already about a subject. Taking this to its logical conclusion, the organisation of such a system could become impractical, because such a process would result in a strictly personalised curriculum for every student.

There is a sensible compromise to be made between these two positions, which on the one hand can create many possibilities for personalised learning, and on the other hand can create a structure to enable learning to take place. The approach that is expounded in this manual a 'child-shaped' approach, can be subdivided in a few phases.

First of all, we specify an initial activity which can be seen as the **POINT OF ENTRY**, a warm-up that takes the children by surprise, arouses their curiosity and stimulates them to ask their own questions. This not only motivates the children but enables the teacher to see what knowledge and skills have to be built on.

The second phase concerns what we could describe as **FILLING YOUR BAG**. In this enquiry phase, open-ended questions are put to the students, which can stimulate open-ended answers. Problems are addressed with different solutions under discussion.

In the next phase, which can be seen as **DEVELOPING A SOLUTION**, students do their own work and try to couch the fragments and their partial answers into a particular and presentable form.

In the final phase, called **PRESENTING YOUR RESULTS**, the students report to the rest of the class. If the evidence has been used in their construction then what they report must be seen as valid and accepted even if it does differ from the teacher's view of the past..

First and foremost, this chapter will examine the different parts of our approach. In Chapter 5 this theoretical point of view will be transposed into practical, working examples, which can be put immediately into practice in classroom contexts as described, or which could serve as a source of inspiration for developing more individual activities.

#### Point of entry, making the ordinary into something special

Heritage mainly concerns very ordinary, everyday things, which at first sight are not special at all. Therefore, it is very important to turn the ordinary into something special. While the objects themselves will naturally remain unchanged through this process, we can nevertheless try to accomplish a change in the way spectators look at them or in the way they interpret them. Having an unusual warm-up to introduce an activity (or a sequence of activities) is a good way to raise numerous, individual questions in the children's minds and to challenge them to want to learn more. This can be achieved by means of a shift in point of view, as perhaps by moving away from the everyday perspective. To attain this specific goal, several techniques are at hand, similar to techniques and methods used by artists, such as contrast, analogy, reversal, movement, change of context, application of the literal, collection and assemblage, modification of time or space, repetition or combination of elements.

These techniques cannot function adequately when used within a vacuum: they have to be adapted to suit the materials at hand. Materials which might be suited to use in a challenging point of entry are available everywhere: they can be found in picture books, songs, stories, newspapers, films, poems, objects, articles, photos, experiences, memories, transactions, customs, places, moments, locations...

Well-known picture books, for example, can give everyday objects a totally different meaning. Popular songs could present an ideal point of entry to an exploratory activity, whereby children then would have to explore the neighbourhood of the school. Or, a diary belonging to one of the children might be nicely in keeping with several activities inside an archive. An important thing to note in this context is that less obvious combinations or links often lead to very surprising results. In the practical part of this chapter, several examples of exciting points of entry can be found. Each of these examples applies one or more of the techniques and methods described, making use of materials drawn from the immediate environment of children and making the familiar strange.

Reflecting on this subject matter, **David Hargreaves**<sup>3</sup> argued that future cultural education should renounce all learning strategies based upon accumulation, by which he referred to learning strategies whereby bits and pieces of information are presented to students, as determined by the teacher. Hargreaves holds that a tendency towards art and culture is often caused by an earlier, positive traumatic experience. His friends and acquaintances most involved in the arts had often not been stimulated to enjoy them at home, nor by lessons at school in these subjects. Contact with one or other of the arts, at some point in their life, had aroused an effect not unlike a trauma: time seemed to stand still, objects around seemed to fall away, as the effect of the moment took over. This kind of experience and stimulation cannot be forgotten, drawing the young person in, with very positive consequences. Hargreaves states that teachers need to stimulate or even elicit these

mini-traumas by means of appropriate educational settings and suitable points of entry. In his opinion this is the only way to let students reach this intrinsic incentive and motivation to experience and learn.

### Filling your bag

In the first phase (*the point of entry*) of our approach, children ought to be taken by surprise: a change is made to their normal view of everyday reality, which might then result in feelings of amazement or surprise about this very same everyday reality. Subsequently, children should be given the opportunity to examine or explore the personal feelings and questions that have been aroused. It is certainly not intended that the teacher should provide simple answers to their questions, because the main objective of this process is to allow children to explore their own questions and feelings in a highly personal way. In order to make sure that children will be able to formulate these personal answers, they should first undertake *filling your bag*.

Several elements are significant when we try to describe the concept of *filling your bag*. The *filling your bag* phase should include making use of genuine materials, so we will have to explore our heritage. Since our heritage can be found all around us, it is useful to produce some kind of order out of this apparent chaos.

- Objects are often found in museums, in collections, at home or anywhere we happen to be.
- Heritage also includes the built-up and the developed environment, especially when it concerns buildings or monuments. To this we can add statues and architectural features in the landscapes.
- Heritage also concerns the landscape itself, the way it is organised and designed, or the way roads and routes intersect it.
- All these manifestations of heritage are material and, as such, can be seen or touched. Besides this material heritage, we can also distinguish non-material manifestations of heritage, like customs, traditions and stories.

The content of every activity that will be presented in this section should be regarded as being similar to a recipe: these activities are like open instructions with a certain number of fixed ingredients. If one wants to create a recipe, it is advisable to think of a cookbook and its distinguishing features. In a cookbook we find a wealth of step by step instructions, explaining various methods and describing how one should handle or process different ingredients. All cooks still have the freedom to choose which instructions they will follow or how they will vary them.

Defining roles is always a good starting point when one wants to compose the recipe of an activity. Perhaps we could drop children into a situation where a letter needs to be addressed to the inhabitants of a monument, while a second time students could be given the chance to act as staff members of a local tourist office who are supposed to plot a new bicycle route through a certain landscape. Perhaps children might pretend to

assist a local photographer in a shoot of individuals whose names occur on local street signs. Perhaps they could be directors of a television programme concerning some recently excavated artefacts, or act as poets who have to write and recite aloud a poem in an otherwise deathly quiet museum.

Form is important but so is content, where the recipe is concerned. The *filling your bag* phase has the biggest influence when children are able to choose from a wide variety of assignments or activities, when each child is allowed to use her own learning strategy and to set her own pace. Actually, the *filling your bag* phase can be described as an assorted collection of separate activities geared around a specific subject. As mentioned earlier, descriptions of these activities are similar to recipes formulated in a cookbook.

The collection of recipes can be presented in many different ways. Each time we have to imagine a common structure, into which different activities can be slotted, giving a framework for the separate instructions.

### For example:

- 1 The range of activities is put on a table in the middle of where the activity takes place. A number of recipes are set out on the table, along with the different ingredients needed to create them. For example, when a monument is at the centre of an activity, one could position the table in the monument's garden or in one of the rooms within it. Every child or group of children should then make a personal selection from what is on offer.
- 2 Instead of a table, one could also have boxes to display the activities which have been determined beforehand. In that case, all the recipes can be stored in one box, along with their different ingredients. This box can then be taken to the scene of the action. For instance, if an activity takes place in a museum, the box could be taken there very easily. This mobility is, of course, a huge advantage.
- 3 A board game is played by moving small objects around on a board, while following certain routes. Snakes and ladders is probably the best-known example of this. The different squares on such a board game could be used as a starting point for our own games. We could for example create a landscape game in which different squares on the route would lead to different activities or instructions.
- 4 An obstacle course or treasure hunt can be constructed with different obstacles, which can be cleared away when certain assignments are completed.



### Developing a solution

In the final phase, all the separate results are combined in a meaningful way, to help formulate tentative answers to the questions that were introduced in the *point of entry*. The results of the *filling your bag* phase may have led to a great number of different products, in the form of letters, drawings, texts, songs, sketches, cards, puppet shows, drama....

During the *developing a solution* phase, the children receive an open-ended assignment, through which they should be able to combine the different elements of the *filling your bag* phase. Here too, the use of role-play can be important, and children can be cast in a role, as if in a dramatic performance.

### Presenting your results

Students have to come up with a presenting your results while playing their role. Perhaps they might be curators of a museum who have to organise an exhibition, or perhaps they could be part of the editorial board of a newspaper or working as a web designers, town councillors or staff members of an historical society.

In the end, these presenting your results are given to others, which might involve fellow students, the whole school, parents, family members or neighbours. Depending on the role, the teacher might choose a context for the presenting your results, which could be done as role-play, exhibition, film show, in a disco or dance studio or as a publication, maybe a newspaper or a book.

During the presenting your results, a dialogue will be created, in which the students can test their own ideas and answers by seeing how others react to them.



In conclusion, the work schedule might look like this:

<b>QUESTIONING</b> (Point of Entry)	Shifting perspective Positive mini-trauma
<b>EXPLORATION</b> (Filling your Bag)	Invest Cross-curricular activity Separated curiosity Analysis
<b>ANSWER</b> (Developing a solution)	Synthesis Hypothesis Formalisation
<b>PRESENTING</b> (of your results)	Communication Testing reaction



## 3.2. Examples

To illustrate our framework for teaching and learning, we present here a number of classroom-based activities, related to different aspects of our heritage, including archives, landscapes, museums and collections, rituals and stories. For each of these, we have provided a teaching scenario, which could serve either as a workable example or just as a source of inspiration.

### 3.2.1 MUSEUMS AND COLLECTIONS

There are a lot of museums in every European country. Most museums owe their existence to the efforts and goodwill of one or more collectors, who decided at a certain moment to bring their collections to one building, so others could visit and enjoy them. Or perhaps they just decided that the story of their collection had to be told. Every collector has a strong personal connection with the objects included in his or her collection. An object that seems worthless to a non-collector could be highly valuable to a collector. Most of the smaller museums are committed to the collections they exhibit. They often count on the efforts of volunteers who are keen to tell the stories behind the precious objects.

This module will concern itself with precious objects, and class activities on this subject can be supported by means of specific, targeted visits to local heritage museums. All the activities presented in this module concern classroom situations in which children have to bring personal, precious objects to school. But minor adjustments to these activities would make them equally suited for working with objects from a local museum. Since it is often impossible to visit a museum for days on end, the activities will have to be drawn up by means of a table of activities, such as a table positioned in the middle of a museum gallery on which a number of activities can be found, placed like recipes along with their ingredients, as required by the assignments. Groups of children are then supposed to select and complete an activity. The teacher could mix up the activities by setting some individual tasks in class and a group-based task in a museum.



#### Point of entry

The teacher brings a personal item from home to use in an introductory activity, to which a personal or significant memory is attached. Most of the time, this will concern an item or object which looks trivial or worthless to others, but which is important to the owner on another level, since it is associated with some memory, a valuable moment or event. The object is shown to the group of children and the teacher explains that this item is very important to him, though he leaves out the details. At this point some of the children might think the ordinary object less important than the teacher wants them to believe. After clearly explaining to these children again that it nevertheless concerns an item of great personal significance, the teacher can challenge them to figure out why this object is so important to him, i.e. to find out what turns this everyday item into something significant or valuable. The teacher should not reveal the actual, personal memory attached to his or her object, until several suggestions have been put forward by the children. This must not turn into a guessing game with 'right' and 'wrong' answers, but students' suggestions should be given validity and accepted.

The next step could be to invite a collector to the school, to come and tell the class about his or her collection, preferably with representative items present. During the group preparation for this encounter, the teacher points out that they should first of all try to find out why the collector considers the items so important as to bring them to school. Secondly, they should think about the potential importance of these items for other people.

#### Filling your bag

##### • Labelling precious items

Ask each student to bring his or her most precious possession to school. During the week, the items are labelled. Each day, the labelling is based upon a different point of view, and a new label is physically attached to the object.

*Day 1:* A label explaining how you acquired the object.

*Day 2:* A description of your most precious memory associated with this object.

*Day 3:* A will in which you stipulate what should happen to the object if you die.

*Day 4:* Think of a way to pack or wrap the object if you had to carry it around the world.

*Day 5:* Describe how you would like to see the object displayed, if a museum would want to include it in one of its exhibitions. What sort of explanatory text would accompany your object?

At the end of each day, the children have to show the different labels to each other. To round off this project at the end of the week, this group of students could set up an exhibition, so the entire school can see and admire their objects.

##### • Adding sound to precious objects

The collected objects from the children generally remain silent. Challenge the children to imagine their objects making a sound and ask them to describe it. What would they hear?

An example of this process follows. **Cathy Berberian** frequently interpreted and performed compositions of the contemporary composer **Berio**. *Stripsody*, for instance, was one of Berio's compositions which Cathy Berberian liked to sing. In this particular composition, Berio interwove a number of typical exclamations from comics or cartoons and turned them into a dynamic sound.

Teachers could borrow one of Berberian's performances of *Stripsody* from a music library and give children the opportunity to enjoy this piece of music. At first, the group will be surprised or even startled by this unusual composition. Shortly after, the teacher could confront them with a number of pages from comic books, preferably pages containing several balloons with similar exclamations. The group is then supposed to examine the relationship between Berio's composition and the comic strips.

Examine the collection of precious objects and imagine they would play a part in a comic book story. What kind of sounds (or exclamations) would you add to the balloons that would accompany the objects? Select a number of objects and use them in a small strip cartoon. Add a sound (or exclamation) which you think appropriate, by attaching a balloon to an object.



Compose a sound poem using these sounds: use big letters for loud sounds and small letters for soft sounds. Present your poem to others by reading it to them. Loud sounds should be read in a loud voice, while soft sounds should be barely audible to the audience.

- **'Wrapping' precious objects**

In 1976, **Pierre Kemp**<sup>4</sup> wrote a poem entitled 'Exuberance', as follows.

*Exuberance  
With baskets to catch moons,  
with tins filled with songs,  
with jars to carry lights  
I travel along the eyes of this country.  
With boxes of suns,  
with sounds packed in barrels  
and glass poetry in the foolish hand of all.  
Wherever I stretch my arms,  
I am crazy anywhere.*

This poem is about a kind of peddler, travelling through a country and doing all kinds of strange deals. People look at his wares and think them of little value. They even think this man is slightly crazy.

This could also be the case for the precious objects that have been collected by the group of children. The importance of an object is high for the person who keeps or preserves it, but for others the same thing could be worthless. Looking first at Kemp's poem, we could write a poem about our own precious possessions.

Make up a list of at least ten different packaging materials, like boxes, containers, sacks, crates, bowls, bags... Then select ten objects from the collection that you would like to wrap up in the packaging. Write down all these things in the form of a list and fill in any gaps you find in your poem. When it is finished, read your poem to your fellow students.

- **'Selling' precious objects**

Normally, one does not sell precious objects, because they are well, precious. For this reason, many collectors insert clear clauses in their will concerning their collections. Imagine that all the objects collected in the classroom are yours. During your whole life, you have invested a lot of energy and money to acquire your collection, and you do not particularly want to lose any of your possessions. However, for some reason you are suddenly reduced to poverty and you are forced to sell some of the items from your collection.

You decide to sell one object by putting it up for auction. The auctioneering firm asks you to make up a page for their auction catalogue. This is an important step, since people who buy

items at auctions generally make a first selection by means of such a catalogue. Select an item from your collection and take a photograph of it. Write down the text that will accompany the photo in the catalogue. You should include at least the following details:

- a description of the object
- information about the value of the object
- a description of the object's practical application
- a reserve price

This assignment can also be given to students in a slightly altered form, as follows: list the clause from your will which will determine what will happen to your collection after your death. This text will include several of the items that were needed for the previous text (for the auction catalogue), but instead of naming a price, it should perhaps name a beneficiary.

- **Displaying precious objects**

Some collectors consider their prize objects to be of such importance that they want the entire world to know about them. So sometimes they lend their collection or part of it to a museum, so it can use the objects for its exhibitions. The collector naturally remains the owner of the objects.

Imagine you would lend your precious object to a museum. If this were the case, you would demand that your object should remain on show all the time. Moreover, you would have some right to demand how the object should be shown.

Try to describe the way you would like your precious object to be displayed in a museum. In a beautifully spot-lit showcase? In a cabinet on the wall? In an illuminated tray on a table? Or just somewhere in a corner? Make a sketch of your ideas, so you could discuss them with the board of directors. The museum staff might ask you for a short text to accompany the displayed object, to provide the visitors with crucial information, as they see it lying or hanging there. The ideas produced could even be acted out by the children: they could be asked to present their ideas to the teacher, who would then play the part of the director of a museum.

- **Precious objects in a museum**

Many precious objects are kept in a museum, where they are taken great care of in order to prevent anything happening to them. After completing a number of activities concerning personal, precious objects, it might be useful to visit a local heritage museum with the class. It is important to make arrangements with the curator of the museum in advance, at least about the purpose of your visit. The concept of precious objects certainly has to be emphasised. The curator could for example allow the students a glance behind the scenes, perhaps showing them how certain objects from the museum's collection are kept and preserved. Or she could tell them about matters of importance

concerning the display of objects, like light or humidity.

After their visit to the museum, each group should make a report. Sometimes a collective report can be made by a class, with different groups covering different aspects of the trip. One group could then be the camera crew, while other groups would play the part of journalists, photographers or interested collectors.

- **Precious objects kept at the collector's home**

Instead of visiting a museum, the teacher could also organise visits to the homes of private collectors. Ahead of these visits, each group should first draw up a list of questions which they would like to see answered. In order to create such a list of questions, it might be useful to write the word COLLECTOR in capitals on the blackboard and challenge the students to make free associations with this word. Subsequently, the group could formulate questions based on these associations. Finally, all questions could be arranged under different headings.

Groups of children are then challenged to visit a local collector. During these visits, the collectors will present their materials, after which the children will try to get answers to their questions. It could be useful and interesting for the students to take along a video camera, so their visits could be shown in class to all their fellow students later on. Afterwards, every group has to draw up an account of their visit, including all questions and answers which can be presented later on to their fellow students, possibly accompanied by a video recording.

- **Precious objects fair**

After having worked with their own precious items for some time, children might become curious about objects that are precious to others. So the labelled objects from the first activity are displayed again in a centrally situated location in school. In addition to the items on show, there will be spaces left available at this exhibition for others to add their own objects. All students participating in the project are asked to talk about their activities concerning 'precious objects' to other groups of children in the school. After these introductory talks, they should invite other classes to add their own precious objects to the exhibition, in order to fill all empty spaces. Parents, grandparents and other family members are invited to do the same. It is very important to ask every new participant to label his or her object.

By negotiation with a local heritage museum, it might even be possible to move the exhibition to the museum afterwards. In this way these precious objects could then be displayed among those of the museum's existing collection.

### Developing a solution

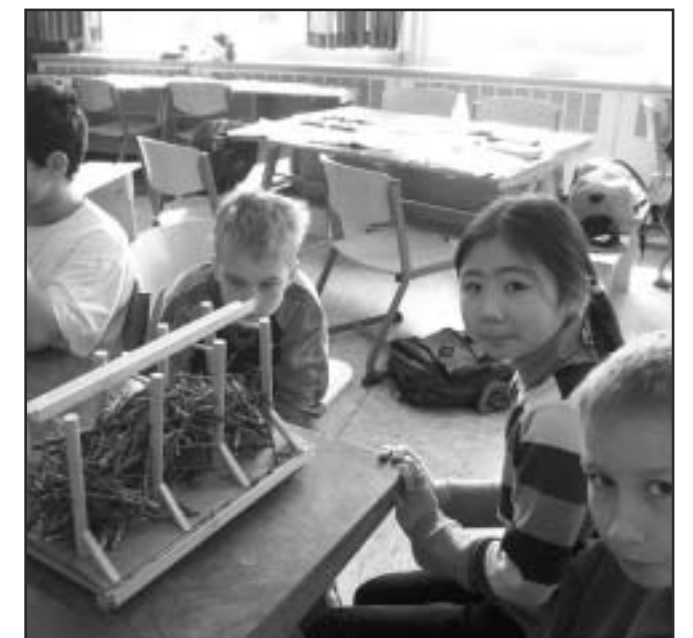
During the *filling your bag* phase the children have collected several ingredients concerning the concept of 'precious objects'. Now, the students should give cohesion to these ingredients by means of a new, personal product, personal construction.

Confront the children with one of **Robert Rauschenberg's** works of art, entitled *Tower*. (Information about Rauschenberg and depictions of his works can be found in libraries or through Internet searches. The search engine Google for instance, has made it possible to perform image searches. When one searches for *Robert Rauschenberg* in Google, several of this artist's works will appear on the screen.) In *Tower*, Rauschenberg tried to link various, everyday and seemingly unrelated objects to each other, by defining some highly personalised connections between them. To attain this goal, Rauschenberg built a tower out of these everyday objects. He repeated this method of working in some of his other works as well. He called the results of this procedure 'Combines'.

We are going to make our own *Tower*, by building up the objects collected from the *point of entry* and *filling your bag* phases, and of course, we can also add entirely different objects to the pile. First of all, we need to draw a sketch of our *Tower* on paper and come up with an appropriate title for our work of art. Subsequently, the *Tower* will begin to take shape.

### Presenting your results

An exhibition will take place in the school of *Towers*, with accompanying texts, a catalogue, a guided tour, invitations, notices, a newspaper review and a grand, public opening. If you are lucky, the curator of the museum might get so enthusiastic about the project that he will allow the exhibition to take place in one of the areas of his museum.



### 3.2.2 THE LANDSCAPE

By means of this teaching package, children will be confronted with a variety of traces which can be found in landscapes. This will concern traces left behind unintentionally, perhaps as a side effect or remnant of a certain activity, but this will also concern traces left behind intentionally in order to draw attention to an event or activity.

#### Point of entry

##### • Unintentional traces

One morning a photograph is delivered to the class. On this photograph is an image of car tyre tracks on a dust track. The origin of the photograph remains a mystery.

On the second day an e-mail is sent to the same students. A picture of a local monument is attached to this e-mail. When the children subsequently ask for clarification by replying to the e-mail, the sender does not answer.

On the third day the students receive an image of an ancient tool, again without any further clarification or explanation.

On the fourth day, not entirely to their surprise, the children receive a picture of some graffiti.

On the last day of the week, an image showing a street sign is sent to them, attached to a new e-mail, originating from a different e-mail address. The street name on the sign refers to a person. The teacher finally asks the students to spread out all the images and to look for connections between them. As a next step, the children try to compose a number of stories to which these images could serve as illustrations. This assignment is carried out in small groups. Afterwards each group presents their story to the other groups.

On the first day of the next week, the teacher brings a few cameras to the classroom, having made an arrangement with the owner of a local photography shop. This person has admitted responsibility for sending the pictures of last week. The photographer tells the group of students that he had taken the photographs they received and he explains that they all depict places to which personal memories are attached. He reveals the story behind these pictures to them and adds that photographs are his way of recording personal traces.

The students get a quick explanation about how a camera works and they are subsequently sent outside in small groups. Their assignment is to explore the neighbourhood of the school and take five photographs each. Every single one of these photographs should contain a different, personal trace that has been left behind somewhere in the neighbourhood of the school. Once the students return to the classroom, the pictures are all displayed in an exhibition, each of them accompanied by a short, explanatory text.



##### • Intentional traces

The students are challenged to perform an Internet search for information on the artists Christo and Richard Long, two men who practise their art within landscapes and who intentionally leave traces behind during this process. All the collected research on these artists is printed out and added to the personal photographs from the first assignment. A classroom discussion should subsequently result in the following conclusion: you can find intentional and unintentional traces in the landscape. The cameras are then used for a second time, as the students are again sent out in small groups, this time to take pictures of traces that have been left intentionally in the neighbourhood of the school.

#### Filling your bag

During this phase, students are sent out on different occasions and in different ways to explore the neighbourhood of the school and to look for various kinds of traces. The teacher now defines a specific role for the class: they are staff members of an office, which has been assigned to compile a new, alternative municipal guide, namely a trace manual that can be found in the area. This guide should be similar to a type of guide used by biologists for identifying animals by the tracks these creatures leave behind. This new, municipal trace manual is intended to be an aid to learn more about the present and former inhabitants of the municipality.

The different activities can be done by the whole group. Alternatively, the teacher might allow each student to make a personal selection from the available assignments, or opt to hand out various assignments to different groups of children, who will then have to present their results to the other groups later on.

All assignments aim at a different aspect of 'traces within the landscape' and all are constructed along well-established lines: first one has to collect information, then one has to classify the collected data and finally the results have to be converted into a presentable product, to be included in our trace manual.

##### • Street names referring to persons

Most roads or streets have a name. Sometimes the name of a street may refer to a person who for some reason has been important to the municipality or to society in general. Look for a number of street signs on which you can find the name of a person. Take a photograph of these street signs and of the respective streets.

#### > Collecting

Every municipality has a committee appointed to come up with street names. Make an appointment with a member of this committee and try to find out as much as you can about the names on the street signs you have selected. You could also use a variety of other sources to learn more about the names on your street signs, such as the Internet, a library or regional archive, or even by talking to elderly people living in the area.

#### > Classifying

Examine the information you have collected. Select three names that interest you the most (or that really caught your attention) and put all the other information aside. Write a short biography of these three people and illustrate it with pictures, either as found in your research or which you have made yourself.

#### > Summary

Turn your illustrated biographies into three pages for the trace manual.

##### • Memorials

In every municipality, or in its outskirts, we can find various markings, such as shrines, holy crosses, memorial plaques, remembrance trees or flowers left by the roadside after a fatal accident. These memorials are all traces that were left behind deliberately to keep a certain memory alive.

#### > Collecting

Explore an area. Try to find as many memorials as possible in this area and take photographs of them. Indicate the places where you have taken photographs on a map of the area you have explored.

Collect all the texts you can find on these locations and gather information about them. Use different sources such as the Internet, your parents, local authority archives or a local library, or interview inhabitants of the area.

#### > Classifying

Select three places you consider to be important and describe these places. Illustrate your descriptions with photographs.

#### > Summary

Turn every description into a poem. One way to do this is to cross out all redundant words in your description: only keep those words that are absolutely necessary and use these to compose the first verse of your poem. In the second verse, in as few words as possible, you can write down your impressions and personal feelings about this place. In the final verse you should try to define, again, in as few words as possible, why you think this place has to be preserved for future generations. In this way you will find you get to produce three poems. From these, make up three pages for the trace manual.

##### • Monuments

There are buildings and other structures, old or new, which have a certain historical value in most communities. These monuments have often had many different functions throughout the years.

#### > Collecting

Explore your municipality or its outskirts and look out for monuments. Select one monument and photograph it from different angles.

Talk to the present occupants of the monument and try to learn as much as possible about the building. Who used to live there? Why did they live there? What was the building used for in earlier times?

Perhaps you could use other sources to find out even more about your monument: a local archive, elderly people living in the community, local council employees at the town hall, a library or a group of people who study local customs and folklore.

#### > *Classifying*

You have now collected a lot of information about the building. Try to arrange it all in chronological order. You can give an account of the history of your monument in this way.

#### > *Summary*

Insert the information about your monument chronologically on a long, folding timestrip. Add this timestrip to the trace manual.



#### • *Routes*

We all have a number of fixed routes for travelling from one point to another. You probably use the same route every day when you go to school: most likely this is also the case when you want to visit a friend or when you need to go to the supermarket. Moreover, each municipality or town is intersected by various fixed routes, through which traffic is routed in particular directions. Besides this, we can also distinguish small side streets and alleys. There are many different kinds of routes, such as bus routes, walking routes, cycle routes ...

#### > *Collecting*

Explore the neighbourhood of your school and look for a variety of fixed routes: your own fixed routes, bus routes, walking routes or cycle routes.

You could also try to discover older fixed routes, such as fixed routes that were used a lot in former times: trade routes, old tram routes or railway tracks that have now fallen into disuse.

#### > *Classifying*

Copy a map of the neighbourhood of your school. Draw the routes you have discovered on this map. Every route should be in a different colour, so you can easily display all the routes by means of a legend.

#### > *Summary*

Include your map and legend in the trace manual. Add some extra information to make your map user-friendly.

#### • *Conservation of individual places*

The artist **Christo** expresses his art within landscapes. For his art, he creates gigantic works, generally by wrapping up parts of the landscape. He once wrapped up a few islands, while on other occasions he wrapped up a bridge in central Paris and a huge building in Berlin (the Reichstag). On another occasion he stretched an enormous curtain across the middle of a valley in America.

Through the act of wrapping up, you are able to draw the spectator's attention to something they otherwise consider self-evident, i.e. to something they have grown so accustomed to that they no longer look at it. You make the familiar strange.

#### > *Collecting*

Explore the neighbourhood of your school or the neighbourhood of your house and look for places which are important to you, places to which a personal memory is attached. Of course, they could be places that are only important to you, which may seem totally insignificant to others. Indicate all these places on a map.

Think of an easy way to make these places invisible, for instance by wrapping them in wrapping paper or fabric, by putting a screen around them or by forming a circle (of children) around them. Take photographs of these places.

#### > *Classifying*

Chart a route based upon places you have indicated on your map and make sure that this route could be used by people who know you well. Write a number of short texts to draw extra attention to these places.

#### > *Summary*

Convert and incorporate all these elements (photos, texts and map) into a genuine, illustrated route description. This will again be included in the trace manual.

#### **Developing a solution**

During the filling your bag phase, a certain number of pages have been made up for the trace manual. This guide will provide numerous different interpretations of the landscapes that surround the children participating in this project. In this phase the group of children will have to complete two tasks. Firstly they will have to transform the separate pages into a real booklet, which can be presented to and used by others. Secondly, they are challenged to find and add more traces from the landscape that surrounds them: stories told by elderly people, by their parents, by neighbours or other ideas that come to their mind. In this way, new pages of ideas can be added to their booklet.

#### **Presenting your results**

Once the booklet is completed, the children can invite their parents, family and all other interested parties to school for a proud presenting your results of their work. As well as introducing their publication to the audience, the children also set up a special exhibition, in which they display all the work they have done, so everyone can admire the amount of raw material that went into the construction of the trace manual.

Most importantly, the first copies of their booklet are distributed. Finally, the audience is kindly invited to join small groups of children in a walk through the neighbourhood of the school, so they can see the selected traces themselves.



### 3.2.3 RITUALS AND STORIES

#### Point of entry

As a starting point, the teacher begins class on each day of the week with an urban legend. One can find an overwhelming amount of these stories on the Internet, but the pupils will be told one every day. These kind of stories always start with a more or less reliable source, e.g. 'a friend of mine...' or 'my brother's neighbours...' These seemingly reliable sources guarantee the apparent reliability of the story.

#### > Monday

*'A friend of mine's daughter had just finished her studies. That's why she wanted to go on holiday by herself. Nice and easy with a small tent, all by herself. Her friends warned her not to go it alone - a pretty girl alone was bound to get into trouble.*

*But despite the warnings, she went off to several different countries. She had the time of her life, and all the warnings seemed quite pointless.*

*When she came back from her travels she had her photographs developed straight away. She was shocked when she saw the pictures, because amongst the pictures of beautiful places and buildings were different images on which she could see herself. There she was, half-naked asleep in her tent, in Milan, Rome, Tuscany and all the other places she'd visited.'*

The teacher relays this story without any comment. He lets the children react to the story if they wish to do so. Then he proceeds with the normal tasks of the day.

#### > Tuesday

*'I was having a chat yesterday with somebody I know at the supermarket checkout, who told me this peculiar story about something that happened to her sister. One sunny afternoon her sister and her husband decided to go for a bike ride. The husband got the two bikes out and went back into the house. When they both came out a bit later, ready to go, the bikes were gone. Upset and confused, they set off in their car searching for their bikes.*

*Anyway, after an hour or so they give up the search and go home. Lo and behold! When they get home, the bikes are back with a note attached to them. It's a note from the culprits thanking them for lending them their bikes in an emergency. Enclosed are two theatre tickets for a performance that very evening. When the couple return from the theatre, they find another note pinned to the front door saying "Thanks again!" When they open the front door they find their whole house has been burgled.'*

Again the teacher tells this story without any comment and waits to see if any children will react to this story.



#### > Wednesday

*'Some friends of my wife's colleague have a son that likes to go out a lot and have a drink. Something really weird happened to him last weekend. He'd been out in town till late and had to bike back home through unlit open countryside, with nobody about. All of a sudden, out of the blue, he sees this girl appearing on the roadside looking upset and dishevelled. She doesn't answer him when he asks if she's alright.*

*He offers her a lift and the girl hops on the back of the bike. They continue the journey in complete silence. When the boy turns around to check on the girl, she's disappeared. He finds this very odd since he hasn't noticed a thing. He doesn't like it at all and goes and tells the police. The policeman shows him a picture and says, "Is this her?" The boy says yes. The policeman says, "You're the third person this month who's come to us with the same story. This girl was killed a month ago on exactly that spot at exactly that time of night."*

This third strange story in one week will arouse different questions in the children, who are now becoming used to hearing a strange story each day. Did this really happen? Are the stories true or not? The teacher doesn't make any suggestions and just lets the children carry on their conversation.

#### > Thursday

As before, the teacher starts the fourth day with another urban legend.

*'My brother has a colleague in the United States who's mad about motorbikes, especially Harley Davidsons. In fact, he owns one and uses it for going to work, touring about or even business trips. One day he's out on his bike and he comes across an old classic Harley leaning against a farm building. He stops to admire the bike and likes it so much that he rings the doorbell of the neighbouring farmhouse and offers to buy it. After a bit of bartering the classic old bike changes hands for 800 dollars. When he gets the old Harley home he can't find a registration number needed to register the bike as his own. He rings up a local Harley dealer who tells him where to look for a number on the bike, but he cannot find one anywhere. As a last resort, the man rings the manufacturer of the motorbike and gets put through to several different departments where he has to retell his story each time. Eventually he speaks to a person who asks him very specific questions about the bike, in particular about the saddle. He is put on hold again until he finally gets put through to Mr. Davidson himself, one of the owners of the factory. "Can you look under the engine?" he asks. "See if you can find anything engraved at the bottom of it." The man confirms he's found something, reading "To Elvis. Thanks. Harley Davidson." Davidson offers the man 350,000 dollars on the spot for the bike but its new owner is cautious, saying, "I'd like to think about it for a bit".*

*The man, obviously not born yesterday, rings Graceland, the Elvis museum in Memphis, and inquires whether Elvis ever owned a Harley Davidson. They explain that the factory built four motorcycles as a special gift for the King, three of which are in the museum. "Well, I've got the fourth.", says the man. The guy at Graceland offers him three million dollars immediately. "I'll have to think about it for a bit", he says, ending the conversation. Unbelievable, isn't it? What would you have done if you were him?'*

The discussion continues in the classroom

#### > Friday

Today the teacher starts by giving information on the stories told during the week. These stories have a name: *urban-legends*. These sorts of stories exist all over the world and many of the stories start with: 'A friend of mine....'

There are hundreds of these kinds of stories that people tell each other. Sometimes they have an element of truth, as in the case of **Craig Shergold**, a now sixteen year old boy who ten years ago suffered from a terrible killer disease. As his last wish he wanted to be entered in the Guinness Book of Records as the boy who received the most Get Well cards. His parents got involved and issued requests via the media all over the world and soon he was getting cards from every corner of the planet. The problem is that this story is still doing the rounds via faxes, e-mails etc, and Craig, luckily fully recovered from the disease, is still being inundated with cards. He has managed to fill whole storage units with them and is begging people not to send him any more cards.

There are people that collect these stories. Those are the people of *alt.folklore.urban*. They are the modern day Grimm Brothers, who not only collect stories but also produce maps of the way they are spread over the world. Stories told in England surface days later in Australia, as the global computer network accelerates the spread of them.

Groups of children are instructed to search the Internet for these kinds of stories. They have to collect as many stories as they can and print them out. Teachers must be aware that some of these stories can be quite horrifying, unlike many older fairytales. If a teacher wants to protect the children against these kinds of urban legends, she can select some approved stories and give these to the children herself.

Children are challenged to investigate the stories and to compare them. They make a list of similarities which crop up in all the stories.

### Filling your bag

The focus here is an investigation into old folk stories, fairytales and urban legends. The children are given different activities to work on in different ways. One can set all the activities to all the children or the children can decide themselves to work in small groups on the activities they choose.

#### > Stories from the past

Old stories about Saints often seem like urban legends to us, when we hear them today. Stories of saints performing miracles, ghosts, witches and other unlikely events are all part of our cultural heritage. Many of these stories were published by teachers at the end of the 19th and beginning of the 20th century, who were concerned that they would get lost if nobody passed them on to anybody else anymore. Collect some of these old stories that are based around the area of the school and ask the children to compare the old stories with some of the modern urban legends they collected in the *point of entry* phase. Look for comparisons or contrasts in time, place, events, details, attributes, repercussions and mystery.

#### > Reading ancient sculptures

In the olden days most people could not read. To remember a story they had to tell it over and over again. But they also had other ways to remember a story. They used to use rhyme, so it was easier to remember a story. But you can also 'read' statues of, for example, saints in churches or chapels. Look for sculptures of this kind in the neighbouring area of the school, perhaps in churches, on the gables of houses, engraved stones or monuments. Let the children take photographs of these sculptures and let them create a small exhibition of the photographs. They should write explanatory texts with the images for the visitors of the exhibition. Instead of an exhibition, they could produce a small booklet.

