

HERITAGE HUNTERS

**Connecting generations
and nations**



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ABOUT THIS DOCUMENT

This document is a tool aiming at preserving and promoting cultural heritage amongst young people, it also includes strategies and common policies to support organisations and enable youth workers to use as examples of creative methods of engagement.

The document has been put together by participants from the eight partner organisations who took part in the 'Heritage Hunters' Project.

'Heritage Hunters' is a Mobility Project for youth workers working in the Arts, Culture or Heritage sector delivered by City Arts and partners and funded by Erasmus+

The partners involved are from eight countries: Armenia, Azerbaijan, Denmark, Moldova, Romania, Turkey, Ukraine and the UK.



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ABOUT HERITAGE HUNTERS

***Heritage Hunters* consisted of a seven-day study visit and a seven-day seminar.**

Moldova Study Visit: *6th - 13th October 2017*

Nottingham Seminar: *28th April - 5th May 2018*

The project aims are to promote cultural heritage amongst youth through innovative and artistic activities. A 'Youth worker' is someone that can influence the way young people learn about art, culture and heritage.



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Project Objectives

ONE

Give youth workers examples of best practice of how to preserve and promote local heritage through artistic activities

TWO

Make youth workers reflect on the importance of cultural heritage in ensuring social capital and participation amongst youth

THREE

Explore youth work practices in combining mainstream and traditional culture through art and entrepreneurship

FOUR

Create artistic methods aiming at preserving and promoting cultural heritage among young people, with inputs from practices across 8 partner and programme countries

FIVE

Develop concrete strategies and common policies for promoting cultural heritage among young people with inputs from practices across 8 partner and programme countries

SIX

Strengthen and internationalise youth workers and youth organisations professional networks

SEVEN

Create visibility, dissemination, and local impact through the project for promoting local heritage amongst youth in Europe

MOLDOVA STUDY VISIT

6th - 13th October 2017

***Heritage Hunters* began with a Study Visit to the Republic of Moldova in the autumn of 2017. Twenty-nine youth workers from across Europe came together to share their different cultural heritages.**

Meridith Dickin and Mary Strickson travelled to represent the UK. They are both members of the City Arts Young Producers group. During the trip, they were introduced to Moldova's capital city of Chişinău and the towns of Orhei, Orheiul Vechi, Bahrinesti and Vadul lui Voda. They enjoyed a wide variety of activities that revealed Moldova's cultural heritage.

Below, Mary and Meridith, share what they learned from their visit, about both Moldova and themselves...



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Moldova Study Visit

“ We have more in common than I thought...

It was nice to learn that [Moldova] still treasure this way of making fabric and garments. I have studied the relationship we have with fabrics and spent a lot of time myself working with fabrics and trying to make and manipulate them in different ways. So during this workshop it was so cool to see that some processes are the same all around the world, it made me feel like our heritage was all connected somehow.



“ We learned some great new ideas...

Near the end of the week we pooled together our ideas and worked in groups to explore possibilities beyond this exchange and ideas that funding could be used for. This allowed us all a chance to be creative and imaginative, to pool our ideas and resources together and to truly achieve an international exchange of ideas and creative thinking.

Moldova Study Visit



“ We need to travel, explore and connect...”

The most important thing this trip taught us is that we should all be international and intercultural connected. We need to work together, to share experiences, heritage and culture. To share our ideas, our knowledge and our beliefs to gain wider understanding and acceptance. To open our minds to new possibilities and experiences, different ways of thinking and doing, to learn from each other the best way to work with young people and communities. It's so important to be international, to be multicultural and to be welcoming to everyone, always. To participate, celebrate and work together to enhance our sharing of culture and heritage, to lead the way in how the world should be and the importance of diversity within our lives, society and the arts.



“ It can be hard to promote culture to young people...”