#### > Reading modern images

Saints were the heroes and idols of the past, though in the modern day these are more likely to be footballers or popstars. Would it be possible to 'read' the images of the modern day hero in the same way as we do the sculptures and statues of the past? Bring some magazines to school which look at these modern day heroes. Cut out some of the pictures and make a little exhibition of the images as described above in *Reading ancient sculptures*.

You could imagine that you are an employee of Madame Tussaud's waxwork museum. You would have to investigate which person or personality would be suitable to be immortalised in wax. Who are the new heroes of today and how can you tell? Write a letter to Madame Tussaud and tell her which new waxwork sculptures you think should get a place in the museum. You could also write a flyer for the general public.

#### > Telling old stories

This could be a short course on how to tell old stories to the public. The teacher uses a corner of the classroom to display some objects which are connected to a story. He tells one of these stories holding one of the objects. To keep his audience

captivated, the teacher uses various methods, exaggerating by gestures, mimicry, raised voice, whispering or movement. Following this a list is written outlining everything you have to think of when you are speaking in public, such as the use of the voice, body language, involving your audience... This will lead on to the children's task, to choose one of the objects, think of a story to go with it and tell it convincingly to the other group members.

#### > Spreading stories 1

Old stories were spread as fast as new urban legends, only the way in which they did this was different. If the brothers Grimm had not collected old fairytales by talking to old people and writing them down, they probably would not have survived to the modern day. In the old days, stories were told repeatedly and nobody wrote them down. Nowadays it is much faster and different, especially with the use of the Internet. We write everything down, which helps to ensure that the stories will never be lost. Yet through constant repetition, strange things can happen to stories, as little bits are added or left out here and there, some bits are exaggerated, while others are toned down.

Choose one of the stories from the recent series of lessons and change it. You could do several things: exaggerate, make the original story longer or shorter, leave bits out or turn things around. Read both versions of the same story to the children. Discuss what has happened to the stories.



#### > Whispering gallery

The children stand next to each other in a line. The first child has a story on paper and whispers this to his neighbour without the others being able to hear. Then the second child tells what he heard to the third child in the row without the help of the written down version and so on. Finally, the last child in the row tells the story to all the others. Now the first child reads out the original story one more time to the whole group. What is left of the original?

#### > Spreading stories 2

There are some sites on the Internet dedicated to the spread of urban legend. Log on and try and follow a story through. Use one of the following URLs.

<http://www.snopes.com>

<http://urbanlegends.about.com>

<http://www.warphed.com/urbanlegends>

<http://urbanlegendsonline.com>

#### > Types of stories

Urban legends, just like stories told in the past, can be placed in different categories. Log on to the Internet and look for different kinds of stories and group them as murder tales, saintly stories, tales of witchcraft, horror stories or funny stories. Visit your local library and track down stories from the olden days. See if you can place them in different categories. Mix the old and new stories together. Give a presenting your results to the class in which you tell a new story straight after an old one, but make sure they are both from the same category.

#### > Stories on old prints and in marketplaces

In the olden days, stories were not only passed on by retelling to other people. You could also pick them up at markets and fairs. Market singers sang their songs standing next to a painted canvas, full of images depicting the lyrics. Their songs were usually either really sad or very violent. The singers also sold their lyrics to the public and even the painted canvasses were sold.

Stories were also spread by people selling prints on the market stalls. These prints were very cheap to produce because they were made on very cheap paper and were printed in very large quantities. They were like cartoon stories, painted images with an accompanying text. They were made in large quantities but did not last long after their initial use. Perhaps you could still see these prints in a local cultural heritage museum, or otherwise the Internet could be a useful source.

#### > Storytellers and marketsingers

How would you illustrate a modern story, an urban legend, to an audience that could not read? Imagine you are the storyteller or the market singer. You are on the market, telling a story with a huge cartoon-like painted canvas behind you. Choose an urban legend and paint your own canvas to go with it. Act out your scene to the group. The other children are walking around the market and stop to listen to your story for a while.

#### > Stories in your neighbourhood

The aim of this phase is to collect stories from your own neighbourhood, such as folk tales, sagas or legends. At the end of the nineteenth century and the start of the twentieth, many stories were written down, to prevent them being forgotten. The best known story collectors were the **Grimm** brothers, who wrote down a large number of fairytales, as told to them by older people. There are stories which were once told and have now been forgotten and you cannot save everything. Maybe it would be good to save some modern day stories for future times.

Split into groups and go off to visit people in the neighbourhood. You might want to take a video camera or an ordinary camera, a tape recorder or just a notebook and pencil. Ask these people to share their most important stories with you. Collect as many of these stories as you can, especially ones which seem most interesting, using your recording equipment as and when you need to.

### Developing a solution

Use your collected material to make a presenting your results for others. Make sure it is interesting and entertaining to visitors. If this is done with several different groups, there will soon be a whole collection which you could use for an exhibition in the school.

Choose your favourite story from the ones you have collected and turn it into something spectacular to listen to. You could also rework it to such an extent that you would be able to perform the story, like a play.

### Presenting your results

A two-part exhibition could be organised at school. The first part would consist of all the materials collected in the *filling your bag* phase, while the second part could be the group *presenting your results*, based on the activities completed in the *developing a solution* phase. Part of the *presenting your results* should be the retelling of the collected stories.

Each interested person should be invited to an official presenting your results. Invitations should be made, as should posters and press releases. An introduction should be given, with drinks and nibbles, guided tours and other courtesies expected at such events.

### 3.2.4 ARCHIVES

*No ghost just a shell* is a project which makes use of a virtual character (as well as being the title of the exhibition at the recently reopened Van Abbemuseum in Eindhoven, The Netherlands). Eighteen artists have worked on the virtual girl, who is called Annlee. Originally developed in Japan for use in computer games, the image of Annlee was a little dull and seemed destined to be short-lived. However, in 1999, **Pierre Huyghe** and **Philippe Parreno**, two French artists, bought up the rights to the character, naming her Annlee. The *No ghost just a shell* project was born<sup>3</sup>. The aim of the project was to fill Annlee's empty persona with stories and ideas, to give her an identity and bring her to life. Huyghe and Parreno designed a way of making relatively cheap animated films using Annlee and offered her to other artists with this request: use Annlee in your own projects and work with us to develop her story.

In this project we aim to do the same, but in a different way: Annlee is an empty shell, an open book. We will give her an identity, not by using our imagination like the artists, but by the application of several different archives. These could include official records held at the town hall as well as newspaper, family and individual archives and annual publications recording last year's highlights, amongst other possible sources.

#### Point of entry

Introduce the class to your chosen virtual character. The Internet is a good source for these and the German publisher **Taschen** from Cologne has published a book containing hundreds of these characters. Make a large print out of the character. Make sure the character is unknown to the children.

Invent a story about the character: he or she is 22 years of age and is suffering from loss of memory. When he or she was 12 years old he or she was involved in a car crash and was confined to hospital for 12 months. (So this took place ten years ago, more or less the age of the children.) Everything that happened in that year has been wiped from his or her memory. Can the children fill him or her in on what went on in that year?



#### Filling your bag

In this phase the children have to research several archives to discover what went on in the year of the car crash (approximately the year of their birth). The archives can be researched by the whole group or by dividing the class up into smaller groups of children, in which case each group could research a different archive. There will be a discussion concerning their finds at the end. Each researched archive results in a definite product which will be used later in the project, under the heading *Developing a solution*.

##### > Newspaper archives

Newspaper editors use archives. Ask the children to ring up several local and national newspapers. They should ask for a copy of the front page of the paper as published on the date of their birth. Gather all the front pages together and get the group to choose a selection of important items. Each child chooses what is most important to him or her. Then they will take on the role of news editor of the evening news and create a news item out of their chosen article. A fake television screen will be created, from where they will present the evening news of their birth year.

##### > Family archive

Every family keeps archives, though in most cases not in an ordered or catalogued system. These may consist of photo albums, treasured family heirlooms, souvenirs, diaries, love letters from grandparents and so forth. These records are usually scattered about the house and kept by different members of the family.

The children should talk to their parents about the year in which they (the children) were born. They ask to see objects or photographs, as illustrative material. They have to gather evidence about the stories their parents tell them concerning their year of birth. All these materials are turned into a display in the classroom. The children visit each other's *departments* within the exhibition and exchange personal details and information. After that the children each produce a document for the future presenting all the information. The question is how to secure the future of the document, so that it will not disappear. Will people in the future be able to read and understand your personal information?

##### > Annuals

Collect as many annuals as you can, published in the birth years of the children in the group. You may be able to find these books in a library, from the children themselves or in other private libraries... The children should study the books, read the texts and look at the pictures to discover events that happened in their birth year. They should discuss these in small groups. After this, each child will choose one picture which he or she feels is most significant to that year. The chosen pictures should not be revealed to the others.

The selected photographs form the basis of a living tableau at the front of the classroom. Each child chooses fellow pupils, as



needed to recreate the photograph. He or she describes the pose they should adopt, where to place their feet, how to direct their gaze and so forth. The other children have to guess which photograph they are copying. You can take a picture of the various tableaux created with your own digital or polaroid camera. These photographs can be turned into a class annual, by adding some text.

##### > Official archives

Make an appointment with the archivist of the county archives. Set up a visit with the whole group, or several smaller ones. The purpose is two-fold: to show the children how an archive works and to let them research documents from their birth year.

Perhaps the archivist could make a selection but there would be more of a challenge if the children did their own research, finding their own way through the archive. Photocopy their findings and take them back to school. They can be used as starting points for plays within small groups in the class. The plays will be performed in front of the whole class and pictures will be taken of them, with short texts written to accompany them.

##### > The worldwide archive

You can consider the Internet as a worldwide archive, although it is very chaotic. The only way to bring order to this information is to ask very direct questions. For example, the children can use a search engine to find out information concerning their birthday. This will undoubtedly bring results, often of a genealogical nature. The children research the given information as thoroughly as possible and take on the role of journalist with a particular interest in their day of birth. They write an article for a newspaper which describes everything that happened, according to the World Wide Web (www).

#### Developing a solution

Using the information given in the previous phase, we create a catalogue, a kind of biography, of the birth year of the children. Through this we can now reactivate the memory of Annlee, or any other character chosen in *point of entry*.

Bring a few biographies to the classroom and explain to the children how a biographer works. Firstly he collects as much information as he can about the subject of his biography. Then he puts the information in order and chooses a medium to give form to his research, such as a book, documentary or other.

Split the children into two groups. Each group has a different role to play: one group takes on the role of publisher and the other brings along all the collected information for the so-called biography. The teacher's task is to amplify the roles: what is the role of a publisher? How do writers deal with questions and remarks made by a publisher? The teacher may need to write a short script to define the roles.

#### Presenting your results

The different biographies are presented to the other groups and a discussion will take place on the results. To finish, the biographies could be introduced to other people, for example in a show given for the parents, grandparents, other children in the school or anyone else.

# HEREDUC

HERITAGE EDUCATION



HERITAGE PROJECTS IN ALL MEASURES<sup>4</sup>  
Heritage education in secondary education





This chapter is conceived as a practical guide for secondary school teachers who want to start a heritage project and are therefore looking for ideas. Because of this we have included a large quantity of exemplification material. This should also be informative for the teacher who wants to include heritage in their scheme of work every now and again, for example to introduce and illustrate lesson material. This chapter also offers inspiration for people wanting to learn particular skills. Our aim is to put together a certain number of ideas, which could be very useful in the organisation of large and small heritage projects. For descriptions of concrete projects, we refer to chapter 5.

Firstly we highlight preparation and look more closely at the choice of the type of heritage, the organisation in the school and arrangements with the heritage partner(s). In a second part we outline how an ideal project might run. Teachers can put together a project with all kinds of potential, adjusted to the capabilities of the class, the age of the pupils, the time available to spend on the work and the subject they teach.

## 4.1 Organisational aspects

Good organisation is half the work. This is certainly the case for successful heritage projects. To make everything run smoothly, clear arrangements have to be made, so everyone involved knows what they are doing. In this chapter, we catalogue the most important elements for setting up a heritage project. We consider first the general approach (open or closed?) and the choice of the heritage. Following on from that, planning starts in school, as well as agreements made with heritage partners. These elements usually go together in practice. What follows below is therefore not a strict step by step plan but rather a collection of ideas to guide a heritage project in the right direction.

### 4.1.1 Closed or open?

When choosing a closed project, control is kept in the teachers' hands. By giving the pupils very little initiative the teacher is in complete charge and controls the developing a solution and results of the project. He or she acts as the 'central processor' through which all information must go and the outputs of which must conform to the teacher's own perspectives and values. The teacher is the person setting the tasks, the person who shows how to find an answer to the question and the person giving each pupil a specific job. This kind of approach is particularly suited to pupils whose ability to work independently is limited. Moreover, when there is a shortage of time, a closed approach to a project can be a good choice, because the teacher remains fully in charge of the timing and follow-up of the project.

A more open approach is also possible. When choosing this, control is less strictly held and the outcome of the project becomes more unpredictable. In an open approach, the teacher gives the pupils freedom to choose a particular activity or a specific part of the project. The pupils can ask questions themselves, decide independently how to find an answer to these questions and make their own choice in how to present their results. This autonomy can give them extra motivation, on the understanding that they will not be left entirely to their own devices. As organiser, you have to offer structure and a general frame and be ready to help them answer their own questions. You will be a facilitator of knowledge, answer their questions. As a real coach you will offer support in the running of the project and intensive guidance. Be aware that this methodology is quite intensive but very rewarding and enjoyable for pupils.

The above definitions are obviously taken from extreme ends. In reality there are many shades of grey in open or closed approaches. As a teacher you have to choose your place in that spectrum, based on the time available and the abilities of your pupils. In the second part of this chapter, we give examples on how teachers can give pupils more freedom throughout every phase of a project. They choose which parts of the project can be carried out independently by pupils and which parts they would rather control more closely.



### 4.1.2 The choice of cultural heritage

#### • Immediate environment as a treasure trove

Successful topics for heritage projects are often found in the immediate surroundings of a school. Of course, pupils can go on an excursion, and as a teacher you can integrate heritage in a school trip abroad, but this is often unnecessary. Furthermore, by using their immediate surroundings as a starting point, the pupils will identify more easily with the heritage and are often more motivated. This goes further and deeper than the *one shot* approach of the occasional excursion or trip. The best way forward for the teacher is to go in search of heritage to which pupils can relate but which they have never really considered. Is that old factory they pass every day not a beautiful example of industrial archaeology? Why was the agriculture of the region directed to a specific crop? What kind of past hides behind the castle ruins where they used to play hide and seek? Perhaps the school building itself is a monument - or does the story of the origins and growth of the town provide an interesting starting point? Churchyards, abbeys or old school photographs can tell a lot more than first meets the eye.

As well as material heritage, non-material heritage also comes into consideration. Where does the local delicacy come from? Why is Saint X honoured in this town? What history lurks behind the procession, street fair or annual market? Local customs and dialect can be investigated in a project and the pupils can ponder over the use of Christian and surnames in the region. Holiday snaps provide a good starting point in investigating how people used to spend their holidays in the past. The link between present day celebrations and the feast culture of the past is easily made.

Because dealing with heritage is much more than just thinking about the past, the selection of subject matter relevant to the present and the future is recommended. Perhaps a debate is taking place in the town about an intended change of use for an old building complex? It can be a challenge for the pupils to take their own position in this discussion or even formulate a new idea. Changing traditions or urban developing a solution are good starting points. The reconstruction of an old market square can open up questions about the structure of the earlier market and the relationship between town planning and daily life. In short, when looking at the immediate environment in a different way, teachers will come across material to surprise pupils and teachers alike!

#### • Wanted: heritage with cross-curricular possibilities

The heritage material which provides subject matter for a project is not chosen for its particular beauty. More important is that it can pose interesting and motivating questions. In that sense wedding portraits can be more fascinating than an art exhibition. It is very important that heritage can be approached from several perspectives, that pupils can involve several subjects in the project and that several teachers are available for guidance. This is how it becomes a real cross-curricular project. This is often easier than it seems.

Take for example a church. Apart from religion there is also a lot of history on offer here: many well known people could be buried there and there are lots of references to guilds and fraternities. Creative arts teachers will look out for the beautiful windows or sculptures on the capitals and the way their meanings have been translated into shapes. The Physics teacher will focus on the application of natural science and may study the use of light, the construction of the arches and the acoustics, whilst the Mathematics teacher calculates the architectural proportions of the monument. Geography is applied by tracing the origins of building materials and for the subject of Music, the organ is studied or the religious song sheets browsed. Tutors in the vocational sector, for subjects such as building, are naturally impressed by the work of their predecessors. The way in which modern facilities are integrated, such as lighting, heating and sanitation, can serve as an example to investigate the balance between conservation and modernisation in monuments. By brainstorming with other colleagues, a lot of unexpected approaches will be uncovered; we will look at this closely in paragraph 1.3.3. It is the ultimate aim for the pupils to deal creatively with the subject matter and for it to cause them to address many different questions.

#### • Creating conditions

By looking at the immediate environment and surroundings through different eyes and by the surprise caused by stories behind everyday things, pupils are encouraged to ask new questions. The more the better, on condition that the questions asked will be answered. As a teacher you have to find out whether there are sufficient possibilities to find relevant information and answers. Are there any books available about the heritage which the pupils can use? Is there a good website? Is a good library available or can they look at documents in archives? Are any old magazines available to investigate fashion or interiors? Are there people around who could be interviewed about their Christian name or surname, the street in which they live, the management of a protected landscape? Can you put together a collection of old family portraits with the help of books? Is there equipment available to take readings of the lights in a chapel, the current of a river or the measurements of an agricultural piece of land? Are there enough microscopes for the pupils to analyse the water from the old well? Can they gather facts through the use of a camera, a video camera or a scanner?

It is therefore of great importance to make a full list of the equipment needed for the project and to confirm who can deliver this material. This may help avoid disappointment!

- **Finding a catchy title**

A stimulating title will help any project along! A good title gives the project a recognisable identity, a notion everybody can identify with. This is much more stimulating and motivating than a vague idea, which can only be explained by using difficult words. Compare for example 'The representing your results of the family unit in early photography' with a title such as 'Smile!'. Let the pupils themselves come up with a short, hip title. This is how they gain ownership of the project.

#### 4.1.3 Arrangements at school

- **Duration and timescale of the project**

An important decision is the duration of the project: for how long should pupils work on heritage? Globally seen, there are three possibilities:

- A heritage project can take up as little as one lesson or a series of lessons can be dedicated to it. It can take place with one subject in mind or it can be done as a cross-curricular exercise. To save lesson time, pupils can be given exercises to prepare or finish at home. This offers the advantage of an uninterrupted timetable. This way, the pupils also get more time to think about the project, which enables them to discover more possibilities. It also becomes more easy for them to see specific subject-related content. The disadvantage is that pupils will need to be motivated at the start of each lesson and that these kind of restricted projects are not normally cross-curricular. On top of that, the pupils will work more individually, so their own creativity is more stimulated.

Of course the teacher can choose to integrate heritage in one lesson without turning it into a long project. You can use heritage as a lesson starter, as example or as practical application of the lesson material. Even without a project, pupils can write a poem about an old ruined abbey, prepare an old recipe or discuss the bat population of a fort.

- A second possibility is the organisation of a project day. Despite this perhaps seeming too short a time span, the fifth chapter of this book contains examples of one-day activities. It is advisable to do the planning and orientation of such projects beforehand (see points 2.1. and 2.2.), so the pupils can start their day as soon as possible.
- Finally, a project week or integrated work period may also prove possible. By using such an intensive approach, alternative ways to work are made available as are further possibilities to work creatively and independently. On top of this, it gives the teachers and pupils an opportunity to get to know each other in a different way. Obviously the pros and cons of such a project week will have to be weighed up carefully, for instance the fact that schemes of work may be disturbed. An isolated project week, separate from normal school life, could be seen as something to forget about quickly afterwards. Heritage projects are not a form of optional 'tourism'. They constitute a good way of realising cross-curricular goals. If the school, and therefore the pupils, do not have a tradition of this kind of organisation, the best thing may be to start modestly and grow from this limited experience. A project week can be an excellent way to encourage team building at the start of the school year. It is important to fit the planning of the project in with other activities organised by the school, to avoid clashes with events and excursions. It could be a good idea to organise project weeks shortly before open days. This way the visitors get to see the results.

- **In or out of school?**

A heritage project could take place at school. For example, a speaker could be invited, as a starting point for the project: an amateur archaeologist could come to show his prehistoric finds or an old age pensioner from the town could come in to tell about his youth. Besides this the teacher could provide material himself by letting the pupils choose a painting (or a photograph or a story...) from a self-compiled collection. Or the pupils could bring in an object which refers to their own 'history'; that will be their 'heritage object'. They could be encouraged to think about family traditions and investigate words, expressions, recipes and habits which are used a lot in their own home. How do they celebrate a feast and why do they celebrate in that particular way? Holiday snaps could be a starting point to investigate the travel culture or the interior of their bedrooms and could provoke an investigation into the relationship between architecture and daily life. The route between school and home could also provide a starting point: what do they notice on the way, what do they know something (or nothing) about, what do they want to know more about? The pupils can perform investigative work in the school library or on the Internet and in this way study monuments, landscapes and also non-material heritage at a distance.

When the opportunity is there to take the pupils out and about and bring them into contact with actual heritage in the region, this is highly recommended. There is often help available from the heritage institutions involved. They like to operate as centres of knowledge or study areas and will most likely have experience of similar projects. Clear arrangements will have to be made with those heritage partners (see point 1.4.). This will not be a wasted effort, because direct contact with the heritage is worth it!

If pupils are to be taken out of school what are the risks to their safety? Will they be walking along a busy road? Will they be climbing on slippery surfaces? Will they be near dangerous machinery. Is there any child who has a disability: epilepsy, diabetes...? Do we have the parents' permission? Do we have children's phone numbers? Do the children have the phone number of the school in case it's the teacher who is hurt or ill? Does the school know exactly where the group is going? Has the group a mobile phone with it to be used in an emergency? Undertaking a risk assessment may be time consuming, but it is extremely important for the safety of the children and the protection of the school.

- **Integration of different subjects**

During the projects you, the teacher, can include subject-related learning objectives. Where the social and cultural-historical meaning of heritage is central, subjects like History, Language, Religious Studies or Art and Music come into consideration. Insight into the heritage itself is then the aim. When heritage is viewed as a means, the possibilities are much wider. It then functions as a didactic tool to support subject-related knowledge or to practise skills. Heritage is very useful for such a broad approach. From one concrete starting point, creative links can be made with several different subject areas. A fortified castle does not just teach pupils about the Medieval defence techniques, but also about nesting places of owls in its lofts, studying in detail ceilings or translations of Latin texts.

*With one eye for a successful cross-curricular project, almost all teachers should try to represent their subject within the heritage project. This demands considerable creativity and it can be most rewarding. Below follow some suggestions of contents and methods, but brainstorming with colleagues will probably produce even more ideas.*

- **History and social history:** function of heritage in past and present. Importance of heritage institutions as archives and museums and organisations such as UNESCO (world heritage). Political implications of care of monuments. Also: folklore, domestic science, archaeology, military history...
- **Religious Studies:** importance of church, mosque, synagogue, prehistoric stone circles... for religion and interpretation. Elements of superstition and folk stories. Feast days and processions, burial culture...
- **Geography:** human influence on landscape and environment. Influence of geographical position in developing a solution of a settlement. Traditional cultivation of crops as opposed to modern day use. Fields. Land measurements. Origins of building materials. Migrations. End product: a map, planned route...
- **Language:** stories and oral history. Legends and urban legends. History of place and family names. Influence of monuments or landscapes on poems and novels, use of dialect in everyday life...
- **Three dimensional modelling:** works of art in museums, churches and abbeys. Architecture for beauty and practicality. Influence of monuments and landscapes on artists. End product: drawings and models, photographs...
- **Mathematics:** architectural forms and dimensions. Practical applications. Calculations during investigation (statistics), cryptography...
- **Physics:** measurement of light and sound effects in a building. Distribution of pressure when building an arch...
- **ICT:** wordprocessing. Management and accessibility of information in a database (f.i. how can a school put all its old school pictures in a database?). Design and maintenance of a web site, creation of an HTML page...
- **Economics:** industrial archaeology: developing a solutions in the history of a factory, sale of souvenirs during a procession. Supply and demand of certain local produce. Influence of European regulations on local culinary specialities (what can be called a cucumber?).
- **Biology:** consider flora and fauna of a certain site, including extinct or migrated animal species. Take water and soil samples to confirm the composition. Traditional methods to increase arable production versus modern day chemical products. Herbs in the kitchen and healthcare...
- **Physical education:** history of sports and games...
- **Tourism:** interaction with historical cities and museums. Interviews with tourists. End product: tourist booklet, walking and cycling routes...
- **Nutrition:** eating habits and feast menus through the centuries. Collect recipes, bring local culinary traditions to the foreground. End product: a feast menu.
- **Fashion:** evolution in fashion. Uniforms, traditional costume. Traditional fabrics and techniques. End product: fashion show...
- **Electricity:** How was electricity generated in the olden days? How did the first electrical household goods work? The integration of electricity in a monument. Sound technology and lighting. End product: plan for the addition of electricity, reconstruction of a certain machine...
- **Child care:** How did they manage child care in the olden days? History of toys and culture of play. End product: reconstruction of an old game...
- **Interior design:** the impact of electrical goods (television, washing machine, electric kettle) in the interior of the home. Fashions in interior design. End product: exhibition of a retro-interior...
- **Photography:** holiday snaps and wedding photographs, family portraits but also press photography and documentary photography; How does your own environment appear in early photographs?
- **Music:** folk music, traditional instruments. Impact of the carillon on a community. Local songs. End product: concert, slide show with accompanying music...
- **Art:** What was art supposed to express in the past? What meaning can it have nowadays? Make an investigation about art objects in private spaces (homes) and public ones (a church, a street, a square...)

Apart from subject specific targets, heritage projects can lead to all sorts of cross-curricular outcomes. The emphasis remains, and particularly so in an open project, on independent study. It is certainly not the intention just to give the pupils a guided tour through a museum. A heritage project is eminently suitable to acquire information-based skills: how do you detect information, how do you value that information, how do you do interviews, how do you measure things, how do you use libraries and consult works of reference...? Skills in public speaking and writing are needed during the project and particularly during presenting your results. Also social skills, such as working together and communication, are required. To finish, pupils learn about cultural heritage and how it is managed, so they appreciate the meaning of it in relation to present and past.

To assure heritage is not completely separated from the other subjects, it is advisable to integrate activities as much as possible into lesson plans. Could the heritage replace a chapter somewhere else, for instance? Could the project be used to support what has already been learned or to practise skills? Perhaps the heritage could serve as an introduction which could be used later to highlight certain course content? Pupils definitely like to know which other subjects will benefit from their efforts in the project.

Because several different subject targets can be addressed in the project, it could be useful to set up a working party with several colleagues to organise things effectively. With a clear plan of action and with the appointment of a coordinator everyone will know what to do and whom to talk to about certain things. Aside from that, it could be very useful to organise a study day for all the teachers at a school. During this day the project is proposed and skills are used which the pupils can also apply, such as, how to make a Powerpoint presenting your results, or the conditions applied to scientific measurement. By doing this a lot of colleagues may become interested in the project and will probably add new ideas.

- **Financial implications**

It is necessary, of course, to estimate the costs of the project beforehand: which materials need to be bought or hired, what are the transport costs, is extra insurance necessary...?

The question arises, who is going to finance the project? Sometimes schools have a separate budget for project days, but it can also be necessary to ask the pupils for a small contribution. Because not all parents are equally affluent, you should perhaps ask about sponsorship for the event. In some schools, the pupils set up their own fund-raising plan, which can increase their involvement in the project. Perhaps you can apply for grants? Such funding needs to be applied for well in advance. Pay substantial attention to a clear formulation of your objectives, the means and the duration of the project.



#### 4.1.4 Agreements with the heritage partners

A heritage project is not normally organised by an individual but in conjunction with one or more partners. In a lot of cases these will be heritage institutions, such as archives and museums, but other contacts come into the equation as well. There are content partners, but also logistical and organisational ones. We refer to the first category here, in the main. When, for instance, pupils investigate the living culture in a suburb, it will be best to locate partners amongst the occupants to ensure the neighbourhood is prepared and not unexpectedly filled up with pupils. The director of the biscuit factory or the photographer who makes his collection of family portraits available should be informed properly about the objectives and the course of the project. In any case, it is useful to make contacts beforehand to be able to list accurately the possibilities of the project. Even when you end up not really working together, a bit of brainstorming with others usually produces some good ideas: the partners (heritage institutions, involved people, professionals...) know their material like no other. They can point out new questions and sources, and provide information about making materials available for the project. Whatever the concrete contribution of the partner, it is her main aim to coach pupils to investigate and look for answers themselves. It is therefore vital for her not just to supply the answers but to guide the pupils in their search for answers!

- **Partners in the project**

- The partner needs to be informed of the aim of the project and all phases of it, even those which do not involve him directly. What does the teacher/school want to achieve with this project and what is the role of the partner in this? Is the visit to the biscuit factory meant as an introduction to the problems of the Industrial Revolution or is the main activity focused on Business Studies? Is the local photographer going to help with the presenting your results of the results or is his collection the starting point? Would it be possible to exhibit at the local station the results of the research in rail traffic?
- Next you discuss the contribution with the partner involved. To be able to give the pupils an interesting and suitable contribution he or she will have to have some idea about their level. Which skills have they already acquired and with what sort of background knowledge are they familiar? Based on this information, decisions can be taken on which part of the museum collection or the archive suits the knowledge of the pupils and the aims of the project. Will pupils be allowed to experiment with photography at the photographer's lab or analyse wedding portraits spanning three decades? Are they going to work in small groups and how much coaching will they need? Will the pupils be able to interview workers at the biscuit factory and go through part of the archive? Will it be possible for them to make a video documentary?
- When the objectives and work format is clear, agreements are made about the time when the pupils will be able to meet the partner. Should they call round at a set time or can they come at will without an appointment? Should pupils visit in small groups, is an accompanied visit preferable, or will it be a combination of the two?

Finally, there will have to be clear agreements about the partners' contributions during the project. Which occupants will be present during the neighbourhood investigation and which neighbours will be less appreciative of contact with the pupils? Does the archivist give one general introduction or is he expected to help the pupils and answer their questions during their investigation?

- **Agreements**

To help run the project smoothly we recommend a clear list containing house rules. In deliberation with partners, a short and clear description of what pupils are and are not allowed to do during the project is designed. This should concern concrete questions, such as whether pupils are allowed to bring food and drink from home and where they can consume this. There are also agreements on where the pupils can work and which areas are out of bounds. There is also information about materials needed by pupils working on the project. Should they bring their own paper or will the partner supply this? Will they be able to use the photocopier at the archive or is that not allowed? And what about the use of photographic and video equipment? Which people can pupils interview and when is the best time to do this? A contact person will be appointed to answer any of these queries. During the making of these agreements it might be suggested to supply special passes to the pupils to give them easy access. Finally, the opening times of the archive, museum or factory are published in this list and possibly the partner's website.

## 4.2 An outline of a heritage investigative project

The following pages may provide inspiration to those who want to set up an investigative project with pupils, large or small. The central activity consists of carrying out a real investigation, which does not preclude it from being done in a creative or spontaneous manner. On the whole, one can assume that a project, large or small, consists of five phases:

- **the orientation phase:** what is the problem? What do we want to find out?
- **the planning:** how do we find an answer? How do we approach this?
- **the investigation itself:** which information are we after exactly? Where can we find this? Who can help us with it?
- **the presenting your results of the result:** what is the answer? How do we communicate this to others?
- **the evaluation:** what have we learnt?

You can spread the phases across more than one day or concentrate on one day. You also have the choice of how much time to spend on a phase and how the pupils will gain more freedom to work independently. Alternating styles of approach between phases of a project which start off open or closed is also possible. To summarise, a broad umbrella of possibilities is opened up here. The following is a template for this.

### 4.2.1 Orientation phase

Each project starts with an introduction. The pupils will be introduced to the heritage they are going to study. The aim of this phase is to get the pupils to look at heritage in a different way. They will be stimulated to ask questions about the meaning and the value of it and to list the possibilities of the project in order. This phase can be completed either at school or at the premises of possible heritage partners. In a short project, the orientation can take place beforehand, before the actual project day.

#### • *Surprise!*

A heritage project is best begun with a surprising start, which places familiar heritage material in a different light. Use a situation for this which can be relied upon: an old building pupils pass on their way to school, a local delicacy, posters of idols on teenagers' bedroom walls... Pupils do not generally give a thought to these things but are now asked to look at them in a different way. Such background retains the capacity to surprise: the old building is really a nineteenth century factory with a fascinating history, the local delicacy goes back to a scary legend according to tradition, the teenage idol is only one of many idols people have worshipped throughout history. What made them so special?

Also really good is a positive trauma (see also page ????): the pupils are deliberately confounded by a confrontation with something they never expected. You can be quite brutal with this, since, after all, you need to arouse their passion and awaken their indignation! This can be done by, for example, showing nineteenth century photographs of handicapped people being used as circus acts or of a large-scale human tragedy. Such a positive trauma needs to be prepared carefully.

If there is not much time, the choice can be an educational talk, possibly supported by having objects brought into school by pupils. Where there is more time for the project, a broader orientation becomes possible. Themes can be introduced by means of a film, for example, such as problems during the Industrial Revolution, court culture... The starting point may be a visit to a heritage institution, an investigation on site or an assignment based on photography or drawing. Whichever the choice may be, the aim is to arouse curiosity! When the curiosity has been aroused, it becomes easier to let the pupils get started creatively on the cultural heritage.

#### • *Asking questions*

In an ideal project, the orientation phase is inspiring enough to engage the pupils. The heritage therefore really becomes their business. Because they want to express their feelings and ideas spontaneously in such a case, traditional questions become unnecessary. But if the pupils are less independent and their project has to become an investigation, they will still be able to ask questions in an organised way.

The best way to do this is to let them brainstorm for a while, for example in small groups. They are instructed to make free associations and to write words or questions they raise in large print on paper. They should not be restricted in this. It is important, however, that pupils do not just come up with how questions, but also think about why. So not just, how did people style their interior in the olden days, but also, why did they do that in this particular way? (An example: the adoption of televisions in the

home led to a radical rearrangement of living rooms, once all furniture was pointed towards the new television.) It is not just the aim of the project that pupils should think about the role of the heritage in the past, but that they also should think about the meaning of heritage for the present and the future.

A brainstorming session can be the start in pointing pupils to select questions, for it would be impossible to pay attention to all their questions. So it is necessary to define limits and decide whether or not a question is going to be addressed. Together with the pupils, main and secondary areas of investigation are agreed: based on the knowledge of the teacher, these can be separated further. If the area under the spotlight becomes too wide or the investigation too complex, pupils will switch off. A restriction on the scope of the project is therefore necessary.

Next the pupils choose which questions they want to develop during the project. Ensure they work in parallel, in small groups, and not all on the same questions simultaneously: it is more motivating to work on a small piece of the puzzle and to show this to the others during a presenting your results at the end (see point 2.4.) rather than all to come to the same conclusion independently. Give the pupils the opportunity of a first, second and third choice to avoid discussions about the delegation of tasks. They can then be split in small groups, based on their preferences. Divide the questions for each group clearly and definitively into main and secondary areas. In the case of a very broad project, where colleagues representing different subjects are also involved, the groups can have their own coaches. The Physics teacher can help with the measuring of light in a building, while the Humanities specialist can coach a group in how to interpret a monument.

When pupils ask questions themselves, as we described above, we are talking of an open methodology. If there is lack of time or the pupils (or the teacher!) are not ready for this kind of approach, this phase can be made more streamlined. In this case, the pupils choose from questions suggested by the teacher but can still formulate their own secondary questions from a main question.

#### • *Basic elements to pass on*

A third important part of the orientation phase is clear agreement to make sure everybody - pupils, teachers and heritage partners - can work together properly. It is therefore useful to list the basic elements of the project at the end of this phase.

Ensure the pupils are aware of the aim of the project, preferably by letting them formulate it themselves. They can also decide on their own input during the different phases. Stimulate them to make their proposals as clearly as possible and give concrete instructions for all parts of the work. Clarity is necessary for all the phases they approach. To turn up with a new exercise halfway through a project is confusing. If the pupils do not go in search of sources themselves (2.2.), give them the materials that they can use. In any case, it is useful for pupils to be aware of all phases of a project and to have a timescale set: how many days or hours are allocated to each phase? Point out by whom and how they will be guided through a particular phase. Clearly, the pupils may also want to know which subject or subjects will benefit from their exertions.

All these agreements can be put down on paper and handed to the pupils as scripts. These can also contain important (Internet) addresses and telephone numbers and refer to informative literature. A booklet of this type is a good support mechanism for the pupils during the project, though it is by no means a sine qua non.



#### 4.2.2 The Planning

When the heritage has been introduced to the pupils, they get started. They can choose their own activity. In many cases, this involves a short investigation which has to deliver an answer to a question, but this is not essential. You could also conceive a project in a more creative and spontaneous manner and ask pupils to express their feelings and ideas about heritage in a different way. Perhaps they would like to write a poem or expose injustice by means of a collage, for instance. Allow them to choose and give the project the chance to grow.