A lot of our cultural heritage, no matter where we are from, is going to be lost by the lack of communication between old and young. On the last day we were trying to plan hypothetical activities about how we could promote cultural heritage in our own countries, and we were reflecting on our own heritage. One of the participants described one of the traditional things they make during celebrations in their home country; she said they learn how to make it from their grandmas usually. I thought that was great, it's exactly how things should be, and the great thing about having people at opposite ends of the age spectrum interacting is that you'll get such a fabulous blending of old and new, old treasured traditions being learnt and adapted by the new innovative generations. But it's hard to make people interested in things that they're not interested in, first we need to foster an atmosphere of respect and intrigue, to make people actually want to learn from each other and value their heritage. So what do I engage with from my own heritage? This whole trip made me question that, and made me inspired to see how I could help other young people explore what heritage means to them.

NOTTINGHAM SEMINAR

28th April - 5th May 2018

***Heritage Hunters* seminar was delivered by City Arts and partners in Nottingham, UK.**

The seminar brought together 28 organisational managers, project managers, youth workers and other representatives of partner organisations from the UK, Denmark, Armenia, Romania, Turkey, Moldova, Azerbaijan and Ukraine.

The aim of the seminar was to promote cultural heritage amongst youth through innovative and artistic activities.

We did this by sharing examples of best practice, reflection, exploration of different methodologies, and developing policy guidance through shared learning.



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Nottingham Seminar

During the seminar the participants had the opportunity to explore Nottingham City by visiting different cultural and heritage venues such as Stonebridge Farm, Green's Mill and Science centre, William Booth Centre, Backlit Gallery and Studios, New Art Exchange, Nottingham Contemporary, the Malt Cross, Bromley House Library and the Lace Market.

“ We had an exciting tour; our tour guide was Robin Hood! He showed us the Lace Market and St Mary's Church and other interesting places.



The participants took part in the Nottingham Poetry festival by attending an event held at City Arts and delivered by the Young Producers and an intercultural exchange event.

“ We had an amazing evening. It was an intercultural and poetry evening where each country told a poem in our own language and translated it into English and we shared food which we brought from our own country.



The beginning of the seminar week also consisted of discussions and explorations of best practice around engagement.

“ We had discussions about non-formal education and culture. Learnt about what cultural heritage is and definitions which are tangible, intangible, natural and digital. We explored the European Year of Cultural Heritage in our countries. We had speakers from Nottingham UNESCO City of Literature, Nottingham Contemporary, Nottingham Castle and Museum, Lakeside Arts Centre and Junction Arts talking about promoting cultural heritage amongst youth through artistic activities.

Nottingham Seminar

The second half of the seminar focused on developing different non-formal methods to 'promote the preservation of cultural heritage amongst youth through artistic expression'.

“ We tested these methods on ourselves and gave feedback to improve them.



Finally, the group explored organisational strategies and policy development by discussing methods of project management and design. They developed methods of non-formal education activities, sharing ideas using tools such as the problem and objective tree analysis and the LFA Matrix. The Logical Framework Approach is a management tool mainly used for designing, monitoring, and evaluating international development projects.

“ We planned our projects and made presentations of different topics like the economy, security, policy, technical addiction, education and advertisement.

METHODS

During the week the group created artistic methods aiming at preserving and promoting cultural heritage among young people, with input from practices across the eight partners and programme countries.



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Healing with words

Authors: Auria, Anda, Gulnar, Narmina

Topics: Cultural Heritage, traditions and memories

Aim: To connect with natural cultural heritage and tradition

Participant Learning Outcomes

- To promote cultural heritage education among young people through artistic expressions
- Increasing the awareness among young people between 13-30 of the importance of preserving cultural heritage

Resources

- two traditional songs from your country – one per meditation
- balls or paper to do balls for every participants
- A5 Paper for every participant
- Pens per participants
- Bag/box

Method

1. Using key words as guidance with music to open sensory memories as a collective meditation
2. Explore the experience of heritage related to social behaviour and traditions: for example 'think about your first memory of attending the theatre or a national park etc. as a child