Even so, good planning is essential in the execution of a project. You could choose to spend some extra time on this. The aim of this phase is to teach pupils how to search for information and introduce them to the possibilities of different media throughout. Ideally they will set up their own plan of action, but practice teaches us that such an independent learning method is more suited to older pupils with experience in working on projects. In any case, you have to offer structure during this phase and pass on ideas and inspiration. Through continuous deliberation with the teacher, this phase can be particularly stimulating for pupils and give excellent results. More than ever the teacher becomes a coach inspiring the pupils to open up new frontiers. The most important thing is that the pupils should just get on with it. Even when they are not efficient doing this, go off in different directions, waste a lot of time or even fail, this can still be useful. This way they find out the benefits of a good approach, which is not force-fed on them.

- *Sources of inspiration and media*

It is now clear that a heritage project often involves pupils in the investigation of something and the attempt to create an end product (2.4.). Such a product can be prescribed or you can also let the pupils choose it freely. It is useful for pupils to decide their aim at the planning stage, if choosing the latter option. The product, after all, will determine to a large extent the kind of materials they might want to collect. If they want to build a model of a factory, they will tackle things differently to the creation of a one-act play on the life of factory workers. But even in spontaneous and creative projects, sources of inspiration are needed and the pupils will go in search of them.

When they have decided on the kinds of information they will need, they will decide which sources could provide them. As we pointed out in the last paragraph, you, the teacher, could list beforehand the sources the pupils might use for their investigation. It may be helpful to know about the sources the pupils will want to use in investigating the project. So ask them where they are going to search or have searched for their information. They should see that not all information is of equal importance to their specific questions. Certain media are more suited than others. Pupils are, for example, quite likely to stick to the Internet and may be disappointed if their search does not deliver results. Point out the possibilities of the library or the archive. Or send them on their way to gather information through interviews, readings, recordings on video or audio tape. This way the pupils might photograph graffiti themselves, rather than sticking to Internet sites with very little information on the wider context of the writing.

Take circumstances into consideration too: A plan to interview tourists is not going to work if the project runs outside of the tourist season. In that case it will be better to go through the visitors' book (virtual as well as real). Through discussion beforehand on such matters, you will avoid the pupils becoming despondent.

You can inspire them by making a summary of the possible sources and by constructing a list of concrete questions: which part of the museum are you going to look at? Whom are you going to interview and which questions are you going to ask? What would you like to go and photograph? What would you like to go and measure, where are you going to do that and how? If there is a shortage of time or more guidance is needed, the pupils can be given the sources instead, but they will then miss out on the chance to think about the pros and cons of different media for their specific questions.

- *Planning*

The selection of the sources and the way in which the end result will be presented can help in the construction of concrete plans: how can the pupils get started? Ask them to produce a list of prerequisites for their investigation and for the end result. How will they collect and record information (note-taking, recording, photography)? How will they present their finds? Does equipment have to be pre-booked (scanner, video camera, microscope)? The opening times of a heritage institution can be limited and appointments may have to be made with interviewees. In short, the pupils should produce a plan of action. They should discuss what they will do first and what will follow next. Should they spread the workload over several days? When will each phase take place? When



should they start on the end product? How should tasks be split amongst members of the group and what is expected of each member? The production of such a plan of action is no mean feat and requires intensive guidance. Constant feedback is necessary: the pupils may be able to fall back on the teacher at all times. However, if the planning is sorted out properly, they can get started independently. During thorough deliberation with the pupils you have to investigate the feasibility of their plan of action as a teacher/coach and possibly suggest changes. Look at the timescale and check if all practical arrangements have been made. Ask every member of the group whether they agree with the planning, to avoid arguments. Make sure that at the end of this phase the pupils are aware of what information they are looking for, where they can find it and how they will record and present it.

#### 4.2.3 The main activity: the investigation

Heritage projects come in all shapes and sizes. But, as we have said before, the main activity is often a short investigation. By letting pupils get started themselves, you will realise several aims in such a project: they learn to select information, decide the value of it, check the accuracy of their sources, question the use of their interrogation, and interpret information. All these investigative skills can be acquired during a project.

The practical application of the investigative phase is connected with the presenting your results of the end result: a different approach is needed in writing a newspaper article than in writing a song or a website. Age also plays a role: one can approach the project from a more playful angle for 13 to 14 year olds by letting them search for facts in a kind of treasure hunt or by letting the pupils play a game. Generally speaking though, the following steps are present throughout.

- *Collecting, selecting and organising data*

Firstly, the pupils gather data. There are many ways to do this. They can go out and about with a video recorder, tape recorder or camera. They can take measurements and record the results. A particular exercise may demand that they sift through old newspapers or magazines in search of an image of a woman in adverts for vacuum cleaners or interview people about games they used to play when they were young. Whatever the concrete activity may be, the work results in a series of more or less raw data.

After collecting the facts, the pupils will decide which information they want to use and which is less relevant. With the aim on a selection they arrange and describe their data. This often happens in scripts: the route of a procession, the recipe of a traditional cake, grandma's idol... The arrangement of material can be done numerically: what percentage of the questioned tourists found monument X important? Which Christian name was most common in the old people's home? Also the results of sound measurement in a church, the measurement of depth in a well or the speed at which water runs in a river are expressed via numbers. To finish you could display a collection of prints. An example could be the most published adverts of vacuum cleaners in different periods. By means of this, the collection can bring the changing processes to life.

It is therefore very important that pupils catalogue their research before they draw further conclusions. You could choose to let them make a description by putting together a detailed questionnaire, for example, who is the architect of the building? When was the monument built? What was its purpose? Or you could let them do it freely. In this case good feedback is necessary. The pupils can

only start on interpretation when they command good basic information.

- *Interpretation, context and processing the material*

After gathering and organising materials, it is time to interpret facts and draw conclusions. The pupils concluded for instance that vacuum cleaner advertisements have changed: at first neat housewives were handling the vacuum cleaner whilst a freshly baked cake was cooling on the kitchen side. Later on the women with the vacuum cleaner were portrayed as successful career women and the accompanying texts emphasised the machines as time-saving equipment. Why is that? Why did the artist choose that particular subject and why does the procession follow that particular route? Why was a certain Christian name particularly popular in the nineteen fifties? Why does the river current run faster in that location? Why did people choose that particular sound system for that monument? Why does this plant grow here?

To be able to answer questions like these, the pupils will go in search of the broader context in which their facts are embedded. The increase of the career woman in the nineteen sixties explains changes in the advertisements of vacuum cleaners. One can only understand the iconography of a myth from the ancient world if ones knows the myth and is aware of how artists have portrayed

it throughout the ages... The way in which interiors were and are arranged takes into consideration aspects like heating, electricity, television... It is often difficult for pupils to identify a context by themselves. This is where they go and see their teacher for suggestions and tips. They will obviously get the chance to come up with hypotheses and as a teacher, you can stimulate new explanations and help them with the search for material.

When pupils use material creatively, their interpretation will become more personal. To produce a one-act play about a market vendor they have to have a certain context, but the interpretation of that life will be their own. The same applies to a creative fashion exercise whereby pupils get inspiration from 1930s fashion: in this case, let them get on with their interpretation!

The pupils check which materials they will be using for the presenting your results of their results and how they will go about it. Will they use graphics or a table to illustrate an article? Are they going to search for engaging images for a video presenting your results? Which sound effects will they use for their radio play? In what order will they put their arguments? Which information will they still need and where can they find it?



#### • Info moments

It is necessary in this phase to keep informed on the activities. By following progress step by step as a teacher, you will be able to give guidance at the right times, pass on new ideas or stimulate students further. A daily info moment gives the pupils the opportunity for self-assessment. They can show what they have done so far, identify what did not go so well and point out what they can still do to get results. Because pupils and teachers can learn from mistakes, it is not a catastrophe if a certain phase does not go well. On the contrary, this is reason to find out why a strategy has not worked and how they can improve it in future.

Whether the evaluation takes place with the whole class or in small groups, it is a guaranteed opportunity to learn. A handy way to get pupils to think about their own way of working is to keep a logbook during the project. This will contain general questions such as: which steps have you taken? What went well, less well and why was this? How long did it take? What material have you collected? How far on are you in the developing a solution of the project? What is the next step?

#### 4.2.4. Presenting the results

The ultimate goal the pupils are working towards in the short or longer term is presenting their results. (This does not mean that the process is not definitive in the educational value of the project.) In this phase, the pupils are expected to publish their findings to a wider public. Presenting your results skills, of which communication and writing skills are a part, are required for this. After a long project, say a project week, it is very satisfying to finish with a big event, where all groups of pupils come together to present their results. This can be done in the shape of an exhibition, a late afternoon filled with performances, the publication of a newspaper, a website open to everybody... See if the pupils can perhaps talk about their project on local radio or television. Whatever the agreed option may be, it is very stimulating for pupils to disseminate their results to a wider group, not just to the teacher involved who will mark their work. A tangible result is much more fun, which they can show to parents, family, fellow pupils, neighbours, project workers and so on.

#### • Possibilities

There are one thousand and one possibilities for the presenting your results of a project, from traditional (an essay) to ultra modern (a website), from scientific (graphic) to artistic (a painting) and everything that comes in between. The choice of a particular product and form can be made by the pupils. It is recommended in this case to guide their choice and offer inspiration which takes the available materials into consideration: it is very difficult to design a website without a scanner! With the more guided type of project, the teacher can dictate the result, which does not mean that one has to use a traditional essay.

- The pupils could opt for a presenting your results in written form: a newspaper article, a report, a column in a magazine... They could also go for the creative approach: a film script, a stage play, a poem about heritage. Or they could choose to produce a tourist booklet or slogans for an advertising magazine.
- The results could be presented in spoken form. Let the pupils perform a play for instance or organise a role-play in which they represent the pro- and anti- lobbies in the preservation of a monument. They could guide their parents around the museum they visited or make a brief appearance in a radio programme. An exciting radio play or an inspiring song could also be possible!
- The pupils could work visually. They could produce a video about the history of the biscuit factory or an exhibition of old advertisements or wedding portraits. Models and maps could be a good result of the project, just as fashion is inspired by past fashions, or the preparation of a local dish. They could produce a drawing, painting or sculpture resulting from a heritage project, or a comic strip in which heritage plays an important role.

In any of these cases, it is a good idea to discuss interesting presenting your results of the project with other colleagues. You will find extra inspiration under 4.2.3.!

#### • Guidance

Even during this phase, guidance is necessary. You could work with progress reports and possibly log books here and by these you could ensure the pupils reach their agreed deadline. Agree with your colleagues who is going to guide, and with which form of presenting your results. The Language teacher can provide hints and tips on writing styles and constructive arguments during the final phase of a project, whilst the Art teacher is best placed to help with illustrations and creating activities. The interesting thing about a cross-curricular heritage project is the fact that different subject teachers can offer guidance to children, based on their own experience and knowledge.

#### 4.2.5 The evaluation: feedback and thanks

The project is finished with the Big Presenting your results. The pupils go home and the project books are closed... but an abrupt ending would be a lost opportunity and experiences gained during the project must not be lost. Some aspects went very well and deserved a thumbs-up, while others were difficult and perhaps even caused major problems. To prevent future projects running into similar difficulties, it is important to evaluate the work with the help of the pupils involved, who will be able to voice their opinion. The results from this evaluation can help to improve future projects.

In the first place, pupils should be given the chance to voice their opinions on the project. What did they think of the subject matter? Did it fit in with their interests? Did they find it surprising and fascinating or were they not really interested? Have they got ideas about their next project? It is also important to check if all phases of the project were sufficiently clear. Did they think there was too much guidance or not enough? Which elements did they find less successful and which would they have preferred to do differently?

It is very tempting only to evaluate the logistic aspects of the project, but like heritage professionals, it is important to ask the question: 'So what next?' Where are our efforts leading? Can we think of the project as a spiral and not as a circle to be completed at the end of a project?. A spiral seems a more appropriate metaphor as not only knowledge but skills will also be developed. What aspects of the heritage would we like to build on in our next project? Did we meet anything that we would like to investigate further?

Besides the evaluation of the organisation of the project itself, it is also fascinating for the pupils to carry out self-assessment. What did they learn during the project? Which parts went well, what went wrong and how would they do it next time? By this way, you might also gauge their attitude towards heritage. Has it changed? Are they, for example, more prepared to go to a museum? Do they understand the importance of the preservation of a monument or traditions? Did they find the project useful, exciting and motivating enough to organise another such project for a day or a week?

As the teacher, you will have to evaluate the pupils yourself. In this evaluation, you will take into account the progress of the pupils during the whole of the project. Therefore the important thing is not just the result. To what extent has each pupil worked independently? Which skills has the pupil developed? Has the pupil thought about her own approach and corrected her mistakes?

Apart from the pupils it may also be fruitful to ask your colleagues for feedback. What did they think about the organisation and their role in the project? Which aspects, in their opinion, can be improved on and what is worth repeating? How did the collaboration between the colleagues and management work? How did the coaching of the pupils work? Were they able to work independently or did they need (a lot of) guidance? Have your colleagues got any tips for a new project?

When the project has finished you thank the partner(s) and contacts for the time and energy they have invested in the work and hand them a copy of the end result: a painting, a newspaper article written by pupils, a video recording of the play they performed... On this occasion, you may have the chance of asking the partner(s) involved, how they experienced their contribution to the project. Were they happy with the preparation and information provided by the school beforehand? How was the cooperation between the various teachers involved? Which aspects created confusion or irritation and would have to be done differently in future? How was the contact with the pupils? Did they ask questions and take an active role in the project? What kind of impression did the partners get of the pupils? Were they able to gauge their level? Finally you can put feelers out to establish whether the partners would be interested in doing a project of this type again in future and which topics they would like to see in the frame. The results of these enquiries can be filed in an end report where positive as well as negative points should be catalogued. This report may help to form the basis of the next project.

### 4.3 Conclusion

A heritage project offers the teacher an ideal opportunity to get to know his neighbourhood, pupils and colleagues in a totally different way. It may require a healthy amount of organisation but you will learn quickly that the rewards are worth it. Not only does the enthusiasm of the participants have a stimulating effect, but also the concrete aims you can achieve with such projects are clearly worthwhile. You do not only get across subject specific knowledge but pupils also get to practise a great deal of other skills, such as investigative, presenting your results and social skills...

Above all, it is refreshing to interact with the pupils, not as a communicator of knowledge, but as a stimulating coach, guiding them closely. Because the teacher of the future will become more of a coach, a project of this kind is a good exercise and helps develop professionalism...


The organisation of a heritage project also provides an opportunity to work in conjunction with other colleagues and exchange thoughts and ideas. This type of project forces you to look at your own subject materials in different ways: in order to realise subject-based learning objectives, you have to be able to recognise your own subject in heritage and so the cross-curricular aspect becomes very important. This sometimes requires a lot of creativity but alongside this, and maybe because of it, it produces a lot of ideas, even for 'normal' lessons. However, you do not always have to start up whole projects to use heritage in the classroom. Because heritage has so many (hidden) aspects, it can be integrated as starting point of a lesson, the motion for a debate, an illustration of your subject... In short: the more you use heritage, the more you realise how topical the past can still be!




## HERITAGE PROJECT PLANNER

Although designed to help teachers undertake a project, it could easily be adapted to help older children gain autonomy in planning the project.

STAGES	DESCRIPTION	SUGGESTION	CHECKLIST	YES	NO
1. THE IDEA	When you have your initial idea in connection with the project, give it a provisional title and produce a short summary. If this is successful, the idea is clear enough to move on to stage two.	<p><b>Describe</b> your idea in brief and ascertain that:</p> <ul style="list-style-type: none"> <li>it arises from your own experience</li> <li>it is more than a guided tour</li> <li>there is a connection between life of today and tomorrow</li> <li>the pupils are playing an active role</li> <li>it takes into fundamental consideration the culture and environment of the pupils</li> </ul> <p><b>Specify</b></p> <ul style="list-style-type: none"> <li>whom you want to involve in the project (a complete set of pupils, pupils of several different classes or different levels...)</li> <li>when you want to execute the project (during school hours, during part of the year, during holidays, in an hour, week, month, year, spread over several years...)</li> </ul>	The project evolved from my own experience	<input type="checkbox"/>	<input type="checkbox"/>
			The <i>process</i> is very important	<input type="checkbox"/>	<input type="checkbox"/>
			Heritage in this project is part of an 'open' past which has connections with the present and the future	<input type="checkbox"/>	<input type="checkbox"/>
			The pupils play an active role in this project	<input type="checkbox"/>	<input type="checkbox"/>
			The project takes fundamental notice of culture and pupil environment	<input type="checkbox"/>	<input type="checkbox"/>
			The levels and/or classes with which I work are clearly defined	<input type="checkbox"/>	<input type="checkbox"/>
			The timescale of the project is established	<input type="checkbox"/>	<input type="checkbox"/>
2. TEAMWORK AT SCHOOL	You discuss the idea with your colleagues in this phase. The aim is to work out a cross-curricular strategy.	<p>A cultural-heritage project is not a 'one teacher show'!</p> <p>Talk to your colleagues about your idea.</p> <p>Form a team.</p> <p>Decide who and how many teachers will be involved with the project and what their roles will be.</p>	The project relies on teamwork	<input type="checkbox"/>	<input type="checkbox"/>
			The project is cross-curricular	<input type="checkbox"/>	<input type="checkbox"/>
3. THE PEDAGOGICAL PROJECT	Work out a cross-curricular strategy with the team. The aim is to meet pedagogical objectives and improve the skills of the pupils. All this within the framework of their curriculum.	<p>A good project is like a train in a way:</p> <p>Station of departure: <b>which skills are involved with the project?</b></p> <p>Travel route: <b>what is the relationship with the curriculum?</b></p> <p>Why do we travel? <b>the link with our present day</b></p>	The necessary skills for the project are thoroughly described	<input type="checkbox"/>	<input type="checkbox"/>
			The project is rooted in the curriculum	<input type="checkbox"/>	<input type="checkbox"/>
			The project has connections to present day culture	<input type="checkbox"/>	<input type="checkbox"/>

STAGES	DESCRIPTION	SUGGESTION	CHECKLIST	YES	NO
		<p><b>culture</b> (mixing of cultures, inter-cultural issues), citizenship, cultural context and pedagogical objectives, such as:</p> <ul style="list-style-type: none"> <li>• learning (new skills, words, the skill to make connections...)</li> <li>• understanding (new points of view, the necessity to preserve cultural heritage and protect it...)</li> <li>• gaining insight (wider view points, the capacity of working in the cultural heritage sector, the meaning of the word citizenship...)</li> <li>• developing new attitudes (the school as it offers a cross-curricular, multi-discipline approach...)</li> </ul> <p>The fuel: <b>PEDAGOGICAL TOOLS</b> ICT, writing (documents, stories, reports, plays), play (theatre, music), the use of existing knowledge, interview techniques, research and processing of information...</p> <p>The destination: <b>THE END PRODUCT</b> (CD-ROM, poster, booklet, a performance, an exhibition)</p> <p>Evaluation: before, during and after</p>	The project is connected with the concept of citizenship	<input type="checkbox"/>	<input type="checkbox"/>
			The project encourages broader points of view (cultural, European)	<input type="checkbox"/>	<input type="checkbox"/>
			Pedagogical objectives are clearly described	<input type="checkbox"/>	<input type="checkbox"/>
			Pedagogical equipment is fixed	<input type="checkbox"/>	<input type="checkbox"/>
			End products have been decided	<input type="checkbox"/>	<input type="checkbox"/>
			Evaluation methods have been decided	<input type="checkbox"/>	<input type="checkbox"/>
<b>4. THE SETTING</b>	Decide in which setting the pedagogical objectives can be reached.	<p>In a good project the pupils experience a real introduction to heritage. This is more than having a quick look or an abstract contact with heritage.</p> <p>An environment should be chosen outside of the school (though sometimes it can be in school) where the project will take place (museum, library, archives, monuments, landscape...).</p>	The project means concrete heritage will have to be involved	<input type="checkbox"/>	<input type="checkbox"/>

STAGES	DESCRIPTION	SUGGESTION	CHECKLIST	YES	NO
<b>5. PARTNERS</b>	Decide with which heritage institutions and partners you want to execute the project. Get in touch with the educational services of the heritage institutions and check what help they will be able to provide with your specific project	<p>After outlining the project and its setting, it is vital to involve one or more heritage institutions. This may make it possible to increase the number of people involved and possibly offer the teachers extra tuition.</p> <p>Heritage sites and museum collections do not just exist for schools and education. This is why you have to check the best way to connect your pedagogical objectives with what the institutions can offer.</p>	Heritage institutions are involved with the project	<input type="checkbox"/>	<input type="checkbox"/>
			Teachers receive training relevant to the project	<input type="checkbox"/>	<input type="checkbox"/>
			Cooperation is possible with the educational service(s) for the whole of the project	<input type="checkbox"/>	<input type="checkbox"/>
			Pedagogical support provided by the heritage institution only counts for part of the project	<input type="checkbox"/>	<input type="checkbox"/>
<b>6. THE FINISHED PROJECT</b>	Work out exactly how the project will run, in definitive terms.	<p>Turn all documentation from the previous phases into a detailed planned project. Agree on the conditions made between the heritage institutions and other partners: timescale, personnel, budgets...</p> <p>The schedule of the fixed parts can be as follows: title and subtitle, heritage site, subject, duration (approximately), age group, description of the project, various stages of the project, the mission (why is this project important and what are the general objectives?), the desired learning objectives and where they fit into the curriculum as a whole, skills demanded by and benefiting the project, the end product. Describe the heritage institutions involved and the educational services/institutions (description, contact details, names of persons involved).</p>	The final version of the project addresses all phases which were identified when it was set up first.	<input type="checkbox"/>	<input type="checkbox"/>
			Agreements must be reached with all institutions involved.	<input type="checkbox"/>	<input type="checkbox"/>
					



STAGES	DESCRIPTION	SUGGESTION	CHECKLIST	YES	NO
7. EVALUATION	Evaluate your project with an eye for possible improvements for a future project	Perfection is not of this world... After the project we will have to look back: what were the strengths and what were the weaknesses? Which opportunities were taken and which were missed?	The project inspires me to start on a new one	<input type="checkbox"/>	<input type="checkbox"/>
			The project seems transferable to other situations and places	<input type="checkbox"/>	<input type="checkbox"/>
			The project is a good example of co-operation between heritage institutions and schools	<input type="checkbox"/>	<input type="checkbox"/>
			The project was genuinely cross-curricular in nature	<input type="checkbox"/>	<input type="checkbox"/>
			As well as the end product to which the project was eventually led, the process was also of great importance.	<input type="checkbox"/>	<input type="checkbox"/>
			The project was a real experience	<input type="checkbox"/>	<input type="checkbox"/>
			There was a strong connection with the curriculum	<input type="checkbox"/>	<input type="checkbox"/>
			The pupils were real players, not just a passive audience	<input type="checkbox"/>	<input type="checkbox"/>
			Many different learning objectives were met	<input type="checkbox"/>	<input type="checkbox"/>



# HEREDUC

HERITAGE EDUCATION



PRACTICAL EXAMPLES  
INTRODUCTION TO 34 EUROPEAN CASE STUDIES



### 5.1 Tasters and sources of information

The 34 project examples in this chapter serve as a template of the enthusiastic work of many teachers and heritage institutions in five countries. Hundreds of fascinating heritage projects take place on a daily basis throughout Europe, involving thousands of pupils. Unfortunately they cannot all be mentioned here. We limit ourselves therefore in this guidebook to a small selection.

First and foremost, the examples included are meant as tasters and sources of inspiration. They give a brief and rough outline of the aim and the scope of the projects; details of the initiators and partners are reported. An in-depth analysis of all the projects would not be practical and each teacher must decide how he/she wants to 'phase' the projects as discussed in Chapters 3 and 4.

Each educational system works differently, after all: sometimes you work with large class sizes as a teacher and sometimes smaller ones, with pupils who are more, or less, practical than others. You might work alone or with colleagues, have lots of time or not enough. This should not stop the examples from being transferable to other surroundings or environments. The criteria for inclusion were: transferability to other environments, inter-disciplinarity and cross-curricular character, the ways in which they play on connections with the lives of the pupils, cooperation with heritage partners, active input of the pupils, the project approach where attention is given to the process, separated from the end product. It is hoped that this selection will encompass events from the Stone Age right up to the present day. We rely on the creativity of teachers to extract ingredients from these examples to help them set up their own projects, attuned to the needs of their own educational environment. It need not be said that national borders are irrelevant, which unfortunately does not apply to many a school book.

The examples have been put in order by themes and age (from young to older) but good ideas are of course not necessarily age-related. It can be inspiring to ignore age levels and not just read examples relating to the age group(s) you are teaching.

### 5.2 Progression of the themes of the case study projects

If we observe the traditional split between primary and secondary education, these are the rough outlines of the approaches of the sample projects:

- projects for younger pupils aim to raise awareness of cultural heritage. The examples are set in the immediate environment of the pupils: museums and heritage sites are visited and there are workshops and other hands-on activities which will involve the pupils actively with the project. The notion cultural heritage is not restricted to sites and monuments but is considered as an aspect of living in society.
- many projects in secondary schools address communal European heritage, concealed behind local and regional matters. Europe, after all, can be defined through its shared past and cultural heritage. Think about the Greek-Roman and Christian traditions, the shared art and architectural heritage and the shared historic experiences (feuds, nationalism and so on). Many examples mirror these shared experiences in their local context and are embedded in a pan-European exchange of influences and ideas. This does not ignore the diversity, which characterises Europe, and the fact that European history has been saturated by conflicts and other forms of aggression. Young people must learn to be critical on these subjects too, in their awareness of history. Heritage projects can contribute to this positively, just as tradition can make young people aware of the meanings of democracy, humanism, tolerance and solidarity. In this sense, the projects included are extendable on a European scale, despite their inevitable ties to certain locations and periods.



### 5.3 Make your choice: A directory of project themes

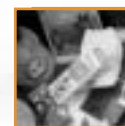
The numbers of the project outlines below are also used in the more detailed description later in the chapter.

#### PROJECTS FOR YOUNGER PUPILS

##### 5.3.1 Strange objects in museums

Pupils who visit a museum for the first time are fascinated by the many strange objects they come across in the collections. Why are these objects in a museum? From where do they come? How were they used in the olden days? There will be lots of questions raised to arouse their curiosity. The sample projects in this context try to introduce the pupils to museum collections, so they observe and identify objects. They discover their historical background or tell their own stories, with the help of their imagination.

###### 1. *Old things, new things*



Many objects in our daily lives were known in the past too, even though they look different in their battered old state. Pupils compare the objects from their daily lives to their historic counterparts in the museum. They study them, point out differences and similarities and make up and tell stories about them in a creative manner.

###### 2. *The identification room*



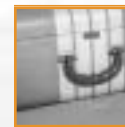
Unknown and secret objects have to be identified in a museum: that is the exercise. Pupils can observe them from close-up, touch them and give them their personal meaning. They exchange their ideas and opinions with their friends and fellow pupils. Their finds and suggestions might be able to help the museum staff to identify these unknown objects.

###### 3. *The salesman and the museum*



"A shopkeeper displays a number of strange objects in his shop which are no use to anybody. This means customers do not come to his shop any more, which in turn means the shop is threatened with closure". This short story seems an odd metaphor for a quiet and small museum full of apparently useless items, but it is also a starting point for some role-play: the pupils are invited to design a publicity campaign, not for a shop but for a museum in their neighbourhood. They have to invite people to come to the museum. They choose certain objects from the museum and find things out about them with their eye on the campaign. Whilst they are doing this, they more or less do the job of the museum themselves.

###### 4. *Whose suitcase is this?*



Objects from a museum storeroom are put in a suitcase and taken to the school. Pupils observe the objects but nobody knows who the owner is. They think about it and try to identify an owner as well as the objects. Next an actor enters the classroom. He claims to be the owner of all the objects and tells the pupils what has happened. Together they discuss the assumptions the pupils have made. To finish, they visit the museum where the objects are kept.

###### 5. *Archéoludix*



A visit to the museum of Rauranum touches on several ways to introduce excavation techniques, documentation and interpretation of finds. This example is easily transferable to a large number of museums.

###### 6. *Discovering the Brera*



In this inclusive approach to an art museum and its collection several aspects are combined: it is about the museum as a space, the environment in the paintings, human feelings and expressions put to canvas and stories hidden in (selected) works of art. Step by step -and spread across a long period- pupils get the chance to get to know the most important functions of a museum, just like the richness of the cultural heritage on display there.

### 5.3.2 The museum as a stage

Historical houses are outstanding places for role-play, portraying situations from modern life or from the history of the places involved. Lots of museums, monuments and other heritage make use of the stimulating effect drama can have on pupils and in turn, many students are drawn to drama as a key to history and historic personalities.

#### 7. *Wanted: personnel and inspectors*



Pupils act out the roles of maids and servants in a museum which used to be the house of a well-to-do patrician family. By playing the role of butler they experience how life used to be one hundred years ago and discover how a wealthy family from Amsterdam used to spend their days. A second group of actors is faced by a different situation: the owners of the house want to grant the house and its contents to the city, on condition that it is turned into a museum. What needs to happen to turn the whole thing into a museum? Pupils inspect the house and make an inventory. They have to evaluate and classify objects and learn how to deal with museum staff.

### 5.3.3 Heritage sites in the neighbourhood

Pupils at primary schools have too little social experience to be able to understand cultures and civilisations which have little in common with their own. Historic objects at their level have to be close to their own experiences and relevant to their interests. In the following examples, contact with cultural heritage is embedded in an exciting story or a decor. This promotes curiosity and increases motivation.

#### 8. *The adventures of Kalle the museum mole*



Kalle is a particularly nosy mole who is interested in the work of archaeologists because they, just as he does, go on underground journeys. An excavation in the neighbourhood gives him the opportunity to learn a lot about archaeology. Throughout the journey, he is accompanied by the pupils.

#### 9. *Travel adventures in the archive*



An adventure story about a Dutch boy in the 17th century takes the pupils on a journey on a trading vessel of the Verenigde Oostindische Compagnie (VOC: United East Indies Company) to India. On their way they are introduced to all sorts of folk and their ways of life. Together with the boy on the ship, the pupils have all sorts of dangerous adventures on their world trip. This paper-based story (in book form) supports an opportunity to go to the archive, where the documents of and about the VOC are kept. They do not just get information about the archives but are also given the chance to solve some 'secrets from the past' using the documentation present.

#### 10. *Monsters in the church!*



An old medieval church is a fascinating place to enter a strange and bizarre world, the world of mysteries and the imagination, in the shape of monsters and all sorts of beast-like creatures on the columns and walls of (Romanesque) churches. It becomes even more fascinating when you start to compare that population with the monsters of today, when you draw them, when you create new creatures, tell stories about them... And behind all that activity hides one important and fascinating question: why are people of all times and places so affected by monsters?

#### 11. *Dead and buried*



An old cemetery seems like an unusual place to experience cultural heritage. However, death, burial rituals with accompanying symbols and funerary architecture are just as much part of our cultural heritage as belief in life after death. So why not take the pupils to an old cemetery and go on an investigative journey to try and find out who is buried there? In the form of a treasure hunt, the children search the cemetery in small groups, observe some headstones close-up and try to decipher the texts. Afterwards the groups exchange their findings.

#### 12. *Naughty but nice!*



Children are taken to an opera performance, which stimulates them to create their own variant on the story, relevant to their immediate environment. Their own opera is written and performed in front of an invited audience. In this way, culture which is often seen as highbrow takes on a new relevance and engages the pupils in various forms of cultural activity, from script-writing to performance.

### 5.3.4 (Non-material) Heritage in daily life

New, unusual and extravagant things draw attention. Objects from daily life, however, seem too ordinary to attract attention. Once under the surface, however, a fascinating world opens up of old traditions, habits and crafts handed down from generation to generation. Our present day life is shaped through a long accumulation of human experiences and knowledge. Non-material heritage is just as important as monuments and sites. It embraces traditions, habits, knowledge, artistic expression, standards and values, legends and tales, living circumstances... These things underpin human culture.

#### 13. *Tasty heritage!*



We eat bread on a daily basis. The fascinating history of bread runs parallel to a large part of the history of mankind. Religious beliefs, ancient rituals, different ingredients and shapes show how many cultural aspects are connected with bread. It is therefore a fascinating idea to look behind the concept of daily bread and so discover a wealth of symbols and rich traditions.

#### 14. *Legends of the Rhine*



Almost every place has associated legends and old stories, which have been passed down from generation to generation. In this project, two examples of Rhine legends are not only told to the pupils but are brought back to life in a creative way: the pupils turn the two stories into drama. They make shadow puppets and perform the plays as silhouette shows in front of a live audience.

### 5.3.5 In search of history

Every place and every human settlement has a history but young people live in the present, in their immediate neighbourhood and town. They look to the future and not the past. Heritage can contribute in helping them to orientate differently and better in their world, to look at their neighbourhood and living environment in a different way. The past is necessary if we are to understand the present.

#### 15. *Salt from Werl*



Salt is everywhere and everybody uses it. But only a few people know the history of salt. Pupils go out to investigate in a city whose past was shaped by salt extraction. They discover a rich and fascinating heritage which has helped to shape the city, through monuments, museums, stories, songs and even in the streets. This example shows how you can explore local history. This can happen in any place with a specific tradition.

#### 16. *The hidden city*



What remains of the historic city when new houses and streets replace the old? The example of the first fortification of Soest, which took place about a thousand years ago, offers ideas on teaching pupils to observe archaeological excavations, finds and working methods. They study the layout of the streets, the situation of the soil and the topography of places with a past. Through small role-plays they discover unsuspected traces of old walls and foundations. Step by step they are introduced to the old town which lays hidden beneath the new.

## 5.4 Projects for older pupils

### 5.4.1 Introduction to the work of archaeologists and museums

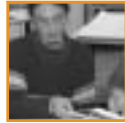
Several examples in this booklet may help pupils gain a better understanding of the work of archaeologists, historians and heritage specialists. The aim is for them to become familiar with heritage institutions and to develop an interest in their work and their cultural role in modern day society.

#### 17. *Working in a museum*



Pupils are invited to produce a publicity campaign for a museum. To be able to do this they must collect research about the museum, its collections, particular objects and people who work there. This example can be executed in any museum: the central part of the exercise is not a collection but the museum itself as a cultural institution, and the many tasks of the people working there.

#### 18. *The mysterious motel*



Which objects should be preserved in a museum? How can you interpret and identify them? A role-play transfers the pupils to the year 4020. As archaeologists, they investigate strange objects from the year 2000 which are kept in the museum storeroom.

### 5.4.2 Monuments in our neighbourhood

Cultural heritage is not just a question of individual, standalone monuments. Monuments in the surrounding area of the school are by definition suitable to raise pupil awareness about threats to their heritage and to teach them new skills required to preserve heritage for future generations.

#### 19. *Back to the future*



Why should we preserve monuments and how can we do this? Is there a monument in the surrounding area of the school under discussion? The pupils go out to investigate and collect arguments to feed the debate.

#### 20. *Treasure at school*



Places we see on an almost daily basis disappear from our attention, paradoxically enough. They become unimportant. For students this could be their own school itself, for example. In Bologna they investigated the history of their institution, documented the collection of educational photographs and produced an exhibition. This project does not only contribute to a better understanding of the place where pupils spend a lot of their time but it also helps them to discover more about the historical worth of the modern day.

#### 21. *School and architecture*



By investigating the architecture of their own schools pupils may not only discover a fascinating cultural monument but may also go into the social impact of architecture and urbanisation. To present their results the pupils will make a documentary and a film about 'their' building.

#### 22. *In the shadow of St Mary's*



In the surrounding area of their school, pupils can become aware of not only the exceptional monuments there, but also of the beauty of places they do not normally notice. A portrait of the whole suburb - not just of the architecture but also aspects of daily life - contributes to a reassessment of the immediate environment and the creation of an identity.

#### 23. *Unity gives strength*



The pupils of several schools in a region play the role of hosts and tourist guides to visitors. They create a cultural and historical portrait of their own region, a joint group effort, which creates community spirit. This by itself is a valuable aspect of this project. On top of this the pupils familiarise themselves with the cultural heritage in their own neigh-

bourhood and start to think about necessary measures for its protection. Conversations with visitors from outside the area will help them to broaden their views.

#### 24. *Cookies*



How can you do more than just repeat historical content in your lessons? Possibly you could work around local heritage in collaboration with an artist. He or she could encourage your students to ask new questions, thus stimulating their interest in the heritage, as well as their creativity. Perhaps the well-known heritage may acquire new meaning and reach out to a wider public than before.

### 5.4.3. Developed landscapes

Almost every landscape on the European continent has been reshaped during the course of history into a landscape which has been cultivated by many generations, seeking to secure the means to live. Therefore landscapes also belong to our cultural heritage, in the same way as historical buildings and parts of ancient cities.

#### 25. *The dike and the water*



This project explores a Dutch dike and its surrounding landscape. Some pupils investigate archaeological and historical aspects, while others observe the flora and fauna and the life and work of the people who live there. This is a typical example of a cross-curricular project. The collaboration aims to create an inclusive portrait of a specific landscape.