3. Dynamics of children's joy - a game that involves all the participants. Give one sheet of paper to each person and ask them to make a ball with it. Then ask the participants to play with the ball either by throwing it in the air or passing it to each other
4. Dynamics of children's fear - with a guided meditation the participants will explore the most basic fear of attending a certain heritage place in their childhood that they did not enjoy. [To encourage people's wellbeing at the end of the meditation we guide them to the present and invite them to give themselves a hug]
5. Hand out other pieces of paper and invite the participants to write their experiences of joy and fear. This can be done anonymously. The aim is to conclude the process and experiences of cultural heritage and the capacity of resilience

Debrief

- Share the experience with a final reflection. Use key questions: Which traditions should continue? Which traditions should change? What can we do ourselves to make changes?

Timing Outline

00:03	Collective meditation – A guide to your childhood
00:05	Dynamic of children's joy – a game that involves to all the participants, the energy goes up
00:05	Dynamic of children's fear – With a guide meditation we're going to explore the most basic fears and try to associated them with the Cultural Heritage and traditions
00:05	Write both experiences: Joy and Fear (anonymously)
00:02	Put the papers with the experience in a "magic" bag/box
00:07	Share the experience with the group and choose the most impressive ones. Figure out the connection with Cultural Heritage and traditions.
00:05	Final reflection and feedback

Museum Detectives

Authors: Nicole, Luiza, Artem, Amelia, Kate

Topics: Cultural Heritage, traditions and customs

Aim: To explore the history of unknown objects using participant's own knowledge

Participant Learning Outcomes

- To inspire an interest in heritage and museums among young people
- To get young people to think about the curation of objects in museums
- To encourage participants to think creatively using their own knowledge

Resources

- Four obscure or strange objects (with possible links to local heritage)
- Case file sheet headings to discuss comments on
 - Evidence: what objects they looked at
 - Findings: what they learnt during the workshop
- Mission success?: whether they enjoyed the workshop and why

Method

1. Introduce the idea of 'Museum detective' - "you are a museum detective and have now entered a crime scene. You need to investigate and find clues about the crime"
2. Split the group into four groups
3. Introduce the mysterious objects and encourage them to discuss their possible histories - "what was the crime, what was the object, who done it?"
4. The groups share their ideas with the rest of the group
5. The real histories of the objects are revealed by the facilitators, and the participants can see how close they got

Debrief

- Case Files are distributed, participants fill them out. On it they evaluate what they have learnt about heritage objects and museums, and assess the effectiveness of the workshop

Timing outline

00:05	Introduction and presentation of objects
00:05	Group discussions of what they think the objects are
00:05	Group presentations of their ideas
00:05	Facilitators reveal the real heritage of the objects to the group
00:05	Debrief- participants fill out "Case File" review sheet

Heritage and Culture Quiz

Authors: Yekta, Greta, Rafail, Rita, Vitalii

Topics: Cultural Heritage, traditions and customs

Aim: To engage participants in cultural heritage using a digital tool

Participant Learning Outcomes

- To increase knowledge on different cultural heritage
- To learn cultural heritage in interactive and funny way
- To develop students creativity on digital skills

Resources

- Laptop, projector
- One mobile phone for each team

Method

1. Prepare questions and pictures for the quiz and upload them to kahoot.it website
2. Introduction of the quiz game
3. Divide participants into the teams
4. To give some information about the rules and ways to play the quiz
5. Play!
6. Ask participants what they know more about the place after each question
7. Debriefing after game on how the process went and their impressions, knowledge

Debrief

- Ask participants what they thought of the game. Would they use it again with their peers? What knowledge did they acquire by playing? What was the most interesting fact? Does knowing about the importance of such cultural heritage help them understand more about their protection?