#### 26. *The developed landscape of Tecklenburg*



Preservation of landscape is one of many European objectives. Through the evolution of modern industrial society, numerous changes have occurred to this important part of our cultural heritage. Some of these have posed a threat and in some cases, they still do. The efforts of the citizens of Tecklenburg to preserve their historical landscape for future generations is an inspiration to others wishing to do the same elsewhere in an appropriate manner.

### 5.4.4 Christian Europe

European culture developed under the umbrella of Greco-Roman antiquity and Christianity. The Catholic Church of the Middle Ages was the first trans-national organisation in Europe which has left its traces almost everywhere.

#### 27. *Hirsau monastery*



Monastic culture is one of the strongest influences on European culture and identity. The Rule of Benedict was followed in Hirsau Abbey, as in many Benedictine monasteries and other abbeys across Europe. This example shows how to explore abbeys in different places and countries.

#### 28. *Under the spell of mystery*



A medieval abbey is transformed into a place where pupils can get to work. They investigate the floor plan, architectural details, the garden and so on. The results of their work take the form of reports or their own works of art. Religious life, monastic culture, European architecture, the preservation of monuments... everything gets its turn in this abbey. This example is easily transferable to other sites.

### 5.4.5 History as magistra vitae

Learning from history is fundamental if we are to control the future. It is not only useful in understanding different ways of life or alternative solutions but it also makes it possible to compare circumstances and phenomena to situations we are faced with today. Historical research offers pupils the security to carry out a limited field study, which can be related to the present.

#### 29. Political propaganda versus reality



The historian is not always objective. Often his historical observations and ponderings are led by his own intentions. Comparison between Roman reports of military campaigns in Germania and the finds of archaeologists which reflect the daily life of Germanic people or ordinary soldiers offers a good opportunity to look at political propaganda, truth, reality and fiction.

#### 30. Art and politics



The Reformation represented a turning point in European history. What took place in Soest may be symbolic for what the protestant religion awakened elsewhere in Europe. The role played by the artist Heinrich Aldegrever, while the new religion was becoming more widespread, allows for study of the breakthrough of the new ideas as much as the emergence of new forms of mass media. At that time, this concerned papers and engravings.

#### 31. The image of the Orient at home



The French writer **Pierre Loti** had his own way of looking at foreign countries and ethnic groups. His fascination for Muslim culture was a mixture of romantic ideas and adventure, an esoteric attitude and a passion for mystery. He turned his house into a fantastic oriental palace and behaved like a man of mystery, with strange habits. Yet was his life really so strange? Are our trips to foreign lands and cultures not affected by what we expect to find there? Do we look for things elsewhere which we miss in our own lives? Are our interpretations of exotic and far-off countries not often coloured by our own wishes, desires and frustrations? The example given by Loti makes us think about our own, just as much as about other cultures.

#### 32. Face to face



A museum containing a varied collection from Africa is a fascinating place to think about colonial images, cultural stereotyping and racial prejudices, as entertained by Europeans during a period of encroaching imperialism. A role-play helps pupils to see that advertising images are not neutral but are the vehicles of commercial and/or ideological interests.

### 5.4.6 The dark side of European history

Infighting, nationalism, xenophobia, intolerance, mass murder, ethnic cleansing... These things have all been part of European history and therefore have to be included in heritage projects. This inclusion can help pupils to understand what has taken place, to raise their awareness and to help them in the prevention of future crimes against humanity.

#### 33. Witch hunt



The bloody story of witch hunting is a sad chapter in European history. Shared feelings of fear and insecurity amongst many people lead in certain periods to fanaticism, hate and brutality against a minority. Persecutions and executions by religious and secular authorities expose civilisations where legality and tolerance have broken down. This example prompts thoughts on prejudice, tolerance, freedom of speech and the acceptance of minority groups....

#### 34. What is the value of human life?



Events at Oradour-sur-Glane in 1944 are a dark reminder of recent history. A visit to this place of memorial - or a different comparable place - helps pupils to understand what happened during the Second World War and makes them aware of the forms of aggression and brutality which have marked the history of the twentieth century.

## PROGRESSION OF CONCEPTS, SKILLS AND ATTITUDES USED BY THE CASE STUDY PROJECTS

These features will be present in every project to some extent and they are not mentioned specifically in the description of projects except where individual qualities are seen as very significant and have been differentiated out of these lists

### PRIMARY EDUCATION

#### LEARNING OBJECTIVES IN PRIMARY EDUCATION

##### Pupils should

- 1 be able to relate their own home, village, school to a broader environment
- 2 learn to recognise traces from the past and provide them with a personal meaning
- 3 be able to show by examples that a situation which they can recognise and which has been affected by history was once different and is subject to change through time
- 4 understand that cultural heritage is part of daily life
- 5 be able to put into chronological sequence, or specify the period of particular important events or experiences in their own lives.
- 6 learn to think about relative terms such as 'beautiful' and 'ugly', 'useful' and 'useless'
- 7 acquire new skills to look at all kinds of forms of heritage and ask questions about it
- 8 be able to compare aspects of daily life of people in a different time or in a different place with their own lives
- 9 learn to observe their own living environment
- 10 learn to interact respectfully with different groups in our multi-cultural society
- 11 understand the concepts monument or masterpiece
- 12 understand the importance of a long and respectful interaction with cultural heritage
- 13 learn more about cultural expressions such as music, drama, literature, dance, paintings and architecture, design, interiors, fashion and clothing, utensils and so on
- 14 be able to describe their family tree for at least two previous generations
- 15 be introduced to the institutions engaged in the preservation and validation of cultural heritage
- 16 Begin to recognise the different ways in which the past is represented in everyday life

#### CROSS-CURRICULAR SKILLS OF CHILDREN IN PRIMARY EDUCATION

- 1 INFORMATION SKILLS
  - a. to recognise, research and compare information from their immediate environment
  - b. to structure and present information from their immediate environment
- 2 INVESTIGATIVE SKILLS
  - a. to use floor plans, maps, calendars
  - b. to use different sources appropriate to their level
  - c. to record observations by means of the written word, drawing, camera, video camera...
  - d. to make effective searches on the Internet
  - e. to develop a critical sense in the handling of information
- 3 SPEECH AND WRITTEN SKILLS
  - a. to convey interpretations made by touching and feeling (tactile sensation), looking and seeing (visual sensation),
  - b. to express themselves in a written or verbal presentation
- 4 SOCIAL SKILLS
  - a. to be able to work together
  - b. to learn by playing with others, to represent experiences, feelings, ideas and fantasies
  - c. to rely on their power of creative expression and to use this creatively
  - d. to shape a social identity for themselves which is capable of being open and tolerant

#### ATTITUDES TO BE DEVELOPED IN THE PRIMARY SCHOOL

- a. A respect for evidence
- b. A commitment to caring for the fragile evidence of the past
- c. The beginnings of a feeling of empathy with the people who lived in the past, especially children.
- d. Honesty in reacting to the sources

## SECONDARY EDUCATION

### LEARNING OBJECTIVES IN SECONDARY EDUCATION

#### Pupils should

- 1 be able to locate their own home, village, school in a wider environment
- 2 be able to recognise and explain traces of the past
- 3 understand connections between heritage and socio-cultural developments
- 4 understand that cultural heritage belongs to the whole community and is part of daily life
- 5 understand European cultures in all their unity and diversity
- 6 learn to think about the relativity of 'beautiful' and 'ugly', 'useful' and 'useless'
- 7 acquire new skills to observe all forms of heritage and to be able to interpret through asking focused questions
- 8 be able to compare aspects of daily life of people in a different time or different place with those affecting their own life
- 9 learn to observe their own living environment without prejudice
- 10 learn to interact respectfully with different groups in our multi-cultural society
- 11 understand the concepts monument or masterpiece and aspects such as maintenance, preservation and restoration
- 12 understand the importance of a long-lasting and respectful interaction with cultural heritage
- 13 learn more about cultural expressions such as music, drama, literature, dance, painting and architecture, design, interiors, fashion and clothing, utensils and so on, as elements which relate to the cultural image of a community, as status symbols, as expressions of personal taste or as functional elements
- 14 experience cultural heritage as a key element in the development of their own identity and the identity of the community in which they live
- 15 be introduced to the institutions which are concerned with the preservation and validation of cultural heritage
- 16 be aware of how people and have constructed and interpreted different past for different purposes

### CROSS-CURRICULAR SKILLS IN SECONDARY EDUCATION

- 1 INFORMATION SKILLS
  - a. to collect and select information
  - b. to structure and present information
- 2 INVESTIGATIVE SKILLS
  - a. to read floor plans, maps, archive texts
  - b. to consult historical sources and living witnesses
  - c. to document an observation by means of written word, camera, video camera...
  - d. to search the Internet critically
  - e. to develop a critical sense in the interaction with and processing of information
- 3 SPEECH AND WRITTEN SKILLS
  - a. to analyse and synthesise information
  - b. to produce a written and/or oral presentation as result
- 4 SOCIAL SKILLS
  - a. to be able to work together
  - b. to discuss and argue rationally
  - c. to be able to take responsibility
  - d. to shape a social identity for themselves capable of being open and tolerant

### ATTITUDES TO BE DEVELOPED IN THE SECONDARY SCHOOL

- a. A respect for evidence
- b. A commitment to caring for the fragile evidence of the past
- c. The growth of a feeling of empathy with the people of all ages in the past
- d. The motivation to know that action, both direct and indirect can influence the future survival of heritage
- e. The development of a balanced approach to the value of heritage and its survival in the modern world
- f. To be able to value the 'dark' heritage as well as the 'light'.

# 1

## Title: OLD THINGS, NEW THINGS

HERITAGE SITE:	Museum
SUBJECT MATTER:	History, Language
DURATION:	Two days
AGE GROUP:	Four to six years



### THE PROJECT

The infant teacher introduces the pupils in the classroom to a book about two children, Lotte and Lodewijk. With this story in mind, the pupils then visit the museum.

### Learning objectives

Concrete objectives for this project:

- students learn to compare modern day objects with old ones;
- students learn that objects with similar functions do not always look similar;
- students learn to express their sensory perceptions in words;
- students learn to develop their own opinion and put it into words.

### Pupil skills

See general skills

### HOW DOES IT WORK?

In the museum the children are shown all sorts of everyday modern objects and go in search of similar objects from former times on display at the museum. They explain in their own words the differences and similarities between the old objects of the museum and the everyday modern objects.

The project is finished in the classroom: the activities at the museum are discussed and used in a presentation in the form of a drama or an illustrated exhibition.

### MISSION STATEMENT

The general aim of this project is to create a situation where the pupils are given the opportunity to form their own opinions about historical artefacts in a museum and to compare those 'old things' with objects used in everyday life. This project can be applied in any European (heritage) museum. It is not really focused on specific objects, but encourages interpretation in general and the forming and development of individual opinion. This project can be implemented in any museum. Make sure that you have some modern objects in a box and a story about two children with a collection of objects from everyday life. The children are very proud of their treasure and ask the director of a local museum to put their objects in the museum. The director agrees and the children are invited to put the things in a suitable place. In the end, the director asks why they put the objects where they did. In this activity, the role of director can be played by an actual director of a museum or by the teacher.

### END PRODUCT

There is no specific end product.

### HERITAGE INSTITUTION

#### Description

Museum Het Valkhof has its own education service, which develops a wide range of quality activities for all sorts of schools. In most of these activities the pupils play an active role. Information provided by guides is not the most important thing here, but this is the story created by the pupils.

#### Information

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Website: <http://www.museumhetvalkhof.nl>

### EDUCATION

#### Information

Odette Straten or Patricia Bergmans  
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# 2

## Identifying unknown objects

### Title: THE IDENTIFICATION ROOM

HERITAGE SITE:	A heritage museum	
SUBJECT MATTER:	History, World Studies, Language	
DURATION:	Two hours	
AGE GROUP:	Eight years and above	

#### THE PROJECT

Every museum has objects in its store-room which cannot be identified: what is to be done with these? In the so-called identification room of the 'Huis van Alijn', a museum in Ghent about everyday life, they display twelve objects, about the origin or use of which they know nothing or very little. This is a permanent display but they change the objects regularly. They are a challenge for the experts: how should you catalogue these objects, and where do you place them in your exhibition? To answer these questions the museum calls in the help of all its visitors, particularly young children, to try and identify the objects and to unravel the mystery of their hidden tales. The children are allowed to touch the objects and compare their ideas and opinions with the other ideas and opinions on offer. Guesswork is allowed, since the museum staff themselves have no idea what they are looking at!

#### Learning objectives

General learning objectives: particular reference to 7 and 15.

Concrete objectives for this project:

- students learn to express themselves correctly and accurately when describing objects and their hypothetical application.
- students learn to place objects in time and place.

#### Pupil skills

In this project curiosity, creativity, spontaneity and imagination are very important.

#### HOW DOES IT WORK?

A large table is placed in the middle of one of the halls of the museum. Placed on it are twelve unknown items taken from the store. For the purpose of this activity, the children are split into small groups. Each group has to identify two objects. There are worksheets available to help the children describe the objects in detail and there are magnifying glasses at hand, so they can take a closer look. The children have to give the objects a name, try to guess who made them, what they are made of, what they were used for and how...

Afterwards the children can go and explore the rest of the museum in search of (in their eyes) more mysterious objects, of which there are many. This activity can be used to start another set of questions about the function and tasks of a museum. An important aspect of this is the search for and the interpretation of meaning.

#### MISSION STATEMENT

Pupils are expected to take an active part in this project on a practical and academic level. They are not treated as passive visitors to the museum, but are encouraged to form their own interpretation of cultural heritage.

#### END PRODUCT

There is no particular end product.

#### HERITAGE INSTITUTION

##### Description

The *Huis van Alijn* (the former museum of folklore) introduces its visitors to everyday life in Ghent in the nineteenth and the first half of the twentieth century. The permanent collection focuses on four themes: life cycle, popular religion, work (craftsmanship and trade) and leisure. As well as the *identification room*, there is a *language room*, where visitors are introduced to the non-material heritage of the Flemish dialects, through digital and multimedia presentation.

#### Information

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Website: <http://www.huisvanalijn.be>

#### EDUCATION

#### Information

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More information:

<http://www.huisvanalijn.be/kindersite/idkoffer/index.html>

# 3

### Title: THE SALESMAN AND THE MUSEUM

HERITAGE SITE:	A heritage museum	
SUBJECT MATTER:	Drama, History, Literature, Language, Expressive art	
DURATION:	One to two days, or up to five days	
AGE GROUP:	Six to twelve years	

#### THE PROJECT

This project starts with a story inspired by work of the Dutch author Toon Tellegen. The story is about a salesman of a shop which has not got anything useful for sale. Therefore nobody ever goes to the shop (for shop, you can read museum) and the business has to close. In this project, the pupils have to save the shop/museum and its staff, by means of an advertising campaign.

#### Learning objectives

Concrete objectives for this project:

- students learn that history and material heritage is subject in every way to different possible interpretations and imagination;
- students learn that interpretation is a temporary thing and that everything starts and finishes with the objects;
- students learn the importance of (preserving) heritage and that we refer here to a different kind of usefulness.

#### Pupil skills

See general skills

#### HOW DOES IT WORK?

1. The story about the salesman and his shop full of useless items for sale is told in the museum. This is straight away related to the museum: it is full of objects nobody can use. The pupils are designers working for an advertising agency specialising in 'difficult' campaigns.

2. In the museum the pupils choose (possibly working in pairs) an object they would like to use in their campaign. They take a polaroid or digital photograph of this object.

3. Armed with the photograph and all other required materials they make a draft of their campaign at school. The aim is to attract as many customers as possible to the shop or museum.

4. (A factual task, intended as enrichment). To finish, the pupils watch the video 'Well spotted' in the classroom. In it, a lot of practical activities are shown wherein pupils learn to interpret historical objects. Dependent on their interest, this can lead to a more extended project or to further activities.

#### MISSION STATEMENT

This project is about interpretation of historical information and the practice of heritage. Central themes in it are, what information does an object offer and how you can interpret the story behind the object.

#### END PRODUCT

A publicity campaign interpreting historical objects in a modern day manner.

#### HERITAGE INSTITUTION

##### Description

Museum 't Oude Slot is an old farm. The collection consists of nineteenth century objects which were predominantly used by farmers in the Kempen (an area in the southern part of the Netherlands). The presentation in the museum is based on topical questions: heroes and idols, the human body, death, pigs, foreigners, amusement... A mixture of old objects, works of art and contemporary materials are exhibited together. The museum challenges its visitors - particularly school children - to form their own opinions, based on the historic materials on show.

(The video 'Well spotted' was made by Bureau Erfgoed Actueel).

#### Information

Museum 't Oude Slot  
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Website: <http://www.dse.nl/oudeslot>



# 4

### Title: WHOSE SUITCASE IS THIS?

HERITAGE SITE:	Objects from historical museums in suitcases	
SUBJECT MATTER:	Heritage, Language, Drama, History	
DURATION:	Two weeks	
AGE GROUP:	Six to ten years	

#### THE PROJECT

A suitcase belonging to an unknown person has been left behind in the classroom. It is filled with objects from long ago... The objects in the suitcase come from the storerooms of historical museums. The challenge for the pupils is to try and determine whose suitcase it could have been, based on the objects inside it.

#### Background

The idea behind this project was the notion that the public never gets to see many of the objects stored in museum storerooms. There are a lot more things kept in storerooms than there ever are out on display. Hence a government initiative came into being to support projects to put interesting objects from storerooms on display, preferably in very public places such as Schiphol airport near Amsterdam. The use of storeroom objects in schools is also part of the overall plan. A specific aim of the project 'Whose suitcase is this?' was the use of heritage in language lessons. Language learning is a very important and problematic area of education in Rotterdam, where many immigrants live. Heritage is therefore used in the language lessons.

#### Learning objectives

Concrete objectives for this project:

- students learn to form ideas about historical objects;
- students learn to communicate in the Dutch language about historical objects in a conversation with pupils from a different background speaking a different first language;
- students develop a feeling for 'historical' objects.

#### Pupil skills

See general skills

#### HOW DOES IT WORK?

1. Museums lend their objects from their storerooms to fill several suitcases. A suitcase full of heritage objects is left in the classroom. Nobody knows to whom it belongs. Every day of the week the lesson starts with an investigation of objects from the suitcase. The aim is to find out who could be the owner.

2. After several days an actor visits the classroom, pleased to have found his suitcase back. Armed with the objects from the suitcase, he tells his life story and asks the pupils at the same time about their thoughts on the objects.

3. The class has the option to visit one of the four museums afterwards from where the 'lost' objects in the suitcase came.

#### MISSION STATEMENT

The main aim of the project is language education: heritage is used to teach pupils from different countries how to communicate with each other in the Dutch language. Besides that, the project also encourages pupils to learn about the past, to interpret what they see and to formulate their ideas in such a way so others can understand them.

#### END PRODUCT

There is no specific end product.

#### HERITAGE INSTITUTION

##### Description

This project does not involve a heritage institution directly: the institutions do however lend out their stored objects from their storerooms. The project was developed by the Stichting Kunstzinnige Vorming (Society for Artistic Structure) in Rotterdam, which mainly involves itself in setting up arts projects involving dance, music, literature, painting, sculpture and so on. The Society also collaborates with educational institutions. More and more frequently, art and heritage education merge together to form cultural education and this is integrated into schools more regularly.

#### Information


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Website: <http://www.skvr.nl>

# 5

### Title: ARCHÉOLUDIX

HERITAGE SITE:	An archaeological site and the Musée de Rauranum	
SUBJECT MATTER:	Archaeology, History	
DURATION:	One to three days, depending on the teacher's project	
AGE GROUP:	Six to fifteen years of age	

#### THE PROJECT

In this project the children play the role of professional archaeologists. They learn how to find and interpret objects. They take photographs and learn how to build up knowledge to enable them to interpret the finds and the accompanying documentation later.

#### Background

The idea behind this project was the notion that the public never gets to see many of the objects stored in museum storerooms. There are a lot more things kept in storerooms than there ever are out on display. Hence a government initiative came into being to support projects to put interesting objects from storerooms on display, preferably in very public places such as Schiphol airport near Amsterdam. The use of storeroom objects in schools is also part of the overall plan. A specific aim of the project 'Whose suitcase is this?' was the use of heritage in language lessons. Language learning is a very important and problematic area of education in Rotterdam, where many immigrants live. Heritage is therefore used in the language lessons.

#### Learning objectives

General learning objectives:

particular reference to 2,7,8,11,13 and 15.

Concrete objectives for this project:

- students learn that archaeology uses a lot of different techniques, discovering the importance of observing sites and objects found there;
- students learn that archaeology broadens our knowledge about ancient civilisations and should not be just seen as something to do with the Egyptian Pyramids or Indiana Jones style adventures.

#### Pupil skills

See general skills

#### HOW DOES IT WORK?

- The project begins with a visit to the museum. There the historical, geographical and sociological context of the Gallo-Roman site will be explained. The pupils will become acquainted with craftsmen's workshops found on the site: a bronze worker's, a blacksmith's, a butcher's shop and so on.
- Next they visit the archaeological site for a first impression and to get some idea about the excavations and the interpretation of finds. They get to know the different areas on the site, where corresponding groups of objects were found during the excavations, as described in the museum guide.

- Next they discover all the archaeological techniques used during such an excavation: aerial photography, surveying and digging of test trenches, excavation (in a clearly defined area), pottery techniques, reconstruction of selected pieces... They can try some of the techniques themselves.
- They will adapt techniques used for the production of pottery to create their own piece of ceramic, based on the sigillata forms. They take their own creations home at the end of the project, such as lamps or pots...

#### MISSION STATEMENT

This approach to heritage education is refreshing and innovative as far as archaeology is concerned: students learn in situ through tangible heritage and objects. This project is about the interpretation of archaeological techniques and objects, and how to deal with cultural heritage in a museum or on site from a practical point of view. What information can we glean from objects or photographs and how do we interpret this? Which diverse meanings and interpretations are the result of a 'material' starting point? Finally, what is important for us to learn about today from the Gallo-Roman past?

#### END PRODUCT

A piece of ceramic art, based on ancient forms and techniques.

#### HERITAGE INSTITUTION

##### Description

The site was excavated between 1994 and 1998 by the University of Poitiers. The Musée de Rauranum, where the finds are exhibited and the story of the excavation is told, is situated close to the site. It is housed in a big old building with a large garden, where the excavations for the children take place. The area is especially designed for them, as is the museum. Objects are used in the museum to explain details about the lives of the population of Rauranum in Roman times.

#### Information


Musée de Rauranum  
Place de l'église • B.P. 3  
F-79120 Rom

Telephone: + 33 5 49 27 26 98 • Fax: +33 5 49 27 04 47  
E-mail: [musee-rauranum@wanadoo.fr](mailto:musee-rauranum@wanadoo.fr)  
Website: [http://www.mellecom.fr/musee\\_rom](http://www.mellecom.fr/musee_rom)

# 6

'When I hear, I forget. When I look, I remember, and when I do I understand' (Lao Tse)

## Title: DISCOVERING THE BRERA

HERITAGE SITE:	Museum	
SUBJECT MATTER:	History, Literature, Creativity	
DURATION:	A process which takes between two and four years	
AGE GROUP:	Seven to eleven years	

### THE PROJECT

A quick one-off visit to a heritage site is not enough to justify calling it a proper study. Pupils have to get to know such a place in a gradual manner and start to see it as a fascinating place where they can choose several different routes of discovery. That is the main aim of the Discovering the Brera project, which relies on a close working relationship between the museum and the primary schools.

#### Learning objectives

General learning objectives:  
particular reference to 6, 7, 11, 13, and 15.

Concrete objectives for this project:

- students learn the most important functions of a museum;
- students gain an insight into several aspects of social history by means of having an in-depth look at paintings, particularly at customs and religious beliefs of specific historical periods;
- students become familiar with a heritage site, in this case a museum, as a space, and with some techniques of painting;
- students develop familiarity with art by handling powerful, visual materials in a playful manner;
- students learn to understand the meanings of iconographical, visual and written documentation.

#### Pupil skills

See general skills

### HOW DOES IT WORK?

The educational course of this project takes between two and four years. First the pupils are introduced to the museum as a space with individual properties and equipment to preserve and exhibit collections. Following this, each class takes one or more routes of discovery, which are taken by analysis of the paintings: art describes, art imagines, art tells, art is told... To finish, the teachers and educational staff go through what the pupils have learnt and plan the next steps.

Below in brief are the different stages.

#### 1. Introduction (spaces and objects)

##### AT SCHOOL

- The pupils ask questions about the concept of space. Space is something where they live and can orientate themselves.
- The pupils describe the parts of space: these comprise a network of parts and functions. They do this through drawings, the written word and conventional symbols.

##### IN THE MUSEUM

- In the courtyard the pupils identify the most important elements of that space and discuss their connections with each other and their function. They use a floor plan for this. They do the same in the museum.
- The pupils observe the dimensions of the paintings and their material. There is a discussion about their function and meaning. They look closely at traces of damage and look for reasons for this. They are introduced to the work of a restorer, with instruments used for climate control and with the stores and their function.

#### 2. Journey of discovery 1: art describes

(natural elements in paintings at the Brera)

##### AT SCHOOL

- The pupils identify manifestations of nature in paintings: flowers, plants and so on. They identify those elements and draw them.
- The pupils learn how to make primary and secondary colours and also try out different painting techniques. They differentiate colour variations and aspects like foreground, middleground, background and so on.

##### IN THE MUSEUM

- The pupils go on a (nature-based) treasure hunt. They compare real nature to selected paintings of nature. This is done through real elements which have been placed in the museum as part of this project. At the end of the exercise a member of staff helps them to describe the paintings.
- The pupils visit a botanical garden attached to the museum and plant seeds of the flowers they observed in the paintings. They can observe these flowers scientifically and draw them.

#### 3. Journey of discovery 2: art represents

(feelings, human stance and gestures in paintings at the Brera)

##### AT SCHOOL

- The pupils analyse their own photographs to expose the relation between emotions, events and physical stance. They produce a basic scheme of emotions and of the colours representing them.
- The pupils observe gestures more closely, through photographic documentation. They try to classify and describe body language and sign language, and act out emotions.

##### IN THE MUSEUM

- Each pupil receives an exercise to act out emotions and feelings which the others have to guess. Together they go in search of the painting in the museum which portrays these feelings and emotions.
- The educational staff help pupils to identify the particular emotional scene in question (in the Bible, from antiquity and so on).
- The pupils make a pencil drawing of half of a face from one of the paintings, and try to find a partner who was asked to draw the other half. At school their works of art are enlarged and elaborated.

#### 3. Journey of discovery 3: art tells

(about the connection between texts and descriptive images)

##### AT SCHOOL

- The pupils analyse several short stories to be able to identify the most important elements.
- The pupils analyse the relationship between texts and images, create a story based on images alone and choose illustrations to go with a specific story.

##### IN THE MUSEUM

- The pupils go in search of envelopes containing stories which relate to specific paintings in the museum. They identify and describe them.
- The pupils illustrate a story in a three dimensional book. Their starting point is one element of a painting.

##### AT SCHOOL

- The pupils design a book cover or a three dimensional book with stories and images.

#### 4. Journey of discovery 4: art is told

(the historical perspective)

- The pupils reconstruct what has happened to an object which belongs to their family. They do this through interviews and documents. They go through each form of use the object has ever been through, its state of preservation, its emotional importance and so on.
- The pupils look for typical qualities of the period from which their object came (by looking at photographs, magazines, fashion and so on).
- The pupils draw the object and write an (illustrated) story about its experiences.

##### IN THE MUSEUM

- The pupils reconstruct what has happened to a work of art and identify some typical qualities of the period related to that work of art.
- The pupils check the state of preservation of the painting in question.
- The pupils learn about the most important stages of restoration and re-enact them.

##### AT SCHOOL

- An exhibition is organised with the pupils' own work and objects.

### MISSION STATEMENT

The aim of this project is to encourage the awareness that heritage sites are part of our daily lives and that we need patience and time to understand and learn to appreciate them.

The specific point of this is two-fold: an interactive long term cooperation between the different institutions (the schools and the museum; teachers have been following a ten hour course, specifically designed for this project, since 1996) and the fact that the project has been monitored and assessed by external evaluators. The museum transforms itself into an educational laboratory in this project, and a transferable methodology is tested.

### END PRODUCT

Drawing, stories, their own exhibition.

### HERITAGE INSTITUTION

#### Description

The Brera museum (Brera Pinacoteca) is the most important museum in Milan. It is situated in a patrician palazzo and was founded at the beginning of the nineteenth century in order to enable the public to enjoy works of art removed from ecclesiastical institutions by Napoleon. The collection includes works by the greatest Italian painters since the fourteenth century: Gentile da Fabriano, Mantegna, Giovanni Bellini, Piero della Francesca, Carpaccio, Raphael, Tintoretto, Veronese, Caravaggio...

#### Information

Soprintendenza per il PSAE di Milano,  
Bergamo, Como, Pavia, Sondrio, Varese, Lecco e Lodi  
(belonging to the Ministero per i Beni e le Attività Culturali)  
Via Brera 28  
I-20121 Milano

Telephone: + 39 2 72 26 31  
Fax: + 39 2 72 00 11 40

E-mail: [spasad.artimi@arti.beniculturali.it](mailto:spasad.artimi@arti.beniculturali.it)  
Website: <http://www.brera.beniculturali.it>

### EDUCATION

#### Description

The educational staff are in charge of the educational tours through the museum (which are developed in discussion with the schools involved), courses for teachers, work experience for university students and cultural workers.

#### Information

Emanuela Daffra, head of the educational service  
Via Brera 28  
I-20121 Milano  
Telephone: + 39 2 72 26 32 19

**Title: WANTED: PERSONNEL AND INSPECTORS**

HERITAGE SITE:	Heritage museum	
SUBJECT MATTER:	History Drama, Language, World Studies	
DURATION:	One to two days	
AGE GROUP:	Personnel: eight to ten years • Inspectors: ten to twelve years	

**THE PROJECT**

In these two projects the pupils will act out a role-play in a heritage museum. In this way they experience what it meant to live as a servant in an old patrician house in Amsterdam and how the servants looked after a collection of objects.

**Learning objectives**

General learning objectives:

particular reference to 8, 11, 12 and 15.

Concrete objectives for this project:

- students gain personal experience concerning the differences between life now and then and can draw their own conclusions from this for their own lives;
- students learn to see what is important for the preservation of objects by those responsible for a collection.

**Pupil skills**

The skills needed for this project are developed by it at the same time as the other work: role-play, writing, comparing different historical periods, developing a grasp of history and so on.

**HOW DOES IT WORK?**

- **Wanted: personnel.** At the house involved, the pupils are welcomed by the guide, who wears the typical clothing of a servant one hundred years ago. The pupils 'apply' for a job as new servants in the house. A brief tour through the house by the guide shows them their workplace. They have to remember as much as possible about the life and work of personnel in such a house, because they have to speak with the lady of the house later on. Eating and drinking and everything connected with this is central to the exercise. The tour finishes in the kitchen. The candidate-servants have to prepare the table for dinner. This is a test to see if they should get the job.
- **Wanted: inspectors.** A different set of pupils received a letter from the deceased lady of the house, Mrs Willet. In her will she expressed the wish that her house should be turned into a museum after her death. She also donated her collection to the city of Amsterdam, provided they could look after it properly. Mrs Willet requested in her letter that the pupils should inspect her house and her collection: is everything still in order? Are the original objects still there? To be able to perform their inspection, the pupils are handed some required equipment. At the end they produce a report on their findings.

This project, which takes place in the museum, can be expanded through a preparatory lesson and several activities afterwards in the classroom, for example by preparing the group for the role of inspector (complete with policeman-like activities, private detectives...) and through expanding on what the pupils have learnt in the museum which they did not know previously.

**MISSION STATEMENT**

The main aim of this double project has more to do with experience, imagination and emotional knowledge than with cognitive knowledge of the past. The pupils have to imagine how people used to live in a nineteenth century patrician house. To do this they act out a role (as servant or inspector). In order to achieve this, they work from the house (or museum) in a context with 'real' objects rather than at school by reading stories about that era.

The project can also be used in other European patrician houses, style rooms and houses which have belonged to prominent people. This is because the project concentrates on collections rather than specific items in them, on what it was like to work as a servant in such a house and so on. Personal appreciation and a feeling of sense is more important here than historical knowledge.

**END PRODUCT**

The process, and the role-play particularly, is the most important part of this project. The end product could consist in a meal (for the personnel) or a report (by the inspectors), but this is not the main aim of the project.

**HERITAGE INSTITUTION****Description**

The Amsterdams Historisch Museum (historical museum) moved to a former orphanage in 1975. The façades, gates, the governors' room and the yards all remind visitors about its past. The story of the orphanage is told in the museum, which also sheds light on the history of the city of Amsterdam.

**Information**

Amsterdams Historisch Museum  
Kalverstraat 92/Nieuwezijdsvoorburgwal 357  
Postbus 3302  
NL-1001 AC Amsterdam

Tel : + 31 20 523 18 22  
E-mail: [info@ahm.amsterdam.nl](mailto:info@ahm.amsterdam.nl)  
Website: <http://www.ahm.nl>

**EDUCATION****Description**


The museum's education department develops a wide range of quality activities for all types of schools. The pupils play an active role in most of the projects. The department also developed the Handboek Interculturele Museale Leerroutes (manual for inter-cultural educational development through museums) for teachers in conjunction with the Nederlandse Museumvereniging (NMMV, the Dutch association of museums). This shows how to organise an active and useful visit to the museum through a mixture of theory and good practice.

The department is also very active in another Amsterdam museum, which is central to this double project, the former patrician home of the Willet-Holthuysen family.

**Information**

Address: see above  
E-mail: [educatie@ahm.amsterdam.nl](mailto:educatie@ahm.amsterdam.nl)

Title: **THE ADVENTURES OF KALLE THE MUSEUM MOLE**

HERITAGE SITE:	Museum and archaeological excavation, where possible	
SUBJECT MATTER:	History, Language, Art	
DURATION:	Between one and six days, depending on local situations	
AGE GROUP:	Infant or primary school	

**THE PROJECT**

Central to this project is the children's book 'Kalle the museum mole - problems on holiday!' Kalle is a small mole: just like archaeologists, moles do their work underground. Kalle thinks himself a very important archaeologist. He thinks that without him, his colleagues Professor Sandgrain and his assistant Theo would not be able to do their work. But Kalle interprets the finds of excavations in peculiar and fantastic ways. By working together with the archaeologists, he learns to interpret them more accurately, just like the children who are reading the book.

**Background**

'Everything and everybody has a historical background'. At first glance this seems a banal statement but is it? Young people live in the present: in their neighbourhood, their district, their town. Generally speaking, they do not think much about the past. At primary school they learn that beyond their own lives, their own families, their own neighbourhood and town lies a hidden past. And they learn that the past is essential for them, if they are to be able to understand the present.

**Learning objectives**

General learning objectives:  
particular reference to 1, 2 and 12

Concrete objectives for this project:

- students learn about archaeology and archaeological methods.
- students learn that archaeological objects and sites provide many clues to help reconstruct historical situations.
- students learn how to visit a museum or excavation and how to look at objects on display.
- students learn how to read a book, or listen to someone reading it to them, and they use their imagination to embellish an old story by means of drawing, reading or continuing the story themselves.
- students use archaeological finds as an inspiration for their own handcrafted material and gain a better understanding of daily life in the past.

**Pupil skills**

Following the example of the mole, the children have to use their imagination and creativity to understand historical and archaeological aspects of the story.

**HOW DOES IT WORK?**

1. First the children discuss their experiences of museums: what do they do? Why do they exist? This discussion leads automati-

cally to the question: what does the past mean? Children have no concept of historical periods or time spans at this young age. They are invited to bring old objects to school and to talk about them, to become more familiar with historical issues. They play the role of an archaeologist interpreting finds.

2. The children read the book together, or listen to it on the Internet. This motivates them to follow the example of the mole and in this way to learn and understand more about archaeology. The drawings in the book, or on the Internet, and the spoken language stimulate their imagination to continue the story, to finish it or... to create a new one.

3. Next, a visit is arranged to a museum or - and this is highly recommended due to the live nature of an excavation - to an archaeological excavation. The children are instructed to find objects which are also illustrated in the book. (All the objects mentioned in the book belong to an early medieval house of which there are only traces of colour left in the ground. But the archaeologists also found objects which tell us about everyday life: a spinning wheel, a weight used by weavers, a flax spinner). The students can do their research in small groups and can ask questions of the museum staff. A questionnaire can be prepared and drawings can be made of the objects.

4. At the end of the project, the children receive a worksheet containing a reconstruction of an early medieval farmhouse. This provides another opportunity to discuss archaeological and historical reconstructions.

**MISSION STATEMENT**

The general aim of the project is to introduce young children to archaeology and the processes of preserving historical and archaeological monuments. With the help of the small mole, they can understand the work of the archaeologists better: he is just as curious and lacking in preconceptions as they are! Thanks to the mole, and alongside him, the children learn about excavations, archaeological finds, methods, preservation and museums. The children and the mole are given information about life in the past and are in this way introduced to their own local history. This leads to increased motivation in thinking about cultural heritage and the need to preserve it. Museums and archaeological sites can be fascinating places to discover things about items which are not normally encountered in everyday life: this should be the conclusion drawn from this project.

**END PRODUCT**

There is no specific end product.

**HERITAGE INSTITUTION(S)****Description**

The *Römermuseum Haltern* is a museum situated on the site of a former Roman camp. It shows how life used to be in a Roman camp during the campaigns to conquer Germany. The *Westfälisches Museum für Archäologie* shows an artificial excavation. Visitors can learn about the local history of the region.

**Information**

Westfälisches Römermuseum Haltern  
Wesele Strasse 100  
D-45721 Haltern am See  
Telephone: +49 2364 9376-0  
Website: <http://www.roemermuseum-haltern.de>  
(Kalle auf Wohnungssuche)

Westfälisches Museum für Archäologie, Landesmuseum  
Europaplatz 1 • D-44623 Herne  
Telephone: +49 2323 94628-0  
Website: <http://www.landmuseum-herne.de>  
(Kalle lernt spinnen)

**Further material**

This project was developed by Cordula Edelbroich:  
H. Hilgers, C. Edelbroich, Kalle der museumsmaulwurf - Ferien und nichts als Ärger, Verlag Lensing-Wolff, Münster, 1995.  
Website: <http://www.westfaelische-geschichte.de>

**More background information:**

Gundi Frick-Lemmer, Alltagsleben der Sachsen. Vor- und Frühgeschichte in westfälischen Museen, Heft 3. Münster 1995 (with images, also on <http://www.westfaelische-geschichte.de>).

# 9

## A Dutch boy travels to India in the seventeenth century

### Title: TRAVEL ADVENTURES AT THE ARCHIVE

HERITAGE SITE:	National Archive	
SUBJECT MATTER:	History, Different cultures	
DURATION:	Approximately two hours	
AGE GROUP:	Ten to twelve years	

#### THE PROJECT

This project is based on the book *Thijs en de geheime VOC-kaart* (Thijs and the secret VOC map) written by Lizette de Koning. The book describes the journey of the boy Thijs on a VOC ship to India in the seventeenth century. VOC stands for Verenigde Oost-Indische Compagnie (United East Indies Company) which traded between The Netherlands and the East Indies. Thijs is the right hand man of Smelius, the cartographer of the VOC. He has all sorts of adventures on board the ship: sea battles, a near shipwreck, a friend dying of scurvy and so on. Eventually they get to India, where Thijs is allowed to go to the Emperor Aurangzeb's court. Thijs also has to fulfil a secret mission on his travels to and in India.

This is an Internet based project.

#### Background

The Verenigde Oost-Indische Compagnie (VOC) was established on the 20th of March 1602. At that time, representatives of the provinces of the Republic conferred on it a monopoly for trade with the East Indies. The VOC was also permitted to fight the enemies of the Republic and had to prevent other European nations from trading with the East Indies.

#### Learning objectives

Concrete objectives for this project:

- students can identify with a boy living in the seventeenth century;
- students learn more about history, geography, society, technology, environment and nature through this identification. They also learn about health care and hygiene in those times.

#### Pupil skills

This project raises questions which stimulate the creativity of the pupils: they have to complete a crossword puzzle and decipher a piece from the archive. They have to surf the Internet to obtain answers to other questions. (They will need a basic knowledge of the Internet to be able to do this.)

#### HOW DOES IT WORK?

The educational pack *Thijs en de geheime VOC-kaart* (Thijs and the secret VOC map) consists of five pdf files: a handbook for teachers, exercises in the classroom, questions for individual pupils, the answers to these questions and an evaluation form (<http://www.nationaalarchief.nl/onderwijs/basisonderwijs/thijs/>). Firstly the pupils read the book. (Unfortunately this is not available

on the Internet. It can be ordered via e-mail or by telephone and is priced at 12.50 euro, including postage).

After their reading, the teacher informs them about the evidence preserved at the National Archive, which includes the archive of the VOC. The pupils have to answer all sorts of questions based on the information given to them. They can do this individually or in small groups. (Theoretically they can answer a lot of questions without reading the book, but this is not so appealing for them: it is Thijs's adventures and travels that will awaken their interest.)

To confirm: the children do not have to visit the National Archive themselves. The location of their school is therefore not important.

#### MISSION STATEMENT

During his travels around the world, Thijs learns a lot about different societies. Just like Thijs, the pupils can go on a journey, not around the world, but through the archives. They experience a journey through time. This is a way of showing the pupils how fascinating it can be to travel through history and discover the secrets of the past in archives.

#### END PRODUCT

At the end of the project, the pupils should be able to add a new chapter to the book or rewrite one of the existing ones. The National Archive asks for an evaluation form to be completed. The aim is to find out the thoughts on the educational package of the teachers and pupils alike.

#### HERITAGE INSTITUTION

##### Description

The National Archive is *the* national centre for the study of Dutch history and culture. It encompasses two types of archive: historical government archives and archives of individuals who played or still play a very important role in the Netherlands. The tasks of the National Archive are to collect, preserve and catalogue these archives and to show them to as broad an audience as possible.

#### Information

Address for visitors

Prins Willem Alexanderhof 20  
NL - Den Haag

Address for correspondence

PO Box 90520  
NL - 2509 LM Den Haag

Telephone: + 31 70 331 5400 or 5444  
Fax: + 31 70 331 5540

E-mail: [info@nationaalarchief.nl](mailto:info@nationaalarchief.nl)

Website: <http://www.nationaalarchief.nl>

#### EDUCATION

##### Description

The educational services of the National Archive organise various activities for anyone concerned with historical studies: practical courses, lectures, tours for novice and more experienced investigators. The service also develops educational packs for primary and secondary schools and university students.

#### Information

Nationaal Archief Nederland  
Educatieve dienst  
Prins Willem Alexanderhof 20  
NL-2595 BE Den Haag

Postbus 90520  
NL-2509 LM Den Haag

Telephone: + 31 70 331 5400  
Fax: + 31 70 331 5540

E-mail: [educatie@nationaalarchief.nl](mailto:educatie@nationaalarchief.nl)


Website:

<http://www.nationaalarchief.nl/onderwijs/introductie/>

Contact:

Louisa Balk or Alexandra Daniels

Title: **MONSTERS IN THE CHURCH!**

HERITAGE SITE:	A Norman (Romanesque) church	
SUBJECT MATTER:	History, Language, Art	
DURATION:	Several hours spread over a period of one week	
AGE GROUP:	Eight to twelve years of age	

**THE PROJECT**

Children go to investigate a Norman (Romanesque) church. They do this from an angle they can relate to: monsters. You can find monsters in such churches, which exist all over Europe, on columns, capitals, walls and tombstones, in windows, porches and so on. The project took place in the twelfth century church of Saint Pierre at Aulnay de Saintonge in France.

The search for monsters serves as a vehicle to familiarise children with a medieval church. In this age group the children are not very aware of history, such as the middle ages, the nineteenth century, their parents' and grandparents' childhood. All of this is 'old' and belongs to a different world. An important target of this project is to teach the children to observe an old church in detail, from an angle which will appeal to them. This way they can become curious about other facets of life in the middle ages and can become interested in monuments and their upkeep. Another objective is that the children start to think about the 'relationship' between people and monsters: why do monsters exist? What do they represent? What do they symbolise?

**Background**

Monsters form an important aspect of spirituality in the middle ages. For the people in medieval times, monsters were not the invention of disturbed minds, but really did exist. Most monsters represent the powers of evil. Because medieval culture did not differentiate between ethical and aesthetic categories, physical ugliness represented undoubted moral shortcomings.

The medieval conviction still exists today, that monsters represent a lack of humanity and that because of their appearance, they are the opposite of what people want to be. Modern day monsters appear in movies, computer games, comics... They are symbolic of dark and irrational forces, in our carefully organised world. Even if children know little about the causes of terror today, they still feel the unseen power of monsters and their hidden influence on modern day thinking.

In other words: their search for historical monsters will encourage children to think about modern day monsters: do they know any? Where do they come from? Do they really exist? What do the monsters mean to them?

**Learning objectives**

General learning objectives:  
particular reference to 2, 3, 7, 8 and 12.

Concrete objectives for this project:

- students learn to read medieval stories and to look at and interpret medieval sculptures. They acquire an insight into medieval art, architecture, history and especially concepts;
- students learn to use ICT in heritage lessons;
- students acquire knowledge and opinions from a cross curricular approach;
- students create their own stories and turn these into plays;
- students can create their own monsters via creative workshop activities (wall painting, sculptures...)

**Pupil skills**

See general skills

**HOW DOES IT WORK?**

The monsters of a Norman (Romanesque) church can be classified, photographed and drawn. Children can invent stories in which they play a role or create a stage play of sorts. Time spent in the church also gives them the opportunity to become familiar with a heritage site. During or after the visit, they can gather information about the history of the building and its different phases of construction, as well as get to know its different parts and name them, and form an idea as to why it is important to preserve these kinds of buildings for the future...

**1. Tasks in situ (in one morning)**

- visit the monument, with the main question being: why is this a protected monument and what does that mean;
- the children draw pictures of the sculptures, particularly the monsters from the medieval bestiary;
- photographs are taken of the sculptures (with a digital camera).

**2. Tasks at school (several hours during one week)**

- the children read through books to find the correct names for the monsters they have encountered (using medieval terms);
- use of ICT: the digital photographs are printed off, to be used in the booklet produced by the children;
- stories about monsters are read in the classroom;
- modern day monsters are created by the children, in paintings, drawings or collages. This is done by assembling different body parts, human and animal. The monsters are also given different names;
- they write a story (using ICT, in this case, word-processing) for the pupils' booklet about the monsters they have created;
- the story is also acted out (drama);

- a printed poster is created from the collected drawings, for tourist publicity (in this way, the children become actors in the promotion of cultural heritage).

**MISSION STATEMENT**

- This project calls on different skills of the children in an interdisciplinary way. It encourages them to get to know old and strange buildings, from a viewpoint which appeals to their age group. Norman (Romanesque) or other old churches can be found in many places in Europe, so this project is transferable.
- The pedagogic motives for a project like this are not limited to the assembly of examples of old and modern monsters. Children will be confronted with the question: why do monsters always continue to 'exist'? What do they represent, what do they symbolise, what do they personify? The project can help children to understand - especially since it is geared to their age group - that monsters exist in all times and all places, simply because they personify people's fears and insecurities: they are products of our imagination.

**END PRODUCT**

Apart from written texts, this project also produces works of art, such as sculptures, drawings, paintings... The texts can be used for individual student booklets and the artwork can be used for an exhibition. A group poster is also a result of the project.

**HERITAGE INSTITUTION****Information**

Centre de Culture Européenne  
Abbaye Royale  
17400 Saint Jean d'Angély France

Telephone: + 33 (0)5 46 32 60 60  
Fax: + 33 (0)5 46 32 60 70

E-mail: [cceangely@wanadoo.fr](mailto:cceangely@wanadoo.fr)  
Website: <http://www.cceangely.org>

**EDUCATION****Description**

The educational service of the C.C.E. (Centre de Culture Européenne) develops national and international programmes for cultural heritage, in particular for secondary but also for primary schools. The duration of these can be several hours, one or two days, one or two weeks (depending on the European rules for school projects). In their approach material and non-material heritage go hand in hand: language, monuments, behaviours, art forms, music...

**Information**

Alain Ohnenwald, director.  
Contact person : Nicole Vitre  
E-mail: [Nicole.Vitre@ac-poitiers.fr](mailto:Nicole.Vitre@ac-poitiers.fr)

Address: see above.

**Further material**

- Gabriel Bianciotto, *Bestiaires du Moyen-Âge*, Stock, 1992.
  - (CD-ROM) *Voyage au coeur des pierres romanes*, Aulnay, Cosei/Centre de Culture Européenne, 1997.
  - Jacques Lacoste, *La sculpture romane en Saintonge*, Christian Piro, 1998.
  - *Curiosa et mirabilia*, CRDP Poitou-Charentes, 1995 (modern art, booklet, images).
- Jacques Voisenet, *Bêtes et hommes dans le bestiaire medieval. Le bestiaire des clercs du Vème au XIIème siècle*, Brepols, 2000.
  - Franc Ducros, *L'odeur de la panthère, Dante, la poésie*, Théâtète, 1997.
- Pierre Miquel, *Dictionnaire symbolique des animeux: zoologie mystique*, Léopard d'or, 1991.
  - Laurence Harf-Lancner, *Métamorphose et bestiaire fantastique au moyen-Âge*, École Normale Supérieure de jeunes Filles, 1985.
  - Ignacio Malaxecheverria, *Le bestiaire médiéval et l'archétype de la féminité*, Lettres Modernes Minard, 1982.
- Arnaud Zucker, *Physiologos, le bestiaire des bestiaires*, éditions J.P. Millon, 2004.

# 11

## Title: DEAD AND BURIED

HERITAGE SITE:	A historic cemetery	
SUBJECT MATTER:	History, Religious Studies, World Studies, Art, Language, Nature	
DURATION:	Two and a half hours	
AGE GROUP:	Ten to twelve years	

### THE PROJECT

Without being too gloomy about it, this project brings the students into contact with subjects like burial, rituals and symbols, funerary architecture and flowers. The class goes to visit a nineteenth century cemetery, guided by a teacher (not a professional guide) armed with a guidebook. The cemetery is the Old Churchyard (het Oude Kerkhof) of Hasselt. Various tasks for the children are all found in a small case which they have on loan, including what they must do, look at and investigate.

### Learning objectives

General learning objectives:

particular reference to 4, 7, 12 and 14.

Concrete objectives for this project:

- students develop an insight into issues like death, burial, religion, rituals and symbolism, funerary architecture, flora...
- students explore how in the nineteenth and twentieth centuries people coped with death and burial in very different ways.

### Pupil skills

See general skills

### HOW DOES IT WORK?

There are five phases to the assignment, which include an introduction, a game, an exploration activity, an exchange of information and finally, an evaluation and a reporting phase.

The students receive a short introduction from their teacher about what they must do at the cemetery. They split into groups and play a game. The target is to guess which gravestone and which part of the cemetery they should explore. Once they have found this, they receive a booklet containing a plan of the cemetery, with photographs of tombstones, information about the graveyard and various questions and assignments.

Then they have to find their own way round their allocated area of the graveyard. When they have found the right gravestone, they have to look at it carefully. Whose gravestone is it? From what material is it made? Is it similar or different to surrounding gravestones and is that of any significance? What data is given on it? How did the person die? Such questions have to be answered individually, without help. The booklet tells them to look at symbols and abbreviations on the gravestones: what do they mean? Finally, they have to pay attention to the plants growing around the graveyard, which are loaded with symbolic meaning, such as ivy, yew trees or weeping willows...

After their *graveseach* the groups of children come together to wander through the different parts of the cemetery. They report back on their findings, and they are asked which parts of the assignments they found the most interesting and which topics they would most like to research further. These can be explored further back in the classroom: the meanings and the development of symbols, religious practices and philosophies and their view of life after death, other monuments...

### MISSION STATEMENT

In this project, children have the chance to experience the graveyard by leaving behind their own world. It is important that the visit does not frighten them, that it makes them want to come back to find out more and to go off to visit more heritage sites. Their powers of observation are developed by the graveseach process, more than by simply looking at historic dates and facts. It is quite simple to carry this process over to other graveyards or monuments. In short, this project will show that children can learn from difficult subjects like death and burial, in interesting and motivating ways.

### END PRODUCT

There is no specific end product.

### HERITAGE INSTITUTION

#### Description

The municipal museum (stedelijk museum) Stellingwerff-Waerdenhof immerses its visitors in the history of Hasselt and the Loon county, in which Hasselt plays an important part. The story of Hasselt past and present is told by an extensive collection of porcelain, ceramics, silverware, paintings and statuary.

The old churchyard (Oude Kerkhof) in the town is also part of the museum. The central chapel is used as an information centre: here you can find out more about the history of burial in general and in particular, in Hasselt, about funerary architecture and about the greenery of a nineteenth century park cemetery.

#### Information

Stedelijk Museum Stellingwerff-Waerdenhof  
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E-mail: [stellingwerffwaerdenhof@hasselt.be](mailto:stellingwerffwaerdenhof@hasselt.be)

#### Educational Information

Contact: Davy Jacobs

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#### Concept and production

Mooss vzw (Chris Ferket)

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Website: <http://www.mooss.org>

Title: **NAUGHTY BUT NICE!**

HERITAGE SITE:	Opera	
SUBJECT MATTER:	Music, Drama, Language, Three dimensional modelling	
DURATION:	Ten weeks, one day a week	
AGE GROUP:	Ten to twelve years	

**THE PROJECT**

The children of a primary school attend the opera 'L'Enfant et les sortilèges', written by Maurice Ravel, at the Brussels opera house 'De Munt'. The performance fascinates them so much that they decide to write their own opera, based on the story of the original opera. The music, movements, decor and the costumes are chosen and developed by the children, in cooperation with their teachers and two members of staff from the opera.

**Background**

1. The story of 'L'Enfant et les sortilèges' is as follows:

*Act 1*

A child doesn't want to do his homework. When his mother offers to help him he gets irritable and cross. As a punishment, the mother sends him to his room but the child wrecks it. He rips his wallpaper off the walls, smashes the china into smithereens, breaks the furniture and so on. He ruins his schoolbooks and even his favourite storybook ends up torn to shreds. Tired and exhausted the child tries to sit in his armchair but strange things start to happen. The child gets scared. All of a sudden his 'first love' appears, the princess of the fairytale book. Amongst the scattered pages of his books, the child finds his mathematics book, from which a little old man appears as well as lots of numbers. They tease the child with all sorts of silly questions, until he drops down tired and motionless. When evening comes, the magic stops.

*Act 2*

The unhappy and lonely child enters the dark and overgrown garden, where the same things had happened. The atmosphere becomes threatening, as the animals begin to turn against the child. When the squirrel is hurt, the child sees it as a golden opportunity to do a good turn. He bandages the squirrel's leg. This makes the animals see him in a different light and they begin to think of him as a friend. In the closing scenes the animals and the child say a tender, moving goodbye and they take him back to his mother, who welcomes him with open arms.

2. The pupils switch this story over to the classroom.

Their version is as follows: the child is not paying attention in the classroom and nods off. The teacher punishes the child by giving him lines, but the child doesn't want to do the lines and so he bursts into a rage. He smashes up the whole classroom, whirls the globe about, casts pens and pencils to the floor, rips up exercise books and storybooks, ruins calculators, scribbles and scratches on the blackboard, flings the potted plant out of

its pot and tears up its leaves. Even the photograph of the Royal family doesn't survive the attack. Worn out, the child falls asleep.

The children make up the prologue, perform it in the real classroom and tape it all on video camera. The children compose and also perform the accompanying music, based on that of Maurice Ravel. The dream sequence is performed with puppets in a model of the classroom made by the pupils. The contents of the puppet show are then enlarged and acted out by the pupils. The child is confronted by everything he broke or ruined, just as in the original. Some examples are:

- the globe: a dance is performed in the round in decorated T-shirts, painted by the pupils, to an original song by the pupils: "I've got a headache, everything is spinning". In the background a video montage plays. The puppet (a smaller version of the child) weaves in and out and connects the last scene to the next one.
- the pen and pencil: a pretend fight is carried out between two figures, rhythmically punctuated by the children on metal (pen) and wood (pencil). Improvisation on the violin accompanies the pen's dying scenes.
- the calculator; a dance is performed in the dark with reflective and fluorescent materials, accompanied by percussion instruments.
- the fairytale princess: a romantic play is enacted on a stage decorated in the baroque style.

**Learning objectives**

General learning objectives:  
particular reference to 13 and 14.

Concrete objectives for this project:

- students can build on their personal life experience to express their ideas, emotions and feelings on the theme of disobedience, after watching the opera performance of 'L'Enfant et les sortilèges'.
- students shape their own ideas and feelings creatively in relation to this theme, through making their own opera.
- students become interested in classical music and develop some understanding of it.
- students broaden their own horizons (in culture, language and opinions).
- students fine tune and broaden their image of modern society

**Pupil skills**

The pupils

- discover their own competence in learning how to be creative and work together as part of a group with a common goal.
- improve their knowledge of the Dutch language (some children of the school involved are brought up with French as their first language at home).
- learn to propose and test different solutions in different learning situations.

**HOW DOES IT WORK?**

Two of the educational staff of the opera get in touch with the two teachers of the third grade before the start of the project and give them material so the teachers can introduce the operatic performance to the pupils themselves. Knowledge of the story is particularly important. The teachers go and watch the performance on their own first, before taking the pupils. The performance itself has Dutch titles displayed above the stage, so the children can understand the language used.

After this, the pupils can begin on the creative project. The employees of the education service attached to 'De Munt' will visit one day a week for eight weeks consecutively. During these visits they will explain to the pupils their interpretation of 'L'Enfant et les sortilèges'. (The children will also think of their own title for the performance: Naughty but nice!). Music, voice, drama, three dimensional modelling and everything else that has to be done in creating their own performance is included. Discussions take place with the teachers about how they can support the activities themselves between the various project days. At the end of the project a performance is held for parents and the other students.

**Plan of action:**

1. *First half of September*: introduction between teachers and educational staff of opera house
2. *September 15*: performance in 'De Munt' attended by the teachers
3. *September 20*: performance in 'De Munt' attended by two classes
4. *Week 1 to 8*: two members of the educational team of the opera visit and support the classes and their teachers
5. *November 22 and 23*: dress rehearsal and performance for the children and the parents

**MISSION STATEMENT**

The children in this project gain ownership of their very own opera. It is they who compose the overture, cobble together the puppets and costumes, play the music and sing. It is a creative group process.

**END PRODUCT**

One performance for the children of the school and one for the parents: a musical piece (the prologue), songs (written and performed by the children), a short video film produced by the children, a puppet show and the model of the classroom. Also costumes, a programme and poster, and an invitation to attend for the director of the opera.

**Reactions of some of the children:**

- "I really enjoyed the preparations for the Naughty but nice! opera! As soon as I heard the teacher say, 'We're going upstairs', I was really happy: we were going to work on the opera!" (Margot)
- "I played the King and I played the pencil. I thought it was great that people from 'De Munt' came to the opera. I thought it was really great, particularly when they came to watch us. I hope we will get more opportunities to do this kind of thing". (Nicolas)

**Reactions of some of the teachers:**

- "The project was constantly visible during the three months we worked on it. It was always being talked about."
- "It was a real process of growth in which the pupils could develop, explore and use their creativity and talents step by step."
- "Classical music became hip for the whole school community."
- "Parents and teachers alike were involved with the performance. Everybody was active. There was a real sense of togetherness."
- "I have never seen four infant classes so mesmerised and quiet during a performance that lasted three quarters of an hour".

**THE SCHOOL**

Primary school De Wemelweide (V.G.S.)

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1170 Watermaal-Bosvoorde

Contact: Ronald Jozef Jansen (ronald\_jozef@hotmail.com)

**HERITAGE INSTITUTION****Description**

The 'De Munt' houses the Belgian National Opera and is located in Brussels. De Munt is one of the most important opera houses in Europe. De Munt is also coordinator of the European collaboration of educational services in operas, RESEO, (<http://www.reseo.org>). Similar projects with schools and the educational services are also available in some other European operas taking part in this collaborative project.

**Information**

De Munt

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**Educational Information**

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Title: **TASTY HERITAGE!**

HERITAGE SITE:	Non-material heritage
SUBJECT MATTER:	History, Language
DURATION:	The project ran for more than one year
AGE GROUP:	Ten to thirteen years

**THE PROJECT**

Everyday items can be valuable witnesses to ancient traditions. Take for instance the non-material heritage present in the shapes, ingredients, tastes, symbols, stories, songs and practices concerning our daily and not so daily bread. Somebody posing the right questions about this can expect a revelation and a real experience. That is the aim of this project: due to the ethnographical angle the pupils will get a new perspective on the present and they will gain realisation and appreciation of and for traditions, which are part of their everyday life. .

**Learning objectives**

General learning objectives:  
particular reference to 2, 4, 5, 7, 8 and 12.

Concrete objectives for this project:

- students learn to recognise non-material heritage and symbolic values in tangible objects;
- students learn how to judge everyday life from a heritage perspective;
- students learn traditional bread-making processes (from wheat to the oven);
- students acquire certain principles and techniques for forms of ethnographical investigation;
- students form a social identity with an open mind towards different generations and traditions.

**Pupil skills**

See general skills

**HOW DOES IT WORK?***1. Investigating the meaning of bread (in past and present)*

Images are shown of daily bread and of bread used for special occasions (shapes, decorations...) to catch the interest of the pupils. Hypotheses are discussed and some principles are formulated to help draw up a questionnaire. This takes place after the creation of a 'biography' on the subject by students and teachers. The questionnaires will be handed out to parents, family, elderly people...

*2. The cultivation of wheat (who? with what equipment? symbols?...)*

A questionnaire about wheat cultivation is handed out to elderly people in a social centre.

*3. The grinding of wheat (who? with what equipment? symbolism of the mill...)*

A questionnaire is produced about the grinding of wheat. In this connection, the pupils go in search of agricultural tools in appropriate places.

*4. The preparation of flour (who? equipment?...)*

A questionnaire is developed about the preparation of flour.

Pupils try to recognise several different types of flour.

*5. Dough and yeast (who? equipment? recipes? stages of production?)*

A questionnaire is developed about dough and yeast. Meetings are arranged with elderly people (in old people's homes, for instance) so they can make bread together. They can try out new shapes together.

*6. Baking*

The cooperation between pupils and elderly people is continued: what are the different phases of production, the different shaped loaves and their possible meaning, the ovens...

*7. Presentation of the project*

The pupils put all their gathered documentation in order and share their experiences with other pupils and adults. This can result in reports about topics like nutrition, manual labour, the role of women in the past and present...

**MISSION STATEMENT**

The aim of every cultural heritage project is for pupils to gain an historical perspective and broaden the horizons of their daily lives. This project does this through

- questioning habits, behaviours and prejudices,
- taking its course from practical actions rather than concepts,
- use of simple equipment and strategies to investigate the present,
- developing new ways of looking at things.

All these strategies are completely transferable to other cultural contexts, without any difficulty.

**END PRODUCT**

This project can lead to several different personal productions: an exhibition, a multi-media performance, a booklet...

**HERITAGE INSTITUTION****Description**

The Soprintendenza BAP PSAE of Cagliari and Oristano is an institution belonging to the Ministero per i Beni e le Attività Culturali. It is responsible for the management of the architectural, artistic and ethnographical heritage of two Sardinian cities: Cagliari and Oristano, particularly in the national Pinacoteca of Cagliari, the San Saturno Basilica and the Antiquarium Arborense.

**Information**

Via Cesare Battisti 4  
I-09123 Cagliari

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**EDUCATION****Description**

The educational staff at the Soprintendenza are responsible for educational tours of the museum, courses for teachers, and work experience for university students and any other people actively involved in the cultural sector.

**Information**

Marcella Serreli, head of the educational service  
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Scuola Media 'E. Porcu - S. Satta'  
Giorgio Satta (chief manager)  
Via Turati - Quarta Sant'Elena Cagliari

**Further information**

*Il pane. Forme e significato*, Cagliari, 2001.



## Title: LEGENDS OF THE RHINE

HERITAGE SITE:	School and different places where the legends are told or take place	
SUBJECT MATTER:	Art, Language	
DURATION:	Twelve hours	
AGE GROUP:	Ten to twelve years	

### THE PROJECT

On the banks of the river Rhine in Germany, a multitude of legends exist. Two of them were chosen for this project, because they were easy to understand for the pupils and were very suitable to use as inspiration for a silhouette show:

- *The poltergeist of Mainz* is a story about an evil spirit and troublemaker. He causes a lot of problems for the citizens and is finally driven out by priests.
- *The burning treasure of Bacharach* is the story of a woman who visits a terrifying and strange man, in search of coal to restart her fire. The next morning she finds that the coal has turned into gold. This gives her the opportunity to make a devout recompense, which she does by founding a hospital.

### Background

Every town and village has its own legends. Sometimes, different aspects of landscape seem to encourage the birth of legends: rivers, mountains, forests... Along the river Rhine in Germany many legends were born around forts and castles, which often still exist today. These paint a colourful picture of the past.

### Learning objectives

General learning objectives: particular reference to 13

Concrete objectives for this project:

- students become familiar with the specific genre of legends and with their typical characteristics.
- students are introduced to legends from their own area, city or village.
- students are made aware that legends form an important part of our cultural heritage.
- students use their imagination to turn these legends into theatre, using 'real life' silhouette characters.
- students can organise an audience-attended performance.

### Pupil skills

Imagination, creativity and play form an essential part of this project.

### HOW DOES IT WORK?

First the pupils read the legends. The intention is for the pupils to turn these into silhouette shows afterwards. In a silhouette show, there are no physical characters on stage but instead these are portrayed by silhouettes created by shadow puppets. With that goal in mind the students set off in small groups to work on the silhouette figures and on a simple background for the show. The culmination is the public performance. Because the stories do not tell a lot about the main characters,

the pupils really have to use their imagination when writing their scripts. The key thing is to turn the personalities of the legends into characters, whose function in the show must be clear to the audience.

### A PLAN OF THE PROJECT

- *lessons 1 and 2*: introduction to and description of a silhouette show
- *lessons 3 and 4*: acquaintance with the legends and first exercise to create a link with a silhouette show
- *lesson 5 to 8*: the making of the silhouette figures and the stage
- *lesson 9 and 10*: rehearsals
- *lesson 11*: public performance
- *lesson 12*: evaluation

### MISSION STATEMENT

Legends about saints, princes, knights, bishops and ordinary people tell us a lot about life in the past, in all their colourful descriptions. They contain information about the fears and needs of people from days long gone by, about their daily life and the remarkable events they all experienced. Legends are particularly useful in introducing young people to the richness of historical traditions.

### END PRODUCT

The performance of the silhouette show.

### HERITAGE INSTITUTION

It is not necessary to travel to the places where the legends originated for this project. The reading and performance can take place in the school itself. If it is decided to venture out, every historical site should be taken into consideration, first and foremost the typical places suitable for legends, including castles, unusual houses or particular places in the village or city, such as springs, bridges, rivers, towers or churches.

### Further material

- The designer of this project is Astrid Ludwig (Bernkastel-Kues). She has published a detailed description in: *Astrid Ludwig, Sagen am Rhein. Schattenspiel in den Fachern bildende Kunst und Deutsch am Beispiel der Sagen 'Der Klopfgest von Mainz' und 'Das Schatzfeuer in Bacharach'*. <http://mittelrhein.bildung-rp.de/dokumente/sagenamrhein.pdf>.
- A book of legends of the Rhine is Rainer Schlundt's *Sagen aus Rheinland-Pfalz*, Hamburg, 1995.




# HIER NOG COLLAGE

Hirsau Monastery



Horst Castle

Title: **SALT FROM WERL**

HERITAGE SITE:	Werl Museum and other historical places in the town	
SUBJECT MATTER:	History, Languages, Geography, Chemistry, Art, Religious Studies	
DURATION:	Half a day in the museum and the city or village Three or four days of lessons in school	
AGE GROUP:	Upper primary school classes	

**THE PROJECT**

In this project the children are introduced to an industry which has been important to their city's history for a long time: salt extraction. They do this in various ways and are actively involved. The historic traces of the city play a particularly important part in the whole project.

**Background**

For centuries, salt was one of the most desirable raw materials in the world. Its history is full of stories of bloody and aggressive feuds, all connected with salt, including power struggles, in-fighting, clashes for control over production and trade, powerful families trying to gain control over the whole industry... The story of Werl is a prime example of this. The city has several salt water springs and lies at the crossroads of two ancient trade routes. From the early middle ages the production of salt has played an important part in the history of the city. Powerful families - the *Erbsälzer* - controlled the salt production for generation after generation and gained their wealth and influence through this. There are still many traces scattered about the city of the families and of the old salt extraction process in general. Salt production ended here in the first half of the twentieth century.

**Learning objectives**

General learning objectives:

particular reference to 1, 2, 3, 5, 9 and 12.

Concrete objectives for this project:

- students learn that the history of a place is often dependent on a few objects and/or circumstances, in this case the extraction of salt.
- students learn to find and use information outside of school and learn to use historical places as witnesses of the past.

**Pupil skills**

In this project pupils develop new skills and methods to facilitate work on similar projects by themselves, such as the reading of maps.

**HOW DOES IT WORK?**

• First the children visit the museum to get some idea about the importance of salt in the history of their city. They will find documents, illustrations, models of old salt works and information about the production process at the museum. There are also numerous portraits of the families who controlled the salt extraction process.

• Following this introduction they are given a street map, which will serve as a sort of diary for them, marked with the most important places connected with the salt industry and its trade: the parish church, the gardens with ancient springs, the homes of the salt traders, street names, the cemetery, a monument dedicated to the salt workers, the city archives... The children are split into small groups and visit all these places, armed with a questionnaire to help them investigate and interpret what they see. They are also issued with maps, photographs and background information written down about the different objects and places.

• Salt production: Here the pupils are introduced to several methods of salt production by trying them out themselves. They do this at school.

• Salt-families: During this phase the pupils go back to the museum to study and analyse family portraits. In the parish church they also come across a lot of traces going back to these salt-families and their importance to the city of Werl. They can also study the outside of some old houses that used to belong to the families.

• Another aspect of the project is dedicated to the history of the salt water health spas of Werl. In a new chapter of the town's history, these were set up in the second half of the nineteenth century after the decline of salt extraction. In the museum, maps, paintings and models contribute to a picture of the economic importance of this new industry and of the patients and their daily routines at the health spas. Posters and advertisements are used to compare old and new methods of publicity. Gardens with the springs can be visited.

One aspect of all the phases is the use of accompanying texts around the theme of salt: fairytales, legends, phrases, non-fiction, songs and so forth. At the city archives, the pupils can investigate old documents or unusual objects all connected with salt.

**MISSION STATEMENT**

Salt, the 'white gold', has always been most important in everyday life and is a very familiar commodity to children. In this project the children are introduced to this subject in a cross-curricular way. This kind of project has the advantage of being able to link seamlessly local and more general aspects of cultural heritage. In this sense it becomes transferable to other places and other products. The project stimulates the curiosity and interest of the children in

their own neighbourhood and city. The pupils learn that the present always has a historical dimension to it, which at times is visible and at other times less obvious.

**END PRODUCT**

The pupils can make a collection of documents of everything they have discovered. This can lead to a small exhibition in the classroom or the school.

**HERITAGE INSTITUTION****Description**

- *Städtisches Museum Haus Rykenberg* (Telephone: +49 2922 861631)
- *Stadtarchiv* (Central number: +49 2922 800 0)


**Educational Information**

This project was developed by Burkard Feldmann based on the educational project *Unterrichtseinheit für Grundschulen. Rund um's Salz, Landschaftsverband Westfalen-Lippe, 1992.*

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Title: **THE HIDDEN CITY**

<b>HERITAGE SITE:</b>	Archaeological objects at the historical museum The centre of Soest with its hidden traces of the origins of the city	
<b>SUBJECT MATTER:</b>	History, Geography, Art, Religious Studies	
<b>DURATION:</b>	Two hours in the museum and two hours in the city, plus preparation beforehand, followed by evaluation afterwards	
<b>AGE GROUP:</b>	Ten to twelve years	

**THE PROJECT**

What did the city of Soest look like 1000 years ago? Not much has remained of the original buildings, but despite this there is a lot of evidence from topographical and archaeological research. Collection of data about old Soest forms the starting point of a project in which the pupils, walking backwards, travel 1000 years back in time and discover things by themselves.

**Background**

Soest is one of the oldest cities in Northern Germany, with a population going back to the Neolithic Age. There is evidence of salt works located in the city area, from as early as the end of the sixth century. Two main routes converged in Soest, of which one ran from East to West, connecting Central-Europe with the Rhine. This was one of Europe's most important trade routes. In the following centuries, Soest grew in importance under the rule of the Archbishops of Cologne. The small settlement acquired a fortification, which can still be made out on the street plan. Between the eighth and the tenth centuries three churches appeared, of which one was a monastery. Replacement buildings for these still stand here today. Around AD 1000 a large tower was added to the fortifications, of which the foundation remains. Merchants and craftsmen moved to the newly fortified Soest and the settlement continued to grow in importance as a consequence.

**Learning objectives**

General learning objectives: particularly 1, 2, 3, 4, 5, 9 and 12

Concrete objectives for this project:

- students are introduced to some elementary archaeological techniques to find and interpret traces from the past.
- students learn that the topography of a modern city can teach a lot about its former situation.
- students learn that the work of an archaeologist in a built-up area will always be limited and the results therefore will always be incomplete.
- students obtain skills to be able to 'read' the hidden history of buildings and complete cities.

**Pupil skills**

See general skills

**HOW DOES IT WORK?**

The pupils start in the museum where they learn how city archaeologists work, before taking a guided tour through the city centre to discover traces of the origins of Soest. Practical tasks and occasional role-plays during the trip help them to gain a better understanding into various aspects of history.