Timing outline

00:05	Introduction of the quiz game
00:05	Division on the teams
00:05	Explanation of the rules of the game
00:05 - 00:15	Playing
00:15	Debriefing

"The Wedding"

Authors: Oner, Vova, Anastasia

Topics: Cultural Heritage, traditions and customs

Aim: To learn old traditions through role play

Participant Learning Outcomes

- To allow young people to act and engage in a "simulation" based on an old wedding tradition
- To give young people an interest in folk histories, and local traditions
- To discuss whether these traditions should be preserved, and how

Resources

- Craft supplies; paper, scissors, glue
- Sheet of fabric (for the "house")
- Paper for character role instructions

Method

1. Introduce the group to the activity, then split the group in half and randomly distribute roles to participants Randomly distribute character roles to participants
2. Give participants time to prepare for their roles by getting them to create props, sets and exploring getting into their character
3. For 10 minutes the participants act in their roles, improvising based on their prompts, and interacting with each other

Debrief

- The facilitators explain the history of the tradition that the participants were acting out
- Group discussion about the importance of these traditions in the modern day, participants encouraged to compare them to their own heritage/culture, and whether or not it is important to preserve these traditions

Timing outline

00:05	Introduction
00:20	Simulation/acting activity
00:05	Debrief

Alien Invasion

Authors: Çağrı, Joe, Roxy, Elena, Natali

Topics: Cultural Heritage, traditions and customs

Aim: To promote cultural heritage through puppetry

Participant Learning Outcomes

- To promote cultural heritage education among young people through use of puppetry and story telling
- Increasing the awareness among young people of the importance of preserving cultural heritage

Resources

- Paper/card puppet templates
- Scissors/split pins (depending on timings you can either have the puppets made and ready to use or templates for the participants to create themselves)
- A3 Paper for backgrounds
- Coloured pens

Method

1. Introduce premise of “Alien invasion” - leader gets into character by telling young people that he is an alien and that their country/city/town will be taken over if they feel that it has no reason for it to be ‘saved’. The groups the participants must pitch to ‘save’ their country/city/town through demonstrating that their cultural heritage is important
2. Divide the participants into groups, either assigning a country/city/town to each group
3. Assign one facilitator to each group
4. Groups must use materials provided to prepare a 1 minute puppet show that showcases their national heritage/culture, with two puppets, a background, and a script
5. Groups will share their 1 minute shows with the rest of the participants

Debrief

- After sharing the groups work there should be a vote to find out which puppet show was the best in promoting Cultural Heritage and why? The ‘alien’ leader must not choose a preference but encourage all their contributions as important promoters of Cultural heritage and aliens will go back home peacefully

Timing outline

00:03	Introduction, creation of groups
00:10 - 00:20	Group preparation (dependant on the puppets being created)
00:10 - 00:15	1 minute presentations (dependant on group size)
00:10	Debrief

POLICY AND STRATEGY

During the seminar in Nottingham, the group developed strategies and common policies for promoting cultural heritage. There were many strategies and policies discussed during the week and this document focuses on five points: Marketing & Communication, Economic Risks, Security Risks, Technology and Cultural & Heritage Education.



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Marketing & Communication

OBSTACLE	OBJECTIVE	ACTION/POLICY	
		Organizational/Local	Transnational
Young people's lack of interest in cultural heritage	Make cultural heritage more accessible to a younger audience. To make heritage websites or social media a lot more fun and interesting.	<p>Keep up to date with the latest trends in social media and youth culture</p> <p>Organisations can attract relevant and relatable patron's to help promote cultural heritage by linking with other companies and organisations</p> <p>Creating new and fun, interactive experiences that appeal to a younger audience</p> <p>Create opportunities for young people to engage in activities, for example, give space for emerging digital artists to share skills with young people</p>	<p>Keep up to date with transnational activities that give opportunities for young people to engage in cultural heritage</p> <p>Increase awareness of traditional apparel from different countries by working with partners such as UNESCO, to keep traditions alive while remaining contemporary</p> <p>Look for opportunities such as Erasmus+ to promote creative exchanges between youth through the sharing of experiences</p> <p>Look at communication platforms that allow sharing</p>