1. The program starts at the Burghofmuseum. Pupils are shown photographs of the excavations, instruments and archaeological objects. They are introduced to elementary archaeological techniques: digging, uncovering, measuring, taking photographs, drawing... A discussion takes place about the work of archaeologists, regarding the issue of what conclusions they can make from their (by definition) incomplete finds.
2. The children are given a map of Soest, anno 1000. The map shows the most important details known by historians about the city then. Short texts describe the most important buildings and sites. Some parts are left blank. The children have to come up with suggestions to fill these blanks. They work on this in small groups.
3. When they have a rough idea of what the city looked like, the next stage of the project starts: a comparison between the present day city centre and what is on their maps. At several points during a walk through the city, the children take part in small role-plays to help them understand the topographical situation.
4. The pupils start a journey back in time in the city centre, taking them back to the year 1000. Each step they walk backwards represents ten years and the route is so planned that they end up in front of the west wing of the Petrikirche after exactly one hundred steps. There they discover that they are actually on a hilltop: this was the reason why the church was built in this spot. Next they go in search of the foundations of the big tower and then on to work out where the original city gateways were situated. All this is done as a kind of fun exercise.
5. The next phase leads to more discoveries, by referring to the current street layout: the pupils find the remains of the oldest city wall (found built into a more recently constructed house) and pretend to be a medieval coachman trying to negotiate a sharp bend in the street, hereby realising the importance for tradesmen of having straight-lined streets for easy access from the city gates to the market.

6. At the end of the walk, the children learn how important a patron saint could be in the eyes of the medieval community, when they visit the St. Patrokli. In those days people lived in a world full of threats, risks and fears symbolized by a stone dragon and a lion. That is why they called in the help of their patron saints.

7. On the way back to the station or the school, some street names reveal the connection with the old salt works in Soest. Only archaeological traces remain of these workings.

**MISSION STATEMENT**

In this project children are taught how specialists in the past work and how fascinating the results of their work can be. Behind everything with which they are familiar (because they walk past it every day) they discover there lies a historic past or story that can be quite exciting. And they learn that this past is their own past and that it deserves respect. They begin to understand that old cities, buildings and squares belong to us and that history can lead us to our future. So this project helps to combat the loss of historical awareness in a fast evolving world. This is a European, even a worldwide challenge.

**END PRODUCT**

There is no specific end product.

**HERITAGE INSTITUTION****Description**

The Burghofmuseum tells the history of Soest starting with the Stone Age and continuing through to the eighteenth century. The old city centre is located around the churches of St Petrus and St Patrokli. Municipal educational services are non-existent in Soest. The excursion can be booked through the tourist board and can easily be prepared at school. Check the further material for all necessary information.

**Information**

- Burghofmuseum, Telephone: +49 2921 1031020
- Tourist board, Telephone: +49 2921 66350050  
(for opening hours of the churches, etc)

**Further material**

*Führer zu den archaologischen Denkmälern in Deutschland:  
Die Stadt Soest,*  
Konrad Theiss Verlag, Stuttgart, 2000.

Elke Bokermann, Gabriele Isenberg,  
Klaus Kösters, Renate Wiechers,  
*Mit dem Stift und zu Fuß durch das ottonische Soest,*  
Münster, 1997.

# 17

## Title: WORKING IN A MUSEUM

HERITAGE SITE:	Heritage and art museum
SUBJECT MATTER:	History, Art, Careers
DURATION:	Three days
AGE GROUP:	Twelve to fifteen years



### THE PROJECT

This project invites pupils to discover what it means to work in a museum or other cultural institution: what is it? What does it mean to collect objects, heritage and art, and to preserve, study and exhibit them? Four museums in Amsterdam developed this project, which is specifically aimed at secondary Vmbo schools (vocational schools aimed at certain professions).

#### Learning objectives

General learning objectives: particular reference to 11 and 15.

#### Pupil skills

Observation, and traditional museum tasks, such as organising (an exhibition), investigating (the public, a piece of art), security during exhibitions, stock-taking and so on. Imagination and creativity are useful for the designing of the publicity campaign.

### HOW DOES IT WORK?

The project is split into three parts:

1. The pupils are familiarised with the phenomenon 'museum', as a place where cultural heritage is kept safe. They are introduced to the work done by museums. This is supported by a video film which shows what goes on behind the scenes. Finally the pupils will be prepared for a visit to one of the four participating museums.
2. Once at the museum the pupils familiarise themselves with the collection by going on a short tour of the galleries. Following this they receive their instructions: they have to create a small exhibition, carry out a public survey, work in the store-room, study a piece of art and so on.
3. In the final phase the pupils produce posters and adverts to show the public how much fun it is to work in a museum.

### MISSION STATEMENT

This project allows secondary school pupils to find out about the possibilities of working in a museum. They become acquainted with the institution and the particular, individual jobs done there. At the same time they get to visit a museum and learn something about the objects on display.

This project is suitable in any museum or other cultural institution because it approaches the museum as a business.

### END PRODUCT

The end product is a poster, advertising for museum staff.

### HERITAGE INSTITUTION

#### Description

This project is part of the G.R.A.S.-projects, an educational collaboration between four museums based in Amsterdam: Van Goghmuseum, Rijksmuseum, Amsterdams Historisch Museum and the Stedelijk museum. It is specifically aimed at secondary schools (lower years). The group developing these activities has its own website and office.

#### Further material

G.R.A.S.-project  
Standplaats Van Goghmuseum  
Postbus 75366  
NL-1070 AJ Amsterdam

Website: <http://www.grasproject.nl>

Address for visitors  
Paulus Potterstraat 7  
Amsterdam

Telephone: + 31 20 570 52 71  
Fax: + 31 20 570 52 72  
E-mail: [vmbo@vangoghmuseum.nl](mailto:vmbo@vangoghmuseum.nl)

# 18

## Title: THE MYSTERIOUS MOTEL

Heritage site:	Museum
Subject matter:	Drama, Photography, History, Language
Duration:	One to two days
Age group:	Twelve to eighteen years



### THE PROJECT

In this project the pupils act out the role of an archaeologist's assistant in the year 4010. The archaeologist is one Howard Carsons. Carsons discovers a place (a motel) which was badly damaged by a catastrophe in the year 2000. He investigates the site and interprets his finds. The result is a book full of bizarre interpretations. The site is restored but some of the objects found, dating from 2000, stay unidentified in 4010.

The pupils do the same: they interpret what they have found, demonstrate how the objects were used, take a photograph of them and write an accompanying text aimed at the general public. They also publish a book with the results of their investigation.

#### Learning objectives

Concrete objectives for this project:

- students learn how to make historical interpretation based on objects;
- students learn that history has a lot to do with imagination;
- students learn that historical facts and material heritage are both susceptible to diverse interpretation;
- students learn that interpretation holds a temporary value only.

#### Pupil skills

See general skills

### HOW DOES IT WORK?

The inspiration for this project comes from the book *The mysterious motel* by David Macauley. The subject of Carsons' investigation is 'us', the people who lived around the year 2000. This subject matter is obviously very familiar but his interpretations are often very funny. For instance, according to Carsons our toilets were ritual places where we could get in contact with our saints...

1. The pupils visit the museum where a member of staff tells them this story. A number of objects have been removed from the exhibition and some objects from the museum storeroom have been placed on the floor. The pupils should not be able to recognise these, obviously a crucial point in this project.

2. The pupils are given the role of Carsons' assistants. The museum becomes part of an archaeological site which they have to reconstruct. They formulate their own hypotheses about the unknown objects. All they know is that some of the objects were used for ritual purposes. The pupils become specialists in 21st century rituals.

3. The pupils handle the objects like real archaeologists. They reconstruct a ritual, they perform the ritual with the objects and they photograph the process. The photograph is accompanied by an explanatory text written for the general public to read.

4. The teacher gives a lesson in interpretation and history in the classroom. The pupils receive material in connection with historiography and are asked to write an accompanying text panel. They finish with a discussion on their different points of view.

### MISSION STATEMENT

This project is essentially about the interpretation of historical information (exemplified by material objects) and the practice of historical analysis. The pupils are introduced to mechanisms, which form the basis for this process, from a science fiction angle.

### END PRODUCT

A book with material heritage interpretations and a vision text about the interpretation of historical material. The book is a collection of the products made and studied during the pre-project stage.

### HERITAGE INSTITUTION

#### Description


Museum 't Oude Slot is an old farm. The collection consists of nineteenth century objects which were predominantly used by farmers in the Kempen (an area in the southern part of the Netherlands). The presentation in the museum is based on topical questions: heroes and idols, the human body, death, pigs, foreigners, amusement... A mixture of old objects, works of art and contemporary materials are exhibited together. The museum challenges its visitors - particularly school children - to form their own opinions, based on the historic materials on show.

#### Information

Museum 't Oude Slot  
Hemelrijken 6  
NL-5502 HM Veldhoven

Telephone: + 31 40 253 31 60  
E-mail: [mslot@iae.nl](mailto:mslot@iae.nl)

Website: <http://www.dse.nl/oudeslot>

HERITAGE SITE:	Monuments located in the area of the school concerned	
SUBJECT MATTER:	History, Language, Art, Science	
DURATION:	One day to one week, dependent on the teacher and the class	
AGE GROUP:	Twelve to fifteen years	

### THE PROJECT

In this project the pupils will learn a lot about monuments through dealing with problems faced when preserving them. Central questions are, amongst others, what classes as a monument? What do we do with monuments? Why do we want to preserve them? How can you preserve a monument? How do you give it a new function? The pupils are faced with monuments from their own surroundings and work out how they can solve particular problems.

### Learning objectives

General learning objectives:  
particular reference to 2, 4, 9, 12 and 14.

Concrete objectives for this project:

- students learn about the history of a monument;
- students learn to formulate arguments why monuments should or should not be preserved;
- students discuss the implications of preserving monuments;
- students develop an insight into the function of cultural heritage.

### Pupil skills

See general skills

### HOW DOES IT WORK?

1. The project starts in the classroom where the teacher explains what is involved with care of monuments, with the main question being, what classes as a monument?
2. Following this lesson, the pupils identify a problem, in other words, a practical issue concerning a monument, which needs solving. A case provides all sorts of materials to investigate a monument, to interview the users of a building, to take photographs and so on. The pupils need to gather information to be able to solve the problem. This is the task they set off to complete.
3. Back in the classroom the pupils produce a report containing the results of their investigation. They formulate their decision and, if possible, propose a solution.

### MISSION STATEMENT

This project takes on a life of its own by bringing students into contact with the monuments in the surroundings of the school. When new plans are made - a new road, new housing, a sports complex and so on - monuments are often seen as being in the

way and are therefore threatened. Their preservation relies on the expression of arguments to support it. The pupils in this project learn to think about this through real life problems. This forms the heart of the matter. They look for their own arguments (and therefore do not just fall back on experts and their opinions).

### END PRODUCT

The end product is a report, which is the result of a learning process starting from the problems. The problems form the start of a personal investigation based on collecting information, which finishes with a solution suggested by the pupils themselves.

### HERITAGE INSTITUTION

#### Description

This project was developed by three Dutch institutions: the Rijksdienst voor Monumentenzorg, Stichting Nationaal Contact Monumenten en Bureau Erfgoed Actueel. The task of the first two is to promote and manage all business in connection with monuments, while investigating any legal issues which may arise in looking after monuments. The Bureau promotes the use of heritage in education.

The actual monuments are located in the area of the school. The teacher makes the necessary appointments with the relevant owners and checks how he can fit a certain monument into a lesson plan.

### EDUCATION

#### Description

The material for this project was developed by the three institutions mentioned above and can be obtained at several places in the Netherlands, particularly in connection with heritage houses.

#### Information

Bureau Erfgoed Actueel  
Herengracht 474  
NL-1017 CA Amsterdam

Telephone: + 31 20 427 08 80  
E-mail: info@erfgoedactueel.nl

Website: <http://www.erfgoedactueel.nl>




HIER NOG  
COLLAGE

Museum 't Oude Slot, Veldhoven (NL)

????????????????

Title: **DISCOVERING A TREASURE AT SCHOOL**

HERITAGE SITE:	The archive and the collection of photographic Alinari-plates at the Liceo Galvani, Bologna	
SUBJECT MATTER:	Art History, Natural science, ICT	
DURATION:	The project ran at the school for three years	
AGE GROUP:	Sixteen to eighteen years	

**THE PROJECT**

The most important aim of the project is to educate the pupils how to handle a valuable collection of photographic plates belonging to their school. They go through different stages in order to do this: recognition, sorting, making an inventory, studying, cataloguing, conserving, putting on computer, providing access... They are given a unique and motivating opportunity to work together with professional people from a heritage institution and, most importantly, to learn the history of their school through investigating and analysing educational equipment and methods from the past.

**Background**

The project came about through an agreement signed in 2001 by a heritage institution (the *Soprintendenza PSAE of Bologna, Ferrara, Forlì, Ravenna and Rimini*) and the lyceum involved (Luigi Galvani) at Bologna.

**Learning objectives**

General learning objectives:

particular reference to 3, 7, 11, 13, and 14.

Concrete objectives for this project:

- students discover their own school's heritage;
- students understand the importance of photography in documentation and as an object and instrument of knowledge;
- students acquire specific skills in cataloguing, photographing and conserving;
- students reflect on the different educational technologies and equipment used, past and present;
- students reflect on photography as an art form and as a repository of cultural stereotypes.

**Pupil skills**

See general skills

**HOW DOES IT WORK?**

1. The pupils are introduced to the historic materials. They make an inventory and a report is produced about the state of preservation of these.
2. The collection is put in order and its preservation is discussed, with an aim to put it on exhibition.
3. The material is scanned by a digital scanner.
4. The materials and techniques are studied separately.
5. The stereomicroscope made available by the Soprintendenza's science laboratory is used.

6. Seminars take place with teachers and pupils involved. They are looked after by staff from the photographic archive at the Soprintendenza. Subjects on offer are: the conservation of historical photographic material, the role of photography in the First World War, the connection between art and photography (from the artistic perspective to the purely photographic).
7. An exhibition is organised, with catalogue, texts and so on.

**MISSION STATEMENT**

One of the best strategies to teach pupils to appreciate cultural heritage and help preserve it is to encourage the realisation that heritage is part of their own identity. The second step is to show that they can strengthen this identity. Therefore it has to be made clear that identity does not just refer to an intellectual idea, but rather to an understanding which offers opportunities to acquire new skills. For young people between sixteen and eighteen years of age, skills associated with employment hold the strongest appeal.

The project caters for this. It is a good example of cooperation between two institutions (a school and a heritage institution). Through this cooperation pupils became aware of the need for inter-disciplinarity when it is about gaining knowledge in a fruitful way, for example for the preservation of cultural heritage.

**END PRODUCT**

- The production of cards for a catalogue following the official guidelines (pattern 'F', for photography, provided by ICCD-Istituto Centrale per il Catalogo e la Documentazione - Ministero per i Beni e le Attività Culturali of the Ministry of Cultural Heritage; a new part is added each year).
- The organisation of an exhibition in the Pinacoteca Nazionale at Bologna: *Lo spazio, il tempo, le opere: il catalogo del patrimonio culturale*.
- The article by C. Giudici, *Scene ed episodi, oggetti e rappresentazioni*, in: *Quaderni di Cultura del Galvani*, Bologna, 2002.

**HERITAGE INSTITUTION****Information**

Soprintendenza PSAE  
di Bologna, Ferrara, Forlì, Ravenna e Rimini  
Via Belle Arti, 56  
I-40126 Bologna

Telephone: + 39 51 243 222

Fax: + 39 51 251 368

E-mail: [sbasbo@iperbole.bologna.it](mailto:sbasbo@iperbole.bologna.it)

Website: <http://www.beniculturali.it>

**Contact:**

Marzia Faietti, head of the educational service

Liceo classico Luigi Galvani

Via Castiglione, 38

I-40100 Bologna

Telephone: + 39 51 226 461

Fax: + 39 51 262 150

E-mail: [lgalv@iperbole.bologna.it](mailto:lgalv@iperbole.bologna.it)

Website: <http://www.comune.bologna.it/iperbole/lgalv/>

**HERITAGE SITE:** Koninklijk Atheneum (Royal Athenaeum), Deurne, Antwerpen, a modernistic secondary school

**SUBJECT MATTER:** History, Media Studies, Languages, Mathematics, Philosophy, Geography, Art, Music, Religious Studies

**DURATION:** One week

**AGE GROUP:** Sixteen to seventeen years



### THE PROJECT

The building of the Koninklijk Atheneum Deurne school is a protected monument. It was designed and built at the end of the 1930s, by Eduard Van Steenberghe and is a beautiful example of modernistic architecture in the period between the world wars. The school building is due to be restored quite soon, which has led to the development of the idea to make a documentary film about the school and the architecture of the interbellum, the period in question. In the run-up to the proper film-making, the students of the fifth year Humanities group took part in a research project on the history of their school building. They presented the results of their research to their fellow students.

The project was intended to be a complete unit in itself and was directed by the head of the school and an external co-ordinator, Mrs Terenja Van Dijk, architect and documentary film maker. They prepared eight sets of tasks for the students, designed to evoke the spirit of the interbellum era and the way in which pupils experience this style of architecture now. The role of the teachers, especially that of the Dutch language teacher, was to act as guides for the pupils. The project was designed as a one week course because that fitted in well with the students' programme of studies, including Dutch language, History and Media Studies, and because it was intended to be a creative stimulus for them to work together.

### Background

The aim of the project was to raise motivation among the students in relation to their school and to increase their involvement with their own building. The students in this school were hardly aware of the fact that their education was taking place in a special building. They did not know much about architecture and their traditional education system was not stimulating them to look at it and appreciate it. In a lesser degree the same was true for many of their teachers.

### Learning objectives

General learning objectives:  
particular reference to 1, 3, 8, 9 and 14.

Concrete objectives for this project:

- students learn how to look in great detail, discovering the quality of open space and architectural details...
- students learn about the social impact of architecture and town planning, as for example, in the case of their school as

part of the social life of the community.

- students expand their general knowledge of architecture and town planning.

### Pupil skills

- students undergo research in libraries and archives.
- students take photographs of the building and make notes of their impressions.
- students interview former pupils and people from the neighbourhood to record their memories of the building.
- students react in creative and spontaneous ways to the architecture.

### HOW DOES IT WORK?

The students divide themselves into small groups of two or three and receive a sealed envelope with two tasks on Monday morning: one general task for everyone and a specific task for which they need to search the library and archives, interview people, take photos, and so forth. On the last day of the project, they give a presentation of their findings to their fellow students.

The task for everyone is as follows: the students are asked to use their creativity to describe a place in the school building which moves or affects them. Guided by a professional photographer, they take photos of each other in their favourite spots. Afterwards the students are asked to write an accompanying text and to present this at the end of the week.

#### 1. Interrogation of the school building

The students have to walk through the school building and look for interesting architectural features (details, ornaments, features of the construction). They make a photographic survey of 15-20 photos and write an accompanying text. At the end of the week they present their work and try to showcase things they had never noticed before to their fellow students.

#### 2. A comparison of two schools

The KA (Koninklijk Atheneum - Royal Athenaeum) Deurne and the KA (Koninklijk Atheneum - Royal Athenaeum) Antwerpen were built in different centuries, the former in the nineteenth and the latter in the twentieth century. This is obvious in the architecture. The students are asked to compare the two schools. They visit the older school, both inside and out, and identify five typical characteristics of the building, which they take

pictures to illustrate. With the aid of a floor plan, they discuss the school's internal and external organisation and afterwards they go to the City Library of Antwerp to find extra information about the school. Back in their own school, they have to do the same task. In order to compare the two schools, it is best to draw the plans on the same scale. An example can be found at <http://www.vai.be/educatie/> (click on Schoolgebouwen)

#### 3. The Freinet School: pedagogy as a base for architecture

The Freinet system of education is an experience-oriented pedagogical system, differing from traditional, knowledge-oriented pedagogy. Freinet pedagogy also has distinct views on architecture and the way a school is arranged. The students visit a newly built Freinet school and interview the school's architect, headmaster and the pupils. They make a photographic survey. They go to the City Library to do research on the Freinet pedagogy and illustrate their findings with the photographs they have taken.

#### 4. Deurne on the map: then and now

Deurne, now a suburb of Antwerp, is perhaps older than Antwerp itself. The students go to the Museum of Folklore of Deurne and interview the curator, a man who knows all there is to know about local history. With his help they look for materials to illustrate Deurne's growth. Using maps from five different periods, the students have to illustrate changes in the historical environment of Deurne. They draw their own map of Deurne, the river Scheldt and the greater Antwerp area.

#### An interview with previous students of the school

The school opened its doors at the outbreak of the Second World War. Some of its very first students are invited back to be interviewed about their old school days: it was one of the first coeducational schools and the architecture was brand new and modern. What do the alumni remember from their years in the school? The students have to prepare the interviews well and make a list of relevant questions. Some take the former students for a walk around the school in the hope of awakening old memories. They take photographs of their predecessors, record their stories, write them out and prepare a presentation with them.

#### 6. The political situation in the 1930s

The students research the political situation in the 1930s and its repercussions on the architecture of the period. They go to the Institute for Social History of the City of Antwerp, where the head of the archive gives them an introductory talk before they start looking for materials that illustrate the period of the 1930s.

#### 7. The Unitas district and the terraced house

For the most part, Deurne is an area full of terraced houses with private owners. The Unitas district, on the other hand, is one of the few places in Belgium where the housing was built on a collective initiative. By building a larger number of houses together in one go, people realised that they could lower the prices of building them.

The students are asked to compare the housing in the Unitas district with their own housing at home. They go to the Provincial Archives of the City of Antwerp to collect materials

for the comparison. How big are the houses? How wide is their front? How are the houses organised internally? What kind of public spaces do you find in the district, and so forth? They take pictures in both locations to illustrate their account.

#### 8. The work of the architect Eduard Van Steenberghe

The students go to the Provincial Archives of the City of Antwerp, where a large archive is kept about the school's architect. They have a talk with the head of the archive, an expert on the architect's work. From the different periods in Steenberghe's work, they choose five projects and take photographs of the materials in the archives. They try to find recurring elements in the architect's work and to define his style. Finally they write a synopsis and select photographs for the presentation.

### MISSION STATEMENT

This project shows how students can become aware of the heritage in their immediate environment, specifically here, for the heritage in question is their own school.

### END PRODUCT

- Students give a presentation of their own work to their fellow students.
- The first spin-off from the project was to put the discussion of the architecture of the school into a broader arena, as a documentary film was made with a popular young Flemish actor, Dimitri Leue as presenter. For details, see <http://www.vai.be/educatie> and click on Video.
- The second spin-off from the project was the creation of teaching materials (texts, artwork, photographs) which were developed for use in other, similar situations, as in another school with remarkable or valuable architecture. For details, see <http://www.vai.be/educatie>.



## HERITAGE INSTITUTION

There are several heritage institutions involved in this project.

### Information

Architectuurarchief van de Provincie Antwerpen  
(Provincial Archives of the City of Antwerp)

Dirk Laureys  
Boomgaardstraat 22  
B2018 Antwerpen

Telephone: +32 3 286 07 30  
E-mail: [dirk.laureys@admin.provant.be](mailto:dirk.laureys@admin.provant.be)

AMSAB - Instituut voor Sociale Geschiedenis  
(Institute for Social History of the City of Antwerp)

Martine Vermandere  
Lamorinièrestraat 233  
B2018 Antwerpen

Telephone: +32 3 239 42 87

Stadsbibliotheek (City Library)

An Renard  
Hendrik Conscienceplein 4  
2000 Antwerpen

Telephone: +32 3 206 87 12  
E-mail: [sba@antwerpen.be](mailto:sba@antwerpen.be)

Turninum Volksmuseum Deurne  
(Folklore Museum)

Ludo Peeters  
Koraalplaats 2  
Deurne

Telephone: +32 3 326 75 98 or +32 478 33 93 13

Koninklijk Atheneum Antwerpen  
F Rooseveltplein  
2060 Antwerpen

Telephone: +32 3 232 70 99

Freinet School  
Uitbreidingsstraat 246  
2600 Berchem

Telephone: +32 3 239 00 23

G.O.M. (Gewestelijke Ontwikkelingsmaatschappij)  
Lange Lozanastraat 223  
(corner of Lozanastraat and Harmoniestraat)  
3rd floor

Telephone: +32 3 240 68 22  
(secretary, Minister Kinsbergen)

Provinciehuis  
Koningin Elizabethlei 22  
Antwerpen

Telephone: +32 3 240 52 53  
Annemie Dietvorst, secretary, Frank Geudens

## EDUCATION

### Description

The Koninklijk Atheneum (Royal Athenaeum) of Deurne is a secondary school in a suburb of Antwerp.

### Information

Koninklijk Atheneum Deurne  
Frans Craeybeckxlaan 22  
B-2100 Deurne

Headteacher: Dirk Van de Vondel  
Telephone: +32 3 324 64 16  
Website: <http://www.kadeurne.be>

Project co-ordinator,  
Mrs Terenja Van Dijk  
Bourcetstraat 3  
2600 Berchem

Telephone: +32 3 239 63 93  
E-mail: [terenja.van.dijk@village.uunet.be](mailto:terenja.van.dijk@village.uunet.be)

Website: <http://schoolweb.argo.be/erfgoed/schoolmaken.htm>

### Further material

For the lesson plans and the video,  
please contact the Flemish Institute of Architects:

Vlaams Architectuurinstituut  
Jan Van Rijswijklaan 155  
B-2018 Antwerpen

Telephone: +32 3 242 8972  
E-mail: [info@vai.be](mailto:info@vai.be)

Website: <http://www.vai.be>



HIER NOG  
COLLAGE

Title: **IN THE SHADOW OF ST MARY'S**

HERITAGE SITE:	The school neighbourhood, urban heritage	
SUBJECT MATTER:	History (of Art), Geography, Sociology	
DURATION:	One or two days, possibly more	
AGE GROUP:	Sixteen to eighteen years	

**THE PROJECT**

The students create a walk through Noordwijk in Brussels, the neighbourhood of their school. This is no traditional promenade, however: it should not include the best known sites and buildings of the area but should concentrate on streets, squares and houses which normally get little attention, even from the students who walk past them every day. This so-called 'urban heritage' is very much worth looking at, as stories hidden behind things often reward investigation. However, this heritage is less monumental and is overshadowed by St Mary's church (Sint-Mariakerk), a more recognisable monument. This is exactly why this heritage is more threatened. Almost nobody recognises it as valuable or as an integral part of the neighbourhood's character. One of the aims of this project is to change the situation by raising the profile of urban heritage. The students focus on urban building techniques, first so that they can learn and then so they can inform others about them. At the same time, they start a campaign to re-evaluate the neighbourhood. The most important part of the project is to raise awareness among the students and then amongst the inhabitants and visitors of the neighbourhood.

The history of Noordwijk in Brussels, around the station Brussel Noord, goes back to the nineteenth century. Today, this area is commuter belt, and lots of people travel through it each day. The neighbourhood suffers from specific problems: housing and other buildings are generally neglected and in poor condition, the crime rate is high and there is prostitution...

**Learning objectives**

General learning objectives:  
particular reference to 1, 3, 4, 9 and 15

Concrete objectives for this project:

- students understand that it is necessary to take an active role in conservation of urban heritage for the future.
- students learn about architectural, social, cultural and economic aspects and processes of the area, as well as about their (historic) meaning and function.

**Pupil skills**

Students acquire skills to equip them as full citizens in present day society. In this process, amongst other things, they learn about various state-run institutions and how they operate.

**HOW DOES IT WORK?**

First the teacher starts with a map of the neighbourhood and divides it into small areas. The students are split into groups and each one chooses a part of the map. Then each group screens the selected area and they try to gain as full a picture as possible of it. As part of the process, they collect information in libraries and archives and/or they interview local inhabitants, shopkeepers, members of associations or civil servants... It is important that they do not just look at the architectural aspects of heritage, but also at social, cultural and/or economic considerations. These things are often closely connected. In certain areas of the neighbourhood they may encounter difficulties. Are these visible? How? Why have these problems come to light? Why are some parts so popular and so busy? Are there historic reasons for this?

The students make notes of their research on leaflets. Each point of interest along the walk is marked on the map and relates to one of the leaflets. When the whole thing is done, the class goes on the walk together. By each point of interest, students explain their research to the rest of the group.

The phases in brief are:

1. The teacher introduces the project by telling a few stories, or giving some facts and figures about the neighbourhood.
2. The students receive their part of the map and begin their research. The information is presented in the form of a leaflet.
3. The teacher and the students draw up a walking route, based on the collected research.
4. The teacher and the students collect all the leaflets and put them in order.
5. The class does the walk together. Students take turns to explain their own research at each place of interest along the way.
6. The teacher and the students make a guidebook to the walk, which they can either sell or distribute freely.

**MISSION STATEMENT**

Awareness for the value of 'ordinary' heritage in the neighbourhood should be raised among the students by this project. Heritage without the status of a monument or a tourist attraction can still be worth studying and looking at, especially in a neighbourhood which students use daily. For most of them, it is their home ground, though they do not know much about it. They are quite familiar with its houses, streets, shops and general atmosphere.

**END PRODUCT**

The students design the route of a walk. They can make a guidebook or a brochure for the walk. They can distribute this freely to their parents, friends and other students, or they can sell it to inhabitants and tourists, for example at the local tourist office. The guidebook should include:

- a street map and a walking route
- a description of the (historic, architectural, cultural, social and economic) evolution of the neighbourhood and of each point of interest along the way, which could include stylistic analysis, function, meaning, anecdotes or problems.

**HERITAGE INSTITUTION**

**Information**  
Limiet Limit,  
Tim Cassier  
Dupontstraat 27  
B-1030-Brussel

Telephone: +32 2 221 12 15  
E-mail: tcassier@vlekho.wenk.be

**EDUCATION****Description**

The project initiative came from the Sint-Lukas Kunsthumaniora (middelbaar kunstonderwijs) in Brussels. This is an Art School, with a well-developed study programme which works clearly and exclusively in the field of the creative arts (KSO/studiedomein Beeldende Kunsten). The educational process takes place in an appropriate open and non-judgemental environment, relying heavily on the special relationship between teacher, artwork and student. Since the study is so focused and the involvement of teacher and student is so close as they work together in the creative process, the relationships between students and teachers is on an equal level.

**Information**

Sint-Lukas Kunsthumaniora Brussel  
Groenstraat 156  
B-1030 Brussel

Telephone: +32 2 217 77 00  
Fax: +32 2 218 35 46  
E-mail: sintlukaskh@yahoo.com  
Website: <http://www.sintlukas.com>


Alain Bruyndonckx, teacher  
Duisburgsesteenweg 25  
B-3080 Tervuren

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**Further material**

In de schaduw van de Ste-Mariakerk.  
Architectuur links en rechts van het koninklijk tracé,  
Sint-Lukas Kunsthumaniora Brussel  
(unofficial, unpublished brochure).

Title: **UNITY GIVES STRENGTH**

Heritage site:	Sites in the region of Caserta (a town in southern Italy)	
Subject matter:	History (of art), English language	
Duration:	The original project ran over the course of one year	
Age group:	Primary and secondary schools	

**THE PROJECT**

The *Centro servizi amministrativi di Caserta* involved 124 primary and secondary schools in the Caserta region in this heritage project. The intention was for the schools to receive tourists (for example in motor homes or with tents) and let them stay in the school grounds. The pupils were trained in how to guide guests around the most important monuments and heritage sites in their own village or town. They also produced a guidebook in two languages, Italian and English, about the local monuments, the places of outstanding natural beauty and heritage in general. They wrote this themselves and also took the accompanying photographs.

**Background**

The idea behind the project, which started in the school year 1997-98, is that the upkeep and appreciation of a certain area or region, particularly when the area has fallen into decay, is dependent on the way the citizens view their own home ground. Citizens should feel and behave like landlords, so to speak. A good landlord has the ability to make people feel comfortable in his space and can explain why it is worthwhile for others to stay there.

**Learning objectives**

General learning objectives:

particular reference to 1, 2, 3, 4, 7, 9, 11, 12, 14 and 15.

Concrete objectives for this project:

- students learn to use the English language in the context of heritage;
- learn that every responsible and conscious citizen has the duty and right to take part in the work of heritage institutions;
- shape for themselves a social identity capable of being open and hospitable.

**Pupil skills**

See general skills

**HOW DOES IT WORK?**

1. Before their involvement in this project the teachers go on a course.
2. An agreement is drawn up between the schools involved and the centre concerning services offered to the tourists. Agreements are also drawn up between the schools involved and the *Soprintendenza per i Beni Architettonici e Paesaggistici e Patrimonio Storico Artistico e Demoetnoantropologico di Caserta e Benevento* in connection with the heritage sites to be studied.

3. The pupils gather documentation and study their region, with reference to urbanisation, agriculture, economy, history, traditions...
4. Documents are produced about the monuments and sights, written in Italian and English. These are integrated into a guide for a specific region and the heritage in it, which is also published.
5. A website is also created to showcase the heritage.

**MISSION STATEMENT**

Being involved in the preservation of cultural heritage is **not** just a matter of studying the history or the history of art. The point is to gain a social identity for yourself as a (young) citizen, to feel engaged in the work of institutions connected with heritage and to feel responsible for explaining to people from different regions, countries or cultures about your own regional heritage, what it used to mean and what it still means. Pupils learn to see that they can gain ownership of their own world through cultural heritage. In other words, the aim of this project is for the pupils to forge a cognitive and individual tie with the heritage in their region.

**END PRODUCT**

The result of this project is the bilingual tourist guide, in English and Italian.

**HERITAGE INSTITUTION****Information**

Soprintendenza per i BAP e PSAD di Caserta e Benevento,  
an institution supported by  
the Ministry of Cultural Heritage and Cultural Activities.

General address:  
Via Douhet (Palazzo Reale)  
I-81100 Caserta

Telephone: + 39 8 23 27 71 11 - 27 73 47 (secretary)  
Fax: + 39 8 23 35 45 16

E-mail: [sopr.ambicebn@arti.beniculturali.it](mailto:sopr.ambicebn@arti.beniculturali.it)  
Website: <http://www.reggiadicaserta.org>

Maria Rosaria Iacono (responsible for educational services)  
Via Douhet (Palazzo Reale)  
I-81100 Caserta

Telephone: + 39 8 23 277 111 - 277 345 (secretary)  
Fax: + 39 8 23 354 516  
E-mail: [sbaasce.iacono@liberto.it](mailto:sbaasce.iacono@liberto.it)

**EDUCATION****Information**

Centro servizi amministrativi di Caserta, an administration  
dependent on the Ministry of National Upbringing,  
coordinates all public schools in the Caserta region.

Ercole Ammaturo (chief manager)  
Via Ceccano, 24  
I-81100 Caserta

Telephone: + 39 8 23 24 82 99 - 24 82 62  
Fax: + 39 8 23 32 56 81 - 32 24 45

E-mail: [segrcsa.ce@istruzione.it](mailto:segrcsa.ce@istruzione.it)  
Website: <http://www.bdp.it/csa.caserta>

**Further information**

The publication *Caserta e Provincia... oltre la Reggia*:  
an introduction to and guide for the heritage sites in the  
Caserta region. Expanded to four volumes  
(one per academic year).

[http://utenti.quipo/casertaoltrelareggia/schede/2001\\_2002/indice\\_scuole\\_percorsi.htm](http://utenti.quipo/casertaoltrelareggia/schede/2001_2002/indice_scuole_percorsi.htm)

Translator's note: URL not working

Title: **COOKIES**

HERITAGE SITE:	The school (KTA Pro technica Halle) and its local cultural heritage	
SUBJECT MATTER:	Creative arts	
DURATION:	One school year	
AGE GROUP:	Second and third grade at secondary schools	

**THE PROJECT**

The Cookies project, developed here in a technical, vocational school, has two main aspects to it: working with heritage materials during lesson time and collaborating with an artist on these heritage materials. The artist encourages the students to reflect about their local heritage and they work on the project together. By using artistic media, the artist stimulates creativity and the pupils reflect about new meanings of their heritage. The students create an artistic product using the power of their imagination, which is then shown to the public. The project therefore goes beyond just repeating historical content, as an artwork is brought into realisation.

Schools are encouraged to create their own project about cultural heritage, based on this idea. The Cookies project focuses on local heritage since it reflects a real belief that this is a powerful learning environment for students.

**Learning objectives**

Concrete objectives for this project:

- students learn to address modern day questions critically, as they affect the heritage sector.
- students reflect about heritage through the arts, give their reflection an artistic form and present it to the public.

**Pupil skills**

See general skills

**HOW DOES IT WORK?**

• The school decides which arts subject(s) should come into focus before the outside organisation De Veerman selects an artist to work on the project. A group of teachers is formed who will be involved, one of whom should be a coordinator: this may include the Headteacher and some younger members of staff, perhaps some form teachers. The artist arranges to visit the school for the first time. Now the preparation begins. The group is responsible for selecting the heritage materials, which they have to know about and keep well-documented, so that others can refer to this information during the ongoing work and the artistic project. The preparation phase does not depend on student input, though this can be part of it, if desired.

• In a follow-up session the group brainstorms around possible artistic concepts or chooses to develop a concept by exploration and improvisation during the course of a year. The group determines the timing and budget of the project and arranges how channels of communication should operate.

• The project comes into fulfilment as the students begin to develop acquaintance with the heritage materials in a series of activities. These can motivate and arouse interest, perhaps by organising a concert, or a trip to a cellar somewhere, or perhaps a guided tour. The teachers ensure that they have separate, subject-based input. In several lessons they use the heritage materials as a focus. In this way they can direct various activities in the arts education programme: the Dutch language teacher helps by writing poetry linked to the heritage materials, while the design technology (metalwork) teacher helps with techniques which may facilitate three dimensional artwork... The artist directs the artistic process, while providing advice to the teachers involved about how to include appropriate lesson content and providing inspiration to the younger ones about exploratory activities. One or two presentations or exhibitions are created, either internally or externally. These can take place on Heritage Day, or on open days for monuments. These large scale events are organised on a state level, to raise the profile of heritage.

• During the school year, training programmes and exchanges are organised by De Veerman in different areas of the curriculum for the teachers and the artists. In May, a collective event happens, where all participants can give their own presentations or present their own artistic products.

The Royal Technical Athenaeum (Koninklijk Technisch Atheneum Pro Technica) in Halle organised Cookies for the second and third grade students, within the woodworking and building departments. The local heritage chosen was the Hallerbos, a forest which provided timber for Germany during the Second World War. Quite possibly this timber was used to construct barrack blocks in a concentration camp, which is why the choice was made. The artist involved in the project was the photographer Hilde Braet.

• The first excursion was a walk through the Hallerbos, where the history, planting programme and workings of the forest were considered. Hilde Braet took part in the activity for the first time too, showing how the forest could be viewed artistically, using disposable cameras and making a collage from materials found in the forest. Photograms were then made, a process where prints can be created using photo-sensitive paper but without a camera. Time was spent on theory and reflection. During woodwork lessons, the different types of wood in the forest were studied.

• The second excursion was a guided tour of Fort Breendonk (a

concentration camp during the Second World War). Various teachers and the artist used this trip as support for their lessons and activities. During the lesson about construction, an Internet search was carried out concerning different concentration camps. Following this, one was chosen for students to make a computer-based building plan, which could be printed. During the woodwork lesson, a bed from a concentration camp was studied, drawn and built. In the lesson on building techniques, a plan was drawn of a barrack block, which was then constructed by the woodwork department. Tasks were chosen, not just to further technical skills but also to further skills of cooperation and collaboration. In General Studies and Ethics, the theme 'War and Peace' was studied, along with the role of concentration camps. Tasks were chosen in Photography to show the importance of Breendonk. During a later stage of the project, this involved making self-portraits, 'Myself in a concentration camp', and making silhouette outline self-portraits using photograms, with the theme, 'a prisoner at Breendonk'. The students made every effort to create images with expression, while showing high levels of interest and cooperation.

• At the outset of the project, the school committed itself to having an exhibition from the different lessons and artistic creations, which should run in the Spring, as part of Heritage Day. In this context, a relationship was formed with the son of a concentration camp survivor. For the Heritage Day, a classroom was adapted as an exhibition room/camp barracks by the pupils. On the outside, a model of the camp barracks was made, and the exhibition included a bed, a series of photographs, a video documentary about the camp, personal possessions of survivors from the camp, lesson materials and essays written by the students concerning Cookies and drawings of the concentration camp at Birkenau. One student, who did not even take part in the project itself, heard about the work and came to make his collection of army helmets available for the exhibition during the holidays.

**MISSION STATEMENT**

The school (KTA Halle) is a vocational school for technical and building education and seeks to integrate creative and inspirational objectives in project-based assignments, amongst other methods. Use is made of local, recognisable heritage materials and a network of cultural and heritage organisations is exploited so that students can develop skills in creative and individual ways, thanks to the artistic content of the courses

**END PRODUCT**

The end product is artistic in nature. It depends to some extent on the theme suggested by the heritage material, the discoveries made during its exploration in different subject lessons, the particular skills of the artist involved, the artistic abilities of the students and the network developed by the school, inter alia.

**HERITAGE INSTITUTION****Description**

De Veerman is an organisation which is involved in arts education projects of long-standing nature with children, young people

and adults. The projects seek to combine culture with education, youth work, civic leadership, heritage, tourism... The organisation acts as a springboard to transport activities, methodology and know-how, from one group to another: this in turn encourages mutual cooperation and exchange of ideas. In addition, De Veerman advises and directs third parties, organises training and lectures, stimulates and participates in small scale high quality research projects, collates and produces research documentation and is involved in setting up regional, national and international networks.

**Information**

De Veerman vzw  
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2000 Antwerpen

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Fax: +32 3 290 69 66

E-mail: [annemie.geerts@veerman.be](mailto:annemie.geerts@veerman.be)

Website: <http://www.veerman.be>

The project was supported by Breedbeeld, a working group which tries to interact in new, dynamic ways with local initiatives in cultural heritage and landscape.

Dienst Cultuur Provincie Vlaams-Brabant  
Provincieplein 1  
3010 Leuven

Telephone: +32 16 26 76 93

E-mail: [breedbeeld@vl-brabant.be](mailto:breedbeeld@vl-brabant.be)

**EDUCATION****Description**

KTA Halle offers BSO courses in: Car maintenance, Business Studies, Woodwork, Physical Education, Mechanics-Electrics and Care. It also offers TSO courses in Building Studies, Mechanics-Electrics and Care

**Information**

Koninklijk Technisch Atheneum Pro Technica  
Project managers: Louis Schools  
Kluisstraat 1  
1500 HALLE

Telephone: +32 2 361 59 59

Fax : +32 2 356 83 63

E-mail: [info@kta-halle.be](mailto:info@kta-halle.be)

[louis.schools@pandora.be](mailto:louis.schools@pandora.be)

Website: <http://www.kta-halle.be/>

HERITAGE SITE:	The landscape	
SUBJECT MATTER:	History, Language, Biology, Geography, Social Science, Physics	
DURATION:	Two days to four weeks	
AGE GROUP:	Sixteen to eighteen years	

**THE PROJECT**

The aim of this project is to give a complete picture of a region. It concentrates mainly on a 126 kilometre long dike (the Westfriese Omringdijk). This route is split into six parts and each part has a specific assignment attached. The six assignments are independent of each other but together they help to form a complete picture of the region. This project shows how different school subjects can be brought into one melting pot.

**Learning objectives**

Concrete objectives for this project:

- students learn that a combination of approaches to a certain region makes for a more complete story;
- students learn that knowledge gained at school can be used in the real world.

**Pupil skills**

See general skills

**HOW DOES IT WORK?**

The pupils complete their part of the route (one of the six) by bicycle and collect several types of information on the way. The route includes a visit to a museum.

This is the material used for this project:

- six allocated lessons
- five route descriptions
- interpretation boards along the route
- exhibitions suited to the individual routes
- a video

The five routes look in detail at archaeology (Hoorn-Enkhuizen), the dike and the water (Enkhuizen-Medemblik), living and working on the dike (Medemblik-Schagen), flora and fauna (Schagen-Alkmaar) and landscape (Alkmaar-Hoorn).

The pupils are handed suggestions at school to help analyse the information and present it to an audience.

**MISSION STATEMENT**

The general aim of this project is to teach pupils how to gather information independently, analyse it and turn it into a report or another end product. The pupils investigate a broad region, each time from a different perspective. At the end of the project the region will be considered from all different angles and the students' knowledge of the area will be greatly extended.

The project offers complete transnational possibilities: it gives an idea of how a specific region can be approached in different ways.

This project allows different school subjects to be connected to a theme, such as a dike in the landscape. However, the spotlight can also be transferred to other aspects of the landscape, such as an old road, a canal or a river. Divide the route into different sections and develop an approach for each section of the route, with the emphasis on different school subjects. Groups of children can investigate a part of the route with geographical, mathematical, historical or scientific questions. In the final presentation of all the different groups, different aspects of the route will be shown.

**END PRODUCT**

Process and product are equally important in this project. The eventual end product consists of the presentation of the gathered information.

**HERITAGE INSTITUTION****Description**

The Zuiderzeemuseum in Enkhuizen is an indoor as well as an open air museum. It shows the lives of fishermen and skippers in the Zuiderzee region and the reclamation of new areas of land from water by Dutch engineers. Other parts of the exhibition are about trade and transport (national and international, including the VOC) and whaling. The collection contains paintings, models of ships, utensils, clothing, historical films... The open air part of the museum emphasises the period between 1880-1932 and an old Zuiderzee village evokes the atmosphere of the time with the help of some 130 dwellings, craftsmen's shops, neighbourhoods, streets and so on. Craftsmen are at work here and children can play old fashioned games, dressed up in traditional costumes.

**Information**

Zuiderzeemuseum  
Wierdijk 12-22  
NL-1601 LA Enkhuizen

Telephone: + 31 228 35 11 11

Fax: + 31 228 35 12 12


E-mail: [netpost@zuiderzeemuseum.nl](mailto:netpost@zuiderzeemuseum.nl)

Website: <http://www.zuiderzeemuseum.nl>



# HIER NOG COLLAGE

Title: **TECKLENBURG, GERMANY**

HERITAGE SITE:	The old city of Tecklenburg and the nearby ancient orchards	
SUBJECT MATTER:	History, Geography, Physics	
DURATION:	One to three days	
AGE GROUP:	Older classes at secondary school	

**THE PROJECT**

During this project the children are introduced to a developed landscape and an historic city centre, along with questions surrounding its origins, development and preservation. Awkward questions will not be avoided. Through the involvement of the local citizens, they are given an optimistic view on what such input can achieve. learning environment for students.

**Background**

The small town of Tecklenburg is situated along the ridge of the Teutoburger forest. A medieval castle used to control a very important trade route which once ran between the Baltic Sea and Cologne. In those days Tecklenburg was a prosperous city but decline set in during the late middle ages and the territory was sold to Prussia in 1707. In those days most of the local population made a living from the cultivation of flax and the production of linen. In the nineteenth century, the local weavers could not keep up with competition in the industry any longer. They became impoverished and the city's economy stagnated for several decades. The population became self-sufficient and cultivated small orchards, allotments and fields on the slopes of the forest. After the Second World War, more opportunities to travel came into being, and the people began to earn their living elsewhere. Homemade food became less important and the allotments and fields became overgrown. Today poplars and pine trees are taking over everywhere and the once exposed and open landscape is changing more and more into a forested area.

In contrast to the abandoned places outside the built-up area, the centre of the present town has been beautifully restored and is a haven for tourists. Against this background the inhabitants of Tecklenburg and the surrounding villages joined forces and established a working party to preserve their old and unique developed landscape.

**Learning objectives**

General learning objectives:

particular reference to 2, 3, 4, 5, 7, 8, 12, 14 and 15.

Concrete objectives for this project:

- students learn about the developed and natural landscape of Tecklenburg, about the Arbeitsgemeinschaft (or an equivalent organisation elsewhere), its objectives and activities: the preservation of heritage sites and traditions.
- students learn that the developed landscape of Tecklenburg forms a unity consisting of different elements, providing

evidence about ancient communities through the historical city and the orchards and fields in the surrounding area.

- students learn that there may be historical, political and economical motives to bring about change in life and surrounding landscape.
- students learn that conservation of ancient cities should not be limited to buildings alone but should also include surrounding landscape.
- students learn to play an active role as citizens to help conserve cultural heritage sites in local environments.

**Pupil skills**

The pupils develop new skills, which are needed to play an active role in the protection of cultural heritage sites, not just in Tecklenburg but in their own villages and cities.

**HOW DOES IT WORK?**

- *Part 1: developed landscapes in a changing world*

Information: historical and geographical aspects: the political and 'natural' origins of the area around Tecklenburg. What do the terms *cultural-heritage site* and *developed landscape* mean? Excursions: the children walk around the city and its surrounding landscape. Their task is to find and recognise things which belong to the natural and/or developed landscape. Group work: the reconstruction of the developed landscape as it was in 1900.

- *Part 2: the historic evolution of Tecklenburg and the town today*

Information: the site of the city and its natural resources; the history of the city; the economic circumstances of the former inhabitants; the development of the orchards, terraces and small fields surrounding the city; self-sufficiency and daily life in the past; the changing modern world; the abandonment of the traditional way of life and self-sufficiency after 1945; the abandonment of traditional allotments and fields; the current situation. Excursions: the historical topography of Tecklenburg and some individual ancient buildings are investigated and analysed, including the marketplace, the fortifications, the old street layout, the castle and its surroundings, the houses of city dwellers with smallholdings, craftsmen, salesmen and civil servants.

Discussion: the city as a tourist attraction? How far can or do you have to go in the protection of historical buildings and monuments?

- *Part 3: modern day perspectives for the development of the cultural heritage site of Tecklenburg*

Information: the work of the ANTL (Arbeitsgemeinschaft für Naturschutz Tecklenburger Land e. V.) is presented. This pays particular attention to the following aspects: conservation does not just relate to the historical city but also its surrounding landscape; respect for the present economic situation of the city, as well as the interests of the tourists and essential ecological objectives. What are the results of the work of the ANTL, the problems and experiences thus far?

Excursion: visiting an ANTL conservation and restoration project.

Discussion: how to transfer this project to different types of schools and classes, and how to transfer this project to other cultural sites and contexts?

**MISSION STATEMENT**

Conservation of developed landscape is a European objective... After careful examination, the conclusion of this case study could be that Tecklenburg is everywhere. The modernisation of society and the radical changes in daily life after the Second World War are not exclusive to the population of small town Tecklenburg... Indeed, the abandoned orchards on the slopes of the Teutoburger forest will find their equivalents in the olive trees on the mountainous coasts of Italy or in other countries around the Mediterranean Sea.

There is one factor in Tecklenburg which is not obvious: the absolute involvement of the citizens with the ANTL. They have not been resting on their laurels - adopting the 'everything changes' approach - but have chosen to play an active role in the conservation of everything worth conserving. Their struggle is not just for the nostalgic restoration of a historical landscape, but for the preservation of diversity, by looking at individual and wide-ranging factors which contribute to the conservation of endangered plants, animal species and other life forms. It is a struggle against the encroaching monotony of landscape, exploited by industry, and for a better quality of life. This applies in all European countries.

The example of Tecklenburg shows a way out of passive acceptance and resignation. Young people are given a concrete idea of what they can do and how to go about it.

**END PRODUCT**

There is no specific end product.

**HERITAGE INSTITUTION****Description**

The working party *Arbeitsgemeinschaft für Naturschutz Tecklenburger Land e. V.* (ANTL e.V) is a member of the federal association for the protection of nature and the environment in North-Rhine-Westphalia. The working party:

- undertakes public relations exercises to increase knowledge and understanding about nature and the environment;
- organises activities to support the authorities with the protection of nature, such as hedge laying and tree planting, maintenance of water courses, pruning willows, constructing wetlands and upkeep;

- monitors natural sites and maps them out in order to simplify any future planning and upkeep.

The *Westfälische Heimatbund* is a trust responsible for the protection of cultural and natural heritage in the region of Westphalia. It is the parent organisation of approximately 530 local societies and almost 650 volunteers work as conservationists in Westphalia. The main task is the protection of nature and culture. The society represents more than 120,000 people active locally and its aim is to protect the region, specifically its landscape, culture, language and historical monuments. The *Bund* brings the many *Heimatpfleger* of the different regions together under one umbrella organisation.

**Information**

Werner Gessner-Krone  
Westfälischer Heimatbund e. V.  
Kaiser-Wilhelm-Ring 3  
D-48145 Münster

Telephone: + 49 251 203810-0  
E-mail: werner-gessner-krone@wl.org,  
gessner-krone@t-online.de

Website: <http://www.westfaelischerheimatbund.de>

Peter Revermann, Arbeitsgemeinschaft für Naturschutz  
Tecklenburger Land e. V.  
ANTL e. V.  
Bahnhofstr. 73  
D-49545 Tecklenburg

Telephone: + 49 5482 5979  
E-mail: rv.tor.te@t-online.de  
Website: <http://www.antl-ev.de>

**EDUCATION****Description**

The ANTL organises activities, excursions, seminars and (particularly for teachers) training courses about all aspects of conservation of nature and the environment.

All activities start at the Naturschutzzentrum Sägemühle in Tecklenburg. This is an ancient sawmill which has been transformed into an activity and training centre for classes and teachers.


**Information**

As above

**Further material**

Arbeitsgemeinschaft Naturschutz Tecklenburger Land e. V. (ANTL) (ed.), *Kulturlandschaft erleben! Natur- und Erlebnispfad Tecklenburger Land. Eine einmalige und lebenswerte Landschaft stellt sich vor*, Tecklenburg 2002.

Title: **HIRSAU MONASTERY**

HERITAGE SITE:	Hirsau Monastery, Calw, Baden-Württemberg, Germany	
SUBJECT MATTER:	History, Religious Studies, Art, Language	
DURATION:	Several weeks, including one or two excursions to monasteries	
AGE GROUP:	Twelve to sixteen years	

**THE PROJECT**

Monasteries and monastic culture are part of the history curriculum in German secondary schools. In Baden-Württemberg this means that 'pupils should be able to assess the cultural role of monasteries, as well as the influence of the Christian church and monasticism, in the creation of communal European cultural and moral ideas.' This project is part of this aim.

**Background**

Once the former Benedictine monastery of Hirsau was one of the best known monasteries in Europe. The picturesque ruins (only the chapel with the hall of the former library have been well preserved) are still testimony today to its glorious past. The monastery was founded around 830 and enjoyed many years of prosperity before falling into decline. It was rebuilt towards the end of the eleventh century and monastic life resumed, in accordance with the Cluniac observance. Hirsau became an important centre of monastic reform in Germany. In the wake of the Reformation, in 1558, the monastery was secularised. In 1692 it was laid in ruins.

**Learning objectives**

General learning objectives: particular reference to 2, 3 and 5.

Concrete objectives for this project:

- students learn that monasteries like the one at Hirsau were built to a common plan reflecting monastic rules, which they can retrace themselves in the ruins of the Abbey.
- students learn that monastic life in this and other monasteries was part of a broader European exchange of influences and ideas, under the auspices of the Catholic Church.
- students learn that monasteries and monastic life played a central role in the evolution of western civilisation.
- students learn to understand the importance of Hirsau in the context of German monastic culture.

**Pupil skills**

Throughout this project pupils will work independently and in small groups not only to increase their knowledge of the subject matter but also to acquire more social skills.

**HOW DOES IT WORK?**

• *Group 1: the Rule of Benedict and the constitution of Hirsau*  
Central questions: What does the Rule tell us about the meaning of life as a monk? What does the Rule tell us about monastery buildings and the daily life of the monks?  
To prepare for the excursion to Hirsau - or any other monastery

for that matter - this group will explain important fragments of the Rule of St Benedict to the other pupils.

Particular important are the introduction and chapters 22 - dormitory, 32 - goods of the monastery, 35 - kitchen, 36 - care for the sick and old, 48 - prayer and work, 52 - oratory, 66 - self-contained monastery

(English text:

<http://www.newadvent.org/cathen/02436a.htm#1>).

*Die Benediktsregel. Eine Anleitung zum christlichen Leben.* Der vollständige Text übersetzt und erklärt von Georg Holzherr. Zürich u.a. 3, 1989 (with useful explanations).

- *Groups 2 and 3: the monasteries of St Aurelius and St Peter and St Paul in Hirsau*

The pupils investigate the ruins of the two monasteries in Hirsau and the remaining buildings on the site. They try with the help of the ancient ideal ground plan of Benedictine monasteries to find traces from the old monastery and to identify them. The monastery of Hirsau consists of two separate parts: from the first monastery in the valley (St Aurelius, ninth century) only the foundations remain. The new settlement on top of the hill (St Peter and St Paul, eleventh century) is the most attractive part of the site. The monastery museum displays a model of the old buildings. Added materials are the paintings of the monastery founders, the portrait of Abbot William, and the Constitution of Hirsau. The two groups prepare and organise a guided tour for all the pupils. Included in this are references to the spiritual and architectural context of the Rule of Benedict (see group 1).

- *Group 4: Abbot William and Hirsau*

Tasks: the biography of William of Hirsau and the importance of his Constitution, with reference to the social structure of the monastery (monks, laybrothers), the architecture of Hirsau, religious lay movements, the political context. Results are presented to the class using several media, such as documents and photographs.

(<http://www.catholic-forum.com/saints/saintw66.htm>

<http://www.newadvent.org/cathen/15629b.htm>).

- *Group 5: summary of the findings (=transfer): the Monastery of Maulbronn (which is far better preserved than Hirsau)*  
Tasks: comparisons of the floor plans, the social structure of the communities, the rules, other practices...(For an English language text, see: [http://www.maulbronn.de/e\\_800/html/index.htm](http://www.maulbronn.de/e_800/html/index.htm))  
Excursion to investigate the floor plan of the monastery and life

there. Presentation of criteria for a possible transfer of the findings of Hirsau

**MISSION STATEMENT**

Hirsau is a Benedictine monastery where the floor plan and buildings reflect the monastic rules, as is the case with other monasteries in Europe. Therefore, investigating one monastery close up will open the doors to understanding the others. This helps to realise how important monastic culture was to the Christian West. Pupils start their search at the ruins of Hirsau and work on developing a map of the perfect monastery in accordance with the Rule of Benedict. They can compare this to the 'ideal' floor plan of Sankt Gallen. Or they can analyse a different monastery to discover what these buildings have in common. The example of Hirsau is easily transferable to any other monastery in Europe.

**END PRODUCT**

The results of the pupils work will be summarised in a written and illustrated document.

**HERITAGE INSTITUTION****Description**

The ruins of the monastery complex at Hirsau consist of remains of several periods: the well preserved Romanesque basilica (once the largest Romanesque church in south west Germany), the Gothic cloister, the late Gothic St Mary's chapel and the ruins of a Renaissance castle.

The Aurelius Church, at present the local Catholic Church, is the oldest building of the complex; it dates back to 1070. The museum building dates back to Romanesque times, when it was added on to the north side of the Aurelius church. The exhibition offers an excellent insight into monastery culture at Hirsau, the life of monks and the history of Hirsau and its inhabitants (nineteenth and twentieth century).

**Information**

Monastery Museum Hirsau  
Calwer str. 6  
D-75365 Calw

Telephone: + 49 70 51 59015 (during opening hours)  
or + 49 70 51 167 260  
Fax: + 49 70 51 93 08 35  
E-mail: [Stadtarchiv@calw.de](mailto:Stadtarchiv@calw.de)  
Entry is free to the monasteries.

**City information**

Marktbrücke 1  
D-75365 Calw  
Telephone: + 49 70 51 96 88 10  
Fax: +49 70 51 96 88 77  
E-mail: [stadtinfo@calw.de](mailto:stadtinfo@calw.de)

**EDUCATION****Description**

There is no educational service in Hirsau. The project was developed by Maria Würfel, a history teacher and counsellor for historical projects. She has written a booklet about the project and the specific places involved in it:

Maria Würfel, *Lernort Kloster Hirsau, Schwäbisch Gmünd*, 1998, page 180. - available from Einhorn- Verlag, Postfach 1280, D-73502 Schwabisch Gmünd (ISBN 3-927654-65-5).

Also see: Maria Würfel, *Lernort Kloster*, in: *Lehren und Lernen* 12 (1993), p 1-72.

**Further material**


- Hirsau - *St Peter und Paul 1091-1991*.

Forschungen und Berichte der Archäologie des Mittelalters, in: Landesdenkmalamt Baden-Württemberg (ed.), Baden-Württemberg 10.

About the monastery, available in the English language:

- <http://www.calw.de/englisch/stadtinformation/zurstadt/sehenswuerdigkeiten/sehenswuerdigkeiten.htm>
- <http://42.1911encyclopedia.org/H/Hi/HIRSAU.htm>
- <http://www.newadvent.org/cathen/07363a.htm>

## Title: UNDER THE SPELL OF MYSTERY

HERITAGE SITE:	An abbey	
SUBJECT MATTER:	History (of Art), Religious Studies, Three dimensional modelling	
DURATION:	Two to three days, or longer	
AGE GROUP:	Sixteen to eighteen years	

## THE PROJECT

The students in this project discover the secret story which lays hidden behind the thick walls of the Abbey. The site, the Abbey of the Park (Abdij van 't Park) in Leuven, is important for its history and art history, but more important in the project is the attention given to the hidden meaning and symbolic design of the whole complex.

The project starts by looking at different parts of the Abbey site. These are brought up by the teacher, or identified by the students: the abbey garden, the church tower, walls and gates, the architectural concept... The students engage in looking at these things, either in pairs or working alone. They focus on the issues related by making connections to the present day, the (distant) past, the location and other considerations. Their research may take them to a library, an archive, the Internet, or they can make use of oral accounts. They should aim to visit the site at least twice (perhaps once with their classmates and once alone). It goes without saying that they should be given a guided tour first, either by a specialist guide or by their teacher. After gathering sufficient information, they should afterwards write up short, clear accounts of their research, mentioning different subjects and illustrating them.

Various creative tasks form part of the overall project. One of these is an instruction to create a new form for an old symbol. Students are instructed to take traditional elements, such as fire, light, colours, numbers, plants, heavenly bodies or similar, and to translate them into a multi-dimensional construction. They should pay attention to: the particular concept of the work of art's installation, its design and the whole issue of communication. They should feel free to use the abbey itself as the source of inspiration, not just the symbolic material. Practical work on the assignment can be carried out at school. This assignment is not just suited to students of Art subjects, but is also extremely suitable for students following educational programmes in technical or vocational training.

After the assignment is finished, an exhibition is held at the Abbey of all the creative work of the students. The essays they wrote and the artwork they made can be used in a brochure, as flyers or in display cases. The students invite their fellow students to come and visit the exhibition. They welcome them and show them round as part of a tour which they have designed themselves beforehand. They can enliven the guided tour if they like, by designing several tasks to be completed along the way.

## Learning objectives

General learning objectives: particular reference to 2, 5 and 12. More concrete objectives for this project:

- students realise that it is necessary to play an active role in conservation of the site for the future.
- students learn about the (historical) meaning and function of a site, in combination with its architectural aspects.

## Pupil skills

- students experience the process of studying something in detail and then making use of modern day technology or traditional methods, in a creative or artistic way.
- students work as a group, speak to a group and give a guided tour to a group.

## HOW DOES IT WORK?

The project can be subdivided into different phases.

- 1) Becoming familiar with the Abbey by the initial guided tour. The teacher can also provide a considerable amount of information beforehand in the lessons.
- 2) Students are given a theme to follow, or they choose one. They start their research on this theme and write a short, clear text.
- 3) The creative phase: the students make their own artwork.
- 4) The texts (essays) are collected by the teacher or by a student. A brochure, flyer or notice board can be made from these.
- 5) The students organise an exhibition from their work.
- 6) The students give guided tours to other students. They tell them about the Abbey and about their own interpretive work. If so desired, they can design a series of small tasks to bring the guided tour to life.

## MISSION STATEMENT

An Abbey in medieval surroundings might seem a little incongruous as a subject for study in the modern world. For a considerable part, our society has turned its back on its religious roots. The presence of religious buildings is no longer something we take for granted and the meaning of them is not always clear any more. Even so, the Abbey of the Park, or a similar kind of building, has a fascination even today, evoking interest and curiosity. Given its mysterious character, this particular Abbey is suited perfectly to support a heritage project of this kind, and there are many other comparable religious sites to it. Thanks to their approach to the site, students learn to look beyond the tangible architectural reality of this Abbey or of abbeys in general: they become able to see its real meaning and function.

## END PRODUCT

The students produce an artwork, representing their own interpretation of the symbolic elements of the heritage site. Their texts (essays) can be used to make up a small brochure or flyer, or to provide illustrative material for the display cases in the exhibition.

## HERITAGE INSTITUTION

## Description

The twelfth century Norbertine Abbey of the Park (Abdij van 't Park) is found at Heverlee, south of the university town of Leuven. Almost every part of the twelfth century floor plan has remained intact over the years, which ensures that this Abbey is one of the best preserved of all in Belgium. The Norbertine Order also built a farmhouse, a blacksmith's, a brewery, a bakery and a range of other buildings which bear witness to their activities on this hillside. The Abbey and its church stand at the top.

## Information

Stefan Van Lani  
Jan Klinckaert  
Abdij van 't Park 7  
B-3001 Heverlee

Telephone: +32 16 40 60 73

Fax: +32 16 40 33 02

E-mail: [crkc@kerknet.be](mailto:crkc@kerknet.be)

Website: <http://www.parkabdij.be>

The project exhibition described was realised by Sint-Lukas Kunsthumaniora, in cooperation with the Centrum voor Religieuze Kunst en Cultuur vzw., de Vrienden van de Abdij van 't Park vzw., Toerisme Leuven, Stad Leuven en Open Monumentendag Vlaanderen.

## EDUCATION

## Description

The Sint-Lukas Kunsthumaniora is an Art School, with a well-developed study programme which works clearly and exclusively in the field of the creative arts (KSO/studiedomein Beeldende Kunsten). The educational process takes place in an appropriate open and non-judgemental environment, relying heavily on the special relationship between teacher, artwork and student. Since the study is so focused and the involvement of teacher and student is so close as they work together in the creative process, the relationships between students and teachers is on an equal level.

## Information

Sint-Lukas Kunsthumaniora Brussel  
Groenstraat 156  
B-1030 Brussel

Telephone: +32 2 217 77 00

Fax: +32 2 218 35 46


E-mail: [sintlukaskh@yahoo.com](mailto:sintlukaskh@yahoo.com)

Website: <http://www.sintlukas.com>

Alain Bruyndonckx, teacher  
Duisburgsesteenweg 25  
B-3080 Tervuren  
E-mail: [alain.bruyndonckx@skynet.be](mailto:alain.bruyndonckx@skynet.be)



Title: **POLITICAL PROPAGANDA VERSUS REALITY**

HERITAGE SITE:	Westfälisches Römermuseum Haltern	
SUBJECT MATTER:	Latin, History	
DURATION:	Preparation: approximately eight hours Excursion: approximately four hours Evaluation: approximately four hours	
AGE GROUP:	Older classes at secondary school	

**THE PROJECT**

During this project, the pupils compare the propaganda of Roman texts about the military achievements in Germania with the life of ordinary soldiers (Westfälisches Römermuseum, Haltern). In a second phase they compare Roman knowledge and reporting of the Germans with the true situation, as reconstructed by archaeological research (Westfälisches Museum für Archäologie, Herne).

**Background**

The Westfälisches Römermuseum Haltern introduces its visitors to the functional structure of a Roman military camp and the soldiers' daily life. The camp at Haltern existed from the last decade before Christ until AD 9. It served as the headquarters of a legion and was used as a base for the Roman invasion of the German territories as far as the river Elbe. The camp was abandoned shortly after the heavy defeat of three Roman legions by Germanic troops (in AD 9) As a consequence, imperial politics changed dramatically: the Emperor Tiberius dropped the idea of occupation and integration of large Germanic territories into the Roman Empire. This decision marks a turning point in history, of which the consequences are felt even today...

The systematic excavations at Haltern started more than one hundred years ago and are still ongoing. Because of these excavations, we can reconstruct not only the complete camp, but we are also able to confront the archaeological sources with the Roman historical reports on the campaigns against the Germans. Not just daily life in occupied territory, the museum shows how hard life was for any Roman soldier based at such a camp. Visitors can read fragments of Roman texts about the life of the Germans. This shows how the Romans viewed the natives (this is not always a very objective view...). A visit to the Westfälisches Museum für Archäologie at Herne makes it possible to address these texts by comparing them with the archaeological finds.

**Learning objectives**

Concrete objectives for this project:

- students study the most important Roman texts about the wars in Germania at the time of Augustus and Tiberius and of Roman policy at that time.
- students learn to understand the European dimension of the change of Roman policy under Tiberius.
- students are able to translate Latin texts and/or estimate their

value as a historical source.

- students learn that an interdisciplinary approach is necessary in order to obtain an extensive and more objective view of the past.
- students learn to recognise different parts of a Roman camp and the trademarks of a soldier's life by looking at objects on show in the museum.
- students use their acquired knowledge to compare with the so-called reality of the Roman texts.
- students compare historical military propaganda with present day manifestations.
- students learn to interpret political statements critically and to evaluate them in the context of current ideology.

**Pupil skills**

In this project the pupils develop competence in researching, analysing and evaluating information. This information comes from various sources, including archaeology, numismatics and epigraphy.

**HOW DOES IT WORK?**

1. The pupils go in search of information about the historical background of the Roman policy and military organisation in Germania under Augustus and Tiberius. They make use of existing literature and the Internet to help them do this. The work takes place in small groups and is split by content, according to topics presented in the museum. One group prepares for the visit to the Römermuseum, others investigate the history of several Roman camps along the river Lippe, the appearance and structure of such camps, the operation of the Roman military machine, the economic, social and psychological aspects of life as an ordinary soldier, healthcare and diseases... The tombstone of Caelius (a replica), who died in the battle of Teutoburger forest, gives us the opportunity to think about the mortal dangers the soldiers were in, and about a modern day matter, conscientious objection during times of war.

2. The museum offers different educational approaches to broaden the research. Pupils are encouraged to try out different Roman objects for themselves: a soldier's backpack (sarcina), a military tent (tentorium), a land surveying instrument (gruma or groma), tablets (tabula, tessera), and a handheld mill (mola manuarum). The models of the Roman camp show different aspects of life in a camp.

3. Remnants of wood found on site at the camp of Oberaden have enabled us to pinpoint the beginning of this camp. This is an example of how we can compare the archaeological finds with information transmitted to us by written sources. Pupils can try out the method of dendrochronology (a dating method using the rings of a tree trunk), to get a feel of working methods used in modern archaeology.

4. All the investigative results of the different groups can be collected in a file. This in turn can provide a starting point for further investigation, a thorough study of the Roman texts, or a visit to the archaeological museum of Herne.

**MISSION STATEMENT**

Political propaganda is not exclusive to this day and age. By analysing the bias of written texts and comparing this with knowledge gained from modern day archaeological research, the pupils can reflect upon methodology which has been part of human history in other periods and is still current today. The pupils learn to formulate a personal view and look critically at historical texts and opinions. They also learn that to be able to analyse a historical period or to reconstruct the past, they have to investigate more than just one historical source. In addition, pupils with a sound knowledge of Latin will also have the opportunity to study the texts in their original language.

Throughout the years, political propaganda has normally followed the same pattern. First and foremost a war has to be justified to the people of the country responsible. Military propaganda has the task of belittling the enemy and spotlighting the achievements of one's own side. Even in our time, there are plenty of comparable opportunities of analysing this type of disinformation, full of half-truths and insinuation.

The structure of the pedagogical approach followed here, which can be fitted under the heading 'truth and fiction', can be used in any site or museum with comparable collections.

**END PRODUCT**

The project results in a file containing the results of the pupils' work.

**HERITAGE INSTITUTION****Description**

The *Römermuseum Haltern* is built on the site of a former Roman camp. It shows life at such a camp, set against the backdrop of the Roman campaigns to conquer Germania.

**Information**

Westfälisches Römermuseum Haltern  
Weseler Straße 100  
D-45721 Haltern am See  
Telephone: + 49 2364 937 60  
Fax: + 49 2364 9376 30  
E-mail: roermuseum@lwl.org

Website: <http://www.roermuseum-haltern.de>

Westfälisches Museum für Archäologie  
Europaplatz 1  
D-44623 Herne  
Telephone: + 49 2323 946 280  
Fax: +49 2323 946 28 33

E-mail: [archaeologiemuseum@lwl.org](mailto:archaeologiemuseum@lwl.org)

Website: <http://www.landmuseum-herne.de>

**EDUCATION**

Both museums provide an educational service and offer pedagogical help and special programmes for classes (author of the programme in Haltern: Dr. Ralf Grimmeisen, Essen).

**Information**

See above

**Further material**

Rudolf Asskamp and Renate Wiechers,  
*Westfälisches Römermuseum Haltern*, Münster 1996.

*Der Altsprachliche Unterricht*, volumes 4 and 5  
(September 2001): 'Lernen im Museum'  
4 (August 1989): 'Römer am Rhein'  
6 (November 1998): 'Römische Legionäre'  
5 (September 2003): 'Augustus'

**Websites**

<http://www.thelatinlibrary.com>: Latin texts by ancient authors;  
[http://www.arw-modellbau.de/Modellgalerie/romer1/body\\_romer1.html](http://www.arw-modellbau.de/Modellgalerie/romer1/body_romer1.html) shows models of Roman military architecture, including the army camps of Westphalia;  
<http://www.livius.org/germinf.html> presents a lot of information about the Romans in the Roman province of Germania Inferior and their military campaigns.