Economic risks

OBSTACLE	OBJECTIVE	ACTION/POLICY	
		Organizational/Local	Transnational
Diminishing government funds	To make sure activities are sustainable	<p>Look and apply for funding from other sources</p> <p>Explore other channels of fundraising, eg private sponsorships and donations, partnerships with businesses.</p> <p>Venues should also seek self-funding through raising money through activities such as, workshops and events</p>	<p>Apply for funding for more international exchanges and sharing eg. Erasmus+, UNESCO etc.</p>
Visitors cannot afford to access cultural venues in their own countries and abroad	Make cultural venues affordable. Offer opportunities that make the venues accessible. Remove barriers to attendance	<p>To reduce the cost or give free access for visitors from specific groups (youth, children, lower-income families)</p> <p>Link up with countrywide initiatives to promote free or reduced cost entry to venues</p>	<p>To reduce the cost or give free access for visitors from specific groups (youth, children, lower-income families) linking with partners to encourage exchanges</p>

Security risks

OBSTACLE	OBJECTIVE	ACTION/POLICY	
		Organizational/Local	Transnational
Political and security issues leading to fear of others, other cultures and religions	To raise the accurate awareness about different countries and cultures Consider health and safety risks that are realistic and relevant	Raise awareness of European society, cultures and religions For example: Monthly intercultural evenings Organise meetings with local communities and giving information about the current affairs Promote citizenship and active interest in other cultures	Promote positive and educational exchanges between cultures Be aware of current legislations and procedures

Technology

OBSTACLE	OBJECTIVE	ACTION/POLICY	
		Organizational/Local	Transnational
Reliance on technology amongst young people	<p>To recognise the advancements and interest in technology and digital media by young people and try to integrate it into cultural heritage and education</p> <p>Take advantage of the free and accessible nature of some technology and social media</p>	<p>Promoting cultural heritage, venues, activities, through endorsement and social media</p> <p>Look for opportunities to invest in new technologies such as VR and augmented reality to develop incentives in order to motivate youth for active learning.</p> <p>Organise training about the importance / effective use of new technology and social-media platforms</p>	<p>Strengthening the collaboration and partnerships via internet based platforms and other between countries, through organisations that are dealing with cultural heritage.</p>

Cultural and Heritage Education

OBSTACLE	OBJECTIVE	ACTION/POLICY	
		Organizational/Local	Transnational
Children and young people are disinterested and don't value culture and heritage	<p>To increase awareness of the value of culture and heritage to young peoples future.</p> <p>To increase engagement and passion for culture and heritage in children and young people.</p>	Awaken curiosity and interest in in heritage and culture through activities and workshops held in venues that appeal to young people through non-formal learning	<p>Create a platform for local heritage to be exchanged and explored by other cultures.</p> <p>For example:</p> <p>Create a network of schools for pupils to learn from and build relationships.</p> <p>Design a program of professional development in the culture and heritage sector.</p>
Educational institutions don't promote cultural heritage well or don't use creative teaching methods in engaging young people in culture and heritage	Increase interest in culture and heritage in formal education	<p>Combine informal and creative educational methods to inspire teachers</p> <p>Create a teaching platform where teachers and pupils cooperate to improve and design a better atmosphere where knowledge can be delivered more efficiently.</p>	To organize workshops, forums, conferences and exchanges in other countries to learn alternative teaching methods, for example countries at the top of the education league tables

SUMMARY

This document is a reflection of the *Heritage Hunters* project.

It is also guidance to be used by the partner organisations and youth workers to enable and encourage participation of young people in heritage and culture.

The authors of this document would like to express that this are only guidelines based on the sharing at the Seminar and not totally representative of each organisations own guidelines.

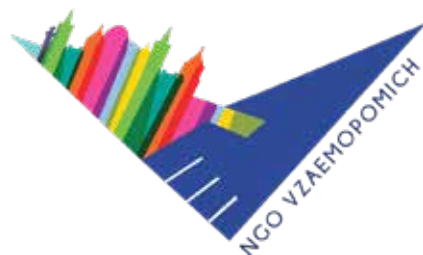


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CASE FILE

EVIDENCE:

TOP SECRET

FINDINGS:

PRINTS:



MISSION SUCCESS, ☐ YES ☐ NO

WHY?