The following sites hold images with explanatory texts, for school use on the Internet:

<http://www.Westfaelische-geschichte.de>

H-J. Höper, *Alltagsleben römischer Legionäre (Westfalen im Bild, Reihe: Vor-und Frühgeschichte in Westfälischen Museen Heft 4)*, Münster 1990

H-J. Höper, *Römerlager an der Lippe (Westfalen im Bild, Reihe: Historische Ereignisse in Westfalen Heft 2)*, Münster 1988

J-S. Kühlborn, D. Bérenger, S. Berke, *Luftbildarchäologie in Westfalen (Westfalen im Bild, Reihe: Archäologische Denkmäler in Westfalen Heft 4)*, Münster 1989

A. Roerkohl, *Das Hermannsdenkmal (Westfalen im Bild, Reihe Kulturdenkmale in Westfalen Heft 5)*, Münster, 1992.

## Title: ART AND POLITICS

HERITAGE SITE:	Monuments, museums and archives in Soest
SUBJECT MATTER:	History, Religious Studies, Art
DURATION:	Preparation: between four and six hours Visit to Soest: three to four hours
AGE GROUP:	Secondary school



## THE PROJECT

In this project, pupils are encouraged to investigate how art, politics and religion are interwoven. They do this in a special place, involving a very well documented period, where Heinrich Aldegrever came to personify the problems. On top of this, the pupils get the opportunity to discover the historical background, architecture and institutions of modern Soest. Due to the nature of the subject matter, the Reformation in Soest, the project has a cross-curricular nature. The project also shows how traces of the past are met in present day life.

## Background

Soest was one of the most important cities in North West Germany in the medieval times. It was an early member of the Hanseatic League (Hanse), a very important economic organisation at that time. When the Reformation started to take shape in Germany, shortly after the first publication of Luther's protestant disputation in 1517, the citizens of Soest started to discuss his new religious ideas in closed circles. Luther's ideas were openly preached in 1530 by a Dominican monk and a year later the growing protestant movement threw out the city council. However, this protestant victory did not end hostilities with the Catholics. During the following decades several riots and disturbances took place which kept life in the city unsettled. The ups and downs of both religious parties were closely connected with the antics of the protestant revolution sweeping the whole of Germany. The emperor held on firmly to his catholic faith and fought with his troops in close alliance with the Pope against the protestant leaders and the sovereigns of the German empire. They not only defended their faith but also their political independence from the emperor. The Peace of Nuremberg ended these religious wars in 1555.

During his lifetime the engraver **Heinrich Aldegrever** (1502-1556/61) fought for the protestant faith through his art. His copper plates represented finely honed arguments against the catholic movement and Aldegrever played an active role in the establishment of a protestant government in the city.

Soest today holds on to Aldegrever's work but in addition to this, many other traces of the turbulent years at the start of the Reformation lie scattered around the place, such as churches, houses, works of art, epitaphs, weapons, books, documents... They are all witnesses of this period. The life and work of Aldegrever is a good example of art closely connected with political and socio-cultural movements.

## Learning objectives

General learning objectives, particularly 2, 3, 4, 5, 12 and 13.

Concrete objectives for this project:

- students acquire knowledge about the history of the Reformation by means of a local fieldtrip.
- students learn how regional and local events are interwoven in history, just as they are in general and international history.
- students learn that hidden behind individual objects or monuments a complex background is usually present and only traceable by taking a cross-curricular approach, in this case through collaboration between art, history and religion.

## Pupil skills

- Pupils learn how to analyse and investigate works of art, monuments, architecture and historical topography of sites.
- Pupils acquire skills to find and analyse traces of history in modern day cities and regions.
- Pupils develop new attitudes in connection with the need to preserve and treasure historical cities, monuments and other heritage sites.

## HOW DOES IT WORK?

1. The pupils explore literature available on the subject and search the Internet (see lists of websites below) for information needed to prepare their trip.
2. They get in touch with the associated institutions of Soest to collect leaflets, maps and other publications about the history of the city. They keep each other informed about the results of their investigations.
3. The pupils prepare for their trip to Soest in small groups. They are responsible for the various planned stops along the way.
4. During the historical walk, different groups give information to the other students about sites and monuments they have chosen, as well as explaining the historical and cultural background. In the Burghofmuseum, the group involved with the work of Aldegrever points out to the others the most striking engravings attacking the Catholic Church. They provide all necessary explanations.  
The excursion to Soest will last between two and three hours. Included in this are at least two churches with altarpieces dating back to the late middle ages and the start of the Renaissance

(one of which is by Aldegrever) and the epitaph of a protestant priest. There are also various warehouses in the old city with inscriptions in the style of Aldegrever, the last remaining city gate, incorporating a modest museum, several stops in the historical city and the St Patrokli.. Finally they visit the Burghofmuseum with its exhibition on the history of Soest and the engravings of Aldegrever.

5. After the excursion the following items can be discussed:

- Art gives an aesthetic vision of the world, of course. However, it can also reflect the political and socio-cultural framework of the time in which it is created. It is a particular challenge to learn to read the hidden agenda of artwork.
- Despite modern town planning, cities have to preserve and treasure their cultural heritage for the future. After all, future generations should in turn inherit the opportunity to discover the historical context of life today. Historical heritage should at all times be respected by present day town planners.

## MISSION STATEMENT

A place, a city or individual persons often overlook the more general developments of history. At some places and in certain decades, evolution seems to take a faster pace than elsewhere or in different times. This is evident in the first half of the sixteenth century, for example. The unity of the medieval world fell apart and the overpowering positions of the emperor and the Catholic Church ended. New political structures and new ways of thinking appeared, not just in politics, religion and philosophy, but also in economics and social life. Humanism, Renaissance and Reformation: these are the keywords to describe this changing phase of Europe. A new world was born, leading to modernism. It was also the first time in history that the mass media became able to spread ideas and ideologies amongst a large audience, as the printing press and books gained a foothold in the sixteenth century. Heinrich Aldegrever stood centre stage in Soest during this revolution. Some of the political and ideological mechanisms which changed thinking and lives in that time are shown to the pupils in this project. Comparisons with present day living are encouraged. After all, the way in which politics and art joined forces to promote a new vision on the world is not just restricted to the sixteenth century.

## END PRODUCT

There is no specific end product.

## HERITAGE INSTITUTION

## Description

Several institutions in Soest are involved in this project:

- the Burghofmuseum, which shows the history of the city and Aldegrever's engravings;
- the Osthofentormuseum, the last remaining, preserved city gate, containing a small display about the city defences;
- the city archives, one of the most important archives in northern Germany;
- the churches of St Mariae zur Wiese, St Patrokli and St Petri, all dating back to the Romanesque and Gothic period and retaining many altarpieces, sculptures and epitaphs;
- various monuments and houses in the old centre of Soes

## Information

Burghofmuseum,  
Telephone: +49 2921 1031020

Tourist board,

Telephone: +49 2921 66350050  
(for opening hours of the churches, etc)

## Information

Westfälisches Museumsamt, 48133 Münster  
Klaus Kösters, Telephone: + 49 251 591 46 63  
(for advice only).

## Further material

- All the information needed for this excursion is available through the following publications:
- Klaus Kösters, *Heinrich Aldegrever und die Reformation in Soest. Ein historischer Spaziergang*, Soest 1996.
  - Guide to the city during the time of Reformation. Klaus Kösters, *Burghofmuseum Soest. Heinrich Aldegrever. Bilderläuterungen*, Soest, 1995.
  - Catalogue containing Aldegrever's most important works. Klaus Kösters, Reimer Möller, *Bilderstreit und Sinnenlust. Heinrich Aldegrever 1502 - 2002*, Unna, 2002.
  - Catalogue containing the last exhibition of Aldegrever's work. The exhibition included a popularised 'newspaper', describing the historical background. Klaus Kösters and Reimer Möller (ed.), *Die Zeitung zu Ausstellung: Bilderstreit und Sinnenlust*, Unna, 2002. All these publications are available in Soest, either through the tourist board or the museum. The whole text of these catalogues and the copperplates of Aldegrever are also published on the German website: <http://www.westfaelische-geschichte.de> (> Projekte > Orte/Territorien/Regionen).

A selection of useful English language links:

Aldegrever:


<http://www.masterworksfineart.com/inventory/aldegrever.htm>  
<http://www.artnet.com/library/00/0016/T001636.asp>

Reformation in Europe:

<http://www.fordham.edu/halsall/mod/modsbook02.html>  
<http://www.luther.de/en/kontext/>

Soest (German language):

<http://www.soest-web.de>  
<http://www.soest.de>

HERITAGE SITE:	Museum	
SUBJECT MATTER:	History (of art), Geography, Literature, Architecture, Fine arts, Philosophy	
DURATION:	Two hours	
AGE GROUP:	Fifteen to eighteen years	

### THE PROJECT

This project takes place in a museum building: the former private home of French author, navy officer and traveller **Pierre Loti** (1850-1923) in Rochefort. He brought many exotic objects back home from his frequent travels to the Orient... This is how he turned his large house into a museum. Apart from his fascination with the Orient Loti was also extremely interested in the middle ages and used to invite numerous well known and famous people from Paris and abroad to his home (writers, actors and so forth). He used to host the most enormous and fantastic parties...

The project is a journey sur place so to speak, through the times and through other societies and countries. The pupils are invited to discover the private world of the imagination, which the writer created throughout all the rooms in his home. In this way they form a picture about the phenomenal attraction for the exotic, the Orient and the esoteric image of the middle ages, which affected some of the leading lights of the nineteenth century. Questions about sculpture and reality are therefore the order of the day.

### Background

The atmosphere of the house alone stimulates curiosity. Loti's interest in the Orient and his artificial image of it was not academic, but the product of a romantic and even eccentric nature. His home is an incredible place where actuality and dream, reality and fiction, truth and lies flow in and out of each other. It is much more than just a museum with material objects. A whole non-material imaginary world comes to life here. Loti made clever use for this of artistic backdrops. You could say that he created his interiors in the same way he created scenes and personalities for his books. A visit to this museum-house is therefore also a confrontation with the imaginary world of Loti's books which become 'reality'. (It seems as though the actor/author has only just left the scene). Visions, dreams and fantasies take shape here and become tangible.

### Learning objectives

General learning objectives  
particular reference to 3, 6, 7, 10 and 13.

Concrete objectives for this project:

- students are introduced to the world of a writer and his literature, and his era. They learn how objects and places can lead to literature;
- students understand the context of the late nineteenth and early twentieth century. That particular time was rooted in

colonialism and it interpreted in a most individual way the cultures and lifestyles of the East (Orientalism);

- students experience the special atmosphere which a place can radiate;
- students acquire a broader view on heritage and culture, for example the idea that travel can be a source of new creativity;
- students understand how a private home and a private life can become heritage material for all, worth showing to the general public.

### Pupil skills

See general skills

### HOW DOES IT WORK?

This project can be handled in different ways. A lot depends on the level and age group. For instance, are we dealing with older students, where the subject matter can be scrutinised, or are we dealing with specialists subjects (Philosophy, Art)? In the main, there are two phases:

- The project can be started in the classroom. The students are introduced to the extraordinary life and home of the author and to his books. The pedagogical material the museum-house provides for this consists of reproductions of objects in the house which come from all over the world, such as paintings, ceramics, sculptures... The visit is also prepared by reading and (through means of a booklet) working with the objects. Central points of interest are: The colonial European vision of strange cultures, the place of certain objects in Loti's world...
- Another possibility is to read and analyse Loti's texts. Some of them certainly come to mind: *Pêcheurs d'Islande*, *Aziyadé*... (Whether the text is actually read depends on the level of the students.)
- In the museum-house the pupils discover several spaces, learn to recognise objects and are introduced to Arabic style and 'design'. They investigate the origins of the objects, their uses and so on.  
(• Temporary exhibitions sometimes provide different angles. Obviously this depends on the object.)

### MISSION STATEMENT

The pupils are introduced to some 'strange' worlds in this project: that of the nineteenth century, that of Pierre Loti and that of the Orient as it was seen then. Such an experience will broaden their views and show culture and heritage as the melting pot they were in the olden days and still are today. It also confronts them with the power of the 'internal, silent world' of literature,

in these days of superficial mass media.

However bizarre and colonial, however Euro-centric it may have been, Loti's representation of the Orient calls to mind current questions: don't we all project our dreams and visions onto things unknown? Is what we *want* to see and hear often not decisive in how we approach different countries and people? In that sense Loti and his house raise questions on issues of the modern day multi-cultural world, with its ever greater need for tolerance and mutual understanding, which are now more important than ever. Looking at it that way, this museum-house is certainly no anachronism.

### END PRODUCT

- The educational services offer a booklet with worksheets (including texts, quotations, a biography, drawings, oriental patterns and styles...).
- The pupils can write an exotic short story in the style of Loti.
- A meal can be prepared at school, involving several different cultures (Arabic, European, African...)

### HERITAGE INSTITUTION

#### Description

The house and home of Pierre Loti became a museum some years ago. Consequently, a fascinating private house became available as cultural heritage to the public and offered students 'bridges' to a different world. The Renaissance room, the Gothic room, the Mosque, the Turkish lounge and the Arabian bedroom... One by one they transfer the visitors to the magic and exotic worlds of the middle ages and the Orient, all as seen through the imagination of the writer-traveller Loti. Because unguided visits are discouraged, an educational service is also available at the museum.

### Information

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Fax: + 33 (0)5 46 99 62 26

<http://www.ville-rochefort.fr/pierreloti/>  
<http://www.culture.fr/PublicItems/musees/1729902>  
<http://www.alienor.org/musees/fiche/rochefort2.htm>

### EDUCATION

### Information

Mme Anne Bejaoui  
Maison de Pierre Loti

Telephone: +33 (0)5 46 99 16 88  
Fax: + 33 (0)5 46 62 26 ????

### Further material

- Christian Genet, Daniel Hervé, Pierre Loti *l'enchanteur*, Gémocac, 1988.

The following texts and books may broaden the questions of exotism and ethnocentrism. They may become new tracks to enlarge Loti's point of view and to understand cultural links and sights between Europe and the "other".

- Marco Polo,  
*Le devisement du monde: le livre des merveilles*,  
La découverte, 2004.

- Kenneth White, *Equipée Victor Segalen*,  
Coop Breizh, 2001.

- Kenneth White, *Frontières d'Asie*,  
Imprimerie nationale, 1993.

- Robert Dulau (ed.), *Pushing back the horizon*,  
Editions du Rouergue - Editions du Conseil de l'Europe, 1994.

Title: **FACE TO FACE**

HERITAGE SITE:	Koninklijk Museum voor Midden-Afrika (Royal Museum for Central Africa)	
SUBJECT MATTER:	History, Sociology	
DURATION:	Two and a half hour workshop	
AGE GROUP:	Sixteen to eighteen years	

**THE PROJECT**

The theme of this workshop is the European vision of non-European society during the heyday of imperialism and early colonisation (1880 to 1920). This imagery is compared with that of today, where non-Europeans are depicted in the western media.

Belgium's famous Africa Museum is undergoing a major renovation process. At present its ongoing concern lies with the colonial imagery associated with African people, in allegorical groups of statues, exotic frescos, paintings, historic photographs... For this very reason, the museum is an excellent place to reflect on colonial imagery, cultural stereotypes and racial prejudices from the past. These can therefore be compared with stereotypical images from our modern day society. Everyone has an individual notion of people who are different in one way or another, especially when those people come from a different cultural background. This imagery is influenced by the media and by personal experience.

**Learning objectives**

General learning objectives: particular reference to 3, 6 and 10.

Concrete objectives for this project:

- students can express opinions and ideas about other cultures, about which they can reflect critically and ask questions afterwards.
- students should understand that opinion and cultural stereotyping is influenced by the western media and publicity.

**Pupil skills**

Students learn to be critical about all sorts of information, both historic and modern. They develop knowledge based on methods of learning from experience, using activities such as exploration, hands-on tasks and interactive games.

**HOW DOES IT WORK?**

• The workshop starts with a face to face cultural experience, in the form of a group exercise. Students have to imagine that they work for an advertising company which is involved in starting a PR campaign. As part of the activity they are brought face to face with images of African people, as made by clothing companies, travel agents, development agencies and so on. Through this exercise they realise that images used by advertising agencies are never neutral but are always chosen in relation to their commercial or ideological contexts.

• After this, the students are shown a short video film about the history of colonisation, the carving up of Africa by European countries, the 'conquest' of the Congo and the establishment of the museum, set up as an instrument for propaganda, as part of the colonial ideology of King Leopold II.

• In the following phase, the students are split into small groups. They wander among the museum galleries, armed with a Polaroid or digital camera, and they take note of how a European museum chose to depict Africa and its peoples at the start of the twentieth century. Their task is to look carefully and ask questions about artefacts in the museum. They should reflect on alternative ways of looking at people who are different and on how this should be put on show.

• Finally, the students compare the traditional imagery of Africa and its people with some recent images from the western media. They are asked to consider whether certain stereotypes are still in vogue, and whether the portrayal of non-Europeans by the European media today is actually any more balanced.

*Suggestions for lessons*

In 2001, the Royal Museum and the National Museum of Kenya co-organised an exchange exhibition 'Nairobi-Brussels, a cultural dialogue'. This gave its name to a spin-off publication. The project involved young Kenyans and Belgians in dialogue, through videos, by exchanges over the Internet and by producing an exhibition in each museum. Those taking part were allowed to choose the issues which they wanted to bring up, such as sexuality and taboos, traditionalism versus modernism, youth culture, music and so forth.

The lesson materials resulting from this made use of various fragments from this cultural exchange, leading to a broader discussion about stereotypes and prejudice. Students can rid themselves of their own, sometimes stereotypical, images about a far-off land like Kenya, by collecting small bits of information on chosen themes. For further information, see:

<http://www.africamuseum.be/museum/schools/schoolpubli>

**MISSION STATEMENT**

It is essential in this workshop to learn by experience and to use the imagination, so that tolerance and openness can be reached, which are the two keywords here. Various questions can be posed with this in mind: how do we feel about Africa and her people? How do we view their history, culture and place in the world? What do we know about the nature and the ecology of the continent? Is our view of Africa realistic? Up to date? What is the relevance today of the colonial period and the ongoing special relationship of many African countries with particular European countries?

Most European countries have had colonial territories in the past. This shared history is mirrored today by the multicultural aspect of society, especially in urban centres. So this workshop is not just a Belgian affair.

**END PRODUCT**

There is no particular end product

**HERITAGE INSTITUTION****Description**

The Koninklijk Museum voor Midden-Afrika (Royal Museum for Central Africa) was founded in 1910 and is firmly rooted in Belgium's colonial past. It serves to showcase different African communities from one of the world's most important ethnographic collections. It is an outstanding platform on which to build personal reflection, which can only benefit the ongoing debate about the world in which we live.

**Information**

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Leuvensesteenweg 13  
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Fax: +32 2 769 56 38

E-mail: [info@africamuseum.be](mailto:info@africamuseum.be)  
Website: <http://www.africamuseum.be>

**Educational Information**

Contact: Bart Deputter

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Fax: +32 2 769 56 38

E-mail: [bdeputter@africamuseum.be](mailto:bdeputter@africamuseum.be)

**Further material**

A superb source about this subject is the Dutch website exhibition, 'Wit over zwart over wit'.

See website: <http://www.africaserver.nl/wozow/>

Title: **WITCH HUNT**

HERITAGE SITE:	Documents in archives
SUBJECT MATTER:	History, Religious Studies, Sociology
DURATION:	Preparation at school: from two to four hours Excursion to archives: approximately two hours
AGE GROUP:	Secondary school

**THE PROJECT**

The pupils are introduced to the phenomenon of the persecution of witches in early modern times, by looking at existing documents in archives. This encourages them to think about ways in which people are treated just because they are different, but also about the important jobs of a modern day archive.

**Background**

Persecuting people because they look different or behave differently is a phenomenon which has always been part of our history and still goes on in this day and age. In early modern times (sixteenth and seventeenth century) so-called witches fell victim to this kind of persecution, in an attempt to wipe them out completely. Witch hunts and witch trials took place all over Europe, in varying levels of intensity. According to the latest research figures, around 51,000 people were executed in the period between 1400 and 1800, labelled as witches or wizards, 25,000 of these in Germany alone. More than 75 % of these defendants or condemned persons were women, usually widows or spinsters.

We know that 40 people were suspected and found guilty of witchcraft in Münster. Remarkably, only five of these were executed. Most of them were forced to leave town and lost their livelihood. They had very little chance to start afresh elsewhere because they had been dishonoured and were without any rights.

**Learning objectives**

General learning objectives:

particular reference to 3, 5, 6, 10, 12, 13 and 15.

Concrete objectives for this project:

- students learn that people were unjustly tortured and executed in early modern times and that this process was happening across the whole of Europe.
- students learn that our knowledge of these events is only possible because of the preservation of written documents.
- students learn that exclusion and persecution of people and the use of violence is still present in our society today.

**Pupil skills**

The pupils acquire new skills in finding, reading and interpreting sources from early modern times in archives. They also develop new attitudes towards people who are different and towards situations in which these people are excluded.

**HOW DOES IT WORK?**

- Pupils start the project with what they already know about witches and wizards: photographs from the media of modern witches, books (from fairytales to modern witchcraft) and so on provide the starting point for the historical image of the witch in the early modern times.
- The archive serves as an out of school study area. The teacher gets in touch with the archive where somebody from their staff is appointed to guide the class through this project. The visit to the archive starts with a short general introduction. This shows the pupils the workings of an archive. Next they get the opportunity to come in contact with original archive material. The work itself is done with photocopies. However, the original documents are available throughout the project as visual aids.

- During the concluding discussion the following points are raised:
- How was it possible for these large-scale persecutions to take place?
- How do we treat people today who are different?
- What role does a modern day archive play?

**MISSION STATEMENT**

- The motives behind witch hunts are diverse, complex and still unclear in many ways. However, we do know the most important ones: fear and desperation. People used to hold witches and their practices responsible for disasters, disease, death and natural occurrences for which they had no explanation. During their analysis of historical facts the pupils will learn that fear and uncertainty can still provoke a destructive and aggressive reaction today. They have to learn the importance of forming an opinion based on rational thought, and that sometimes people should defend their own opinion, contrary to popular beliefs. At the same time, pupils will get an idea about the importance of laws in society and for tolerance towards people who are different from the norm in their behaviour.
- Information about the time of witch hunts is available in archives. It is the duty of the archive to keep documents from the past, such as reports, trial notes... Often the details of charges, interrogations, confessions and sentencing are recorded. Pupils learn that keeping and archiving written documents is necessary if we are to investigate events in the past. We can only understand and learn from these dark pages of European history if the written documentation from past centuries is available to us.

**END PRODUCT**

There is no specific end product.

**HERITAGE INSTITUTION****Information**

Archive of the city of Münster  
An den Speichern 8,  
D-48157 Münster

Telephone: + 49 251 492 47 03

Website: <http://www.muenster.de/stadt/archiv>

**EDUCATION****Description**

The archive provides an educational service for schools, which helps teachers and classes with the preparation and organisation of this project, developed by Roswitha Link.

**Information**

As above.

**Further material**

Sabine Alfing, *Hexenjagd und Zaubereiprozesse in Münster. Vom Umgang mit Sündenböcken in den Krisenzeiten des 16. und 17. Jahrhunderts*, Münster/New York, 1991.

Hanschmidt Alwin, *Zwischen bürgerlicher Stadtautonomie und fürstlicher Stadtherrschaft (1580-1661)*, in: Jakobi Franz-Josef (ed.), *Geschichte der Stadt Münster*, Münster, 1994, p. 251-299 (particularly page 266 ff).

Websites:

<http://www.hexenforschung.historicum.net>  
<http://www.uni-tuebingen.de/IfGL/akih/akih.htm>  
<http://www.sfn.uni-muenchen.de/hexenverfolgung/fram-lexikon.html>  
<http://www.zeitenblicke.historicum.net/2002/01/inhalt.html>  
 (in English, French, German)  
<http://www.zpr.uni-koeln.de/~nix/hexen/e-inhalt.htm>  
 (in English)

Translator's note: URLs dead

Title: **WHAT IS THE VALUE OF HUMAN LIFE?**

HERITAGE SITE:	The village of Oradour-sur-Glane in Haute Vienne, France	
SUBJECT MATTER:	Non-material heritage, History, Citizenship	
DURATION:	One day	
AGE GROUP:	Sixteen to eighteen	

**THE PROJECT**

Towards the end of the Second World War, on June 10th 1944, the small French town of Oradour-sur-Glane was completely destroyed and all its citizens massacred by German SS troops. The project focuses on the general and moral aspects of this tragedy and in doing so, it supports the work of the Centre de la Memoire in Oradour. Here the emphasis falls on the German occupation of France, the historical background of the massacre and the political echoes after 1945.

What lay behind the cruelty? Why do young people (German soldiers) murder innocent people? How do you reach that level of amorality? How can ideological brainwashing eclipse all other ethical considerations? These are the questions raised in the project and they are not just applicable to the Second World War. Guernica, Stalingrad, Lidice, Dresden, Hiroshima, My Lay, every act of terrorism involving aircraft, car bombs, train bombs and so on, the school in Beslan, in North Ossetia... The examples are plentiful, right up to recent history. They sort of come together in Oradour: How thin is the line between civilisation and culture on one side, and barbarity and inhumanity on the other?

At the heart of the project is the insight that the use of political propaganda in the education system - and in general forms of communication - made the rise of a dictator like Hitler and many of his colleagues possible. This can apparently make it possible to turn moral codes upside down and twist them for personal (criminal) purposes. Tied in with this is the creation of a picture of the enemy and a feeling of cultural superiority, the submission of the individual to the party or state and so on.

Reflection on such machinations, which have led to all sorts of atrocities and still do, is a step forwards on the path to peace in the education of young people.

**Background**

On that fateful day the troops of the Waffen SS arrived at the village and surrounded it. The villagers were herded onto the village square where men, women and children were separated. The men were executed in various parts of the village (at forges, garages, barns...). People were also murdered at random on streets and in houses. The aim was to kill all witnesses. The women and children were locked up in the church where they were killed. Subsequently the soldiers tried to blow up the church with explosives. To dispose of the bodies they burnt them and dumped them in mass graves, making them unidentifiable. The village was looted and burnt down and several soldiers stayed

overnight. The following day they were joined by the rest of the German troops to erase any traces left of their crime. Of the 642 victims, less than 10% could be identified. The reasons for these terrible events are not entirely clear. Interpretations differ widely and sometimes even contradict each other.

**Learning objectives**

General learning objectives, with particular reference to 2, 3, 5, 10, 12 and 14.

Concrete objectives for this project:

- students learn to analyse and judge historical facts and the perspective of historians;
- students learn to understand the mechanisms of behaviour in times of war, hatred and totalitarian propaganda and its consequences;
- students understand that war has nothing to do with fate, but everything to do with human planning and execution of these plans;
- students acquire the potential to approach war issues as real, living issues in the modern day;
- students learn from history and are introduced to long term strategies to avoid aggression and violence, in daily life also;
- students are motivated to build a peaceful future for Europe.

**Pupil skills**

See general skills

**HOW DOES IT WORK?**

The story of Oradour is the starting point for a project which broadens its perspective in several ways, leading to questions about violence towards innocent victims, immorality, moral boundaries and so on. The past therefore serves as a starting point for modern day problems: that is the only way we can learn from history. Oradours is a microcosm of all that has gone wrong in the history of Europe and western civilisation. Heritage education also has to keep this in mind.

- The exhibition 'Why Oradour?' places the events of the 10th of June 1944 in their historical context. It consists of four parts and an area for reflection which considers the last half century in history. Numerous documents and archives (photographs, films, quotations, magazines and so on) at the Centre can immerse the students completely in this episode of the Second World War.
- The visit to the exhibition and the massacred village can be finished with a working session using the educational booklets

provided by the Centre. A talk with two survivors of the massacre is also a possibility (approximate duration one hour).

- Numerous books have been published about Oradour as well as several websites. The students can engross themselves in the facts, the background and the diverse interpretations. This is an introduction to the method of historical analysis.
- Unfortunately, the murdering of innocent people is not limited to Oradour. Several famous novels and stage plays cover this theme. Think about Dostoyevsky's work, and Camus, Böll, Hochhuth and many more. The theme lends itself very well to cross-curricular studies: literature, philosophy, history, different languages, classical studies and so on.
- In the Centre de la Memoire students can explore how artists have interpreted similar events. They can work on this further at school, using examples of art from Picasso, Dix, Goya and so on.
- The threat of mindless attacks on innocent people is part of our daily life even today... Historical events can therefore become 'actual' without any problems at all. The school should help young people to become aware of this and avoid irrational reactions.
- Third Reich propaganda in the upbringing of young people has been studied carefully. There are numerous biographies available written by people growing up in the 1930's and 1940's. These make excellent starting points to retrace the mechanisms of deception, as they are still used today, for example by extremist groups and organisations.

**MISSION STATEMENT**

The main aim of the project is remembrance as a path to peace. To understand the mechanism of war, aggression and deception, is to take a first step towards resisting it. In this way, memory becomes a tool to help us learn from our history and overcome national and ethnic prejudices. Oradour is an example of how we should not lock tragedies from European history in the historical warehouse, but should continuously keep analysing, investigating and reviewing them with young people. This is the way to expose the dangers of indoctrination and over-simplification.

**END PRODUCT**

There is no specific end product.

**HERITAGE INSTITUTION****Description**

The architecture and the design of the Centre de la Memoire are the brainchild of a team which wanted a non-architecture approach. The building is half-buried in a small valley and perfectly integrated in the landscape of the river Glane. The structure follows the natural curves of the landscape and the river is reflected in the glass façade, so the building merges into the landscape. Several symbols have been integrated in the architecture to depict the violence that took place at Oradour: raw materials, rusty metals symbolising time, metal strips which seem to break up the tight lines of the façade (like the violence breaking up the population on that fateful day). Each element of the architecture symbolises an aspect of the painful history of the place.

**Information**

Centre de la Memoire  
B.P.12  
F-87520 Oradour-sur-Glane

Telephone: + 33 5 55 43 04 30  
Fax: +33 5 55 43 04 31

Website: <http://www.oradour.org>  
(in French, English, German and Dutch).

**EDUCATION****Description**

The educational service is run by two history teachers. They are assisted by guides from the Centre de la Memoire.

**Information**

Dominique Danthieux and Pascal Plas.  
Address as above.

**Further material**

- Pedagogical documents: a series of fourteen educational articles offers a deeper insight into specific themes suggested by the doomed village and the Centre. Some examples: collaboration and resistance in France, the story of the drama, massacres of civilians in Europe, the meaning of this example as memory of humanity, the way in which artists deal with this drama, the architecture and design of the Centre, and so on.

- English websites about Oradour

1. <http://www.oradour.info>: detailed information about the facts and the background
2. <http://www.oradour.org>: the Centre's official website
3. <http://oradour-sur-glane.fr.st/>: information about the events
4. <http://www.dasreich.ca/oradourindex.html>: about the SS-division and including statements

- Books for younger readers

1. Catherine Clerc, *La Seconde Guerre Mondiale*, in: *Lire au Collège*, December 2001, nr. 59 - 60 (about films and books).

2. *One of the main events of the XXth century: the second world war, told to children.*

3. *I have lived D-day in Normandy*, Bayard Presse (Collection J'ai vécu), May 2004 (a children's points of view about the events of 1944).

## HERITAGE EDUCATION: A SELECTIVE BIBLIOGRAPHY

Below follows a summary of useful books, articles, publications and sources on the Internet, for those interested in pursuing their research. General publications are included, as well as more specialised writings about particular aspects. We have restricted this to the five countries actively involved in the Hereduc project: Belgium, France, Germany, the Netherlands and Italy.

**KEY:** P = Primary S = Secondary G = General

### I. BELGIUM AND THE NETHERLANDS

#### A. HERITAGE EDUCATION: GENERAL

##### • Books and articles

- P P. Convents, J. Staes (eds.), *Weg-Wijzer. Muzische vorming en basisonderwijs*, CANON Cultuurcel Departement Onderwijs, Brussel, 2004.
- P T. Creyf e.a., *Erf goed! Suggesties voor juffen en meesters*, CANON Cultuurcel Departement Onderwijs, Erfgoeddag, Open Monumentendag, Brussel, 2003.
- P T. de Danschutter, J. de Ruiter, P. Zonderland (eds.), *Cultuur aan de basis. Drie jaar cultuur en school - Pabo's*, Libertas, Bunnik, 2004.
- P P. Mols, *Speurtochten naar vroeger: ideeën voor het werken met erfgoed op de basisschool (JSW-boek; 32)*, Bekadidact, Baarn, 2003.
- P P. Mols, *Bouw je eigen wereld*, In: *De wereld van het jonge kind*, 2003, november.
- P P. Mols, *Spoorzoeken, de Winnetou in ieder kind*, In: *De wereld van het jonge kind*, 2001, november.
- P P. Mols, *Oefenen voor later, erfgoed in een pedagogisch perspectief*, In: *De wereld van het jonge kind*, 2001, juni.
- P M. Thomése, *Het tastbare verleden. School-museumproject erfgoedbreed*, Museumhuis, Groningen, 2003.
- P J. van Strien, E. van Aerts, *Zin in kunst, sporen gevonden (reader)*, Fontys Hogescholen, PABO, Eindhoven, 2002-2003.
- S T. Van Dijk, *School maken in architectuur, lessenpakket met handleiding en video*, Vlaams Architectuurinstituut e.a., Antwerpen, 2003.
- S P. van der Zwaal, M. Snyders (eds.), *Van buiten leren. Ervaringen met het gebruik van cultureel erfgoed als externe leeromgeving in het voortgezet onderwijs (Studiehuis-serie; 11)*, Garant, Leuven-Apeldoorn, 2001.
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### B. SPECIFIC ASPECTS

#### • Books and articles

- The number of titles is enormous. A major reference work is the inventory made by Piera Panzeri as part of the series 'Itinerari Didattici d'Arte e di Cultura', edited by the Fratelli Palombi for the Centro di Coordinamento Didattico-Assessorato alla Cultura del Comune di Roma.
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## V. EUROPE

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- G *English heritage*, [www.english-heritage.org.uk/education](http://www.english-heritage.org.uk/education)
- G *24 Hour Museum for Teachers*, [www.24hourmuseum.org.uk/etc/teah/teahindex\\_gfx\\_en.html](http://www.24hourmuseum.org.uk/etc/teah/teahindex_gfx_en.html)
- G *Inspiring learning for all*, [www.inspiringlearningforall.gov.uk](http://www.inspiringlearningforall.gov.uk)

## VI. WORLDWIDE

### • Sources on the Internet

- G UNESCO World Heritage, <http://whc.unesco.org/pg.cfm>
- G World Heritage in Young Hands, <http://whc.unesco.org/education/>
- G The Heritage Education Network, <http://histpres.mtsu.edu/then/>
- P Heritage For Kids: A Resource Guide for Elementary School, [http://www.heritagebc.ca/kids/kit\\_intro.htm](http://www.heritagebc.ca/kids/kit_intro.htm)

## THE HEREDUC PARTNERSHIP



### THE COÖRDINATOR



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#### Description

Het Gemeenschapsonderwijs is a Flemish public institution acting as organising power for the education of the Flemish Community. Het Gemeenschapsonderwijs guarantees the freedom of choice for parents and children for open and high quality education in Flanders and Brussels. It aims at the global development of a person and it wants to raise children and youngsters to become free, mature people able to function in a modern society. Het Gemeenschapsonderwijs puts learning gains first and opts for democratic participation.

The central administration and the pedagogical support section is at the service of 773 establishments spread over 28 school groups with more than 27 000 staff and 166 000 pupils compulsory education.

### THE PARTNERS



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#### Description

Culturele Biografie Vlaanderen vzw contributes to the ongoing development of archives, heritage units and museums in Flanders and Brussels in such a way that cultural heritage may function as an essential value and condition for enhancing the general quality of life. The support facility was created to bolster the practical and strategic development of the cultural heritage field in Flanders. To that end, Culturele Biografie Vlaanderen vzw will encourage collaboration between organizations in the heritage field. The organization will function, too, as an interface between the heritage field and the government, and will facilitate the exchange of advice, information and experience. Culturele Biografie Vlaanderen vzw's consultants will advise, participate in working groups, organize study days and courses, produce publications, support and report on academic research, and so on.

## THE PARTNERS



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#### Description

The Landschaftsverbands Westfalen-Lippe is an intercommunal organisation with the objectives to pick up responsibilities and tasks which the individual or township cannot fulfil. In cultural matters, the Landschaftsverband runs several regional museums and supports museums and urban cultural institutions in their work.



### Centre de Culture Européenne Saint-Jacques-de-Compostelle

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#### Description

Today the Centre of European Culture carries on its work in the context of the European dimension in culture and education by staging annually approximately 10 multinational sessions for European youngsters, as well as numerous in-service training seminars in France and in the other Centres of European Culture.



MINISTERO PER I BENI  
E LE ATTIVITÀ CULTURALI

### Centro per i Servizi Educativi del Museo e del Territorio (CSED)

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#### Description

The Centro per i Servizi Educativi del Museo e del Territorio (CSED) has been established in 1998 with the aim to promote, sustain and disseminate educational projects developed by the educational services of Soprintendenzas and museums all over Italy.



### Stichting Identiteitsfabriek Zuid-Oost

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Hemelrijken 6  
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#### Description

Identiteitsfabriek Zuid-Oost or IDZO (Identity Factory Southeast) elucidates the cultural biography of the region southeast Brabant. It shows in colourful varieties the often experienced and always remade story of the lives of the Kempenland and Meijerij people from now and then. It entices its guests into searching for a trace of the past and through the present in the complex society of the region in former days described as the 'Dark South'.

