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Cultural heritage between sectors: mapping the cooperation of universities and social partners

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Cultural Heritage Between Sectors. Mapping the Cooperation of Universities and Social Partners

Research Report



Cultural Heritage Between Sectors. Mapping the Cooperation of Universities and Social Partners

Research Report

This report, based on the collected data, is a product of the EU_CUL project (2018 – 2021): Exploring European Cultural Heritage for fostering academic teaching and social responsibility in Higher Education. EU_CUL is a project funded by the Erasmus+ Programme 'Strategic Partnerships for Higher Education' 2018-1-PL01-KA203-051104. The EU_CUL consortium is composed by five European academic organizations: University of Lower Silesia (Poland, coordinator), University of Gothenburg (Sweden), University of Malaga (Spain), Open University of Cyprus (Cyprus), University of Leiden (Netherlands).

www.eucul.com

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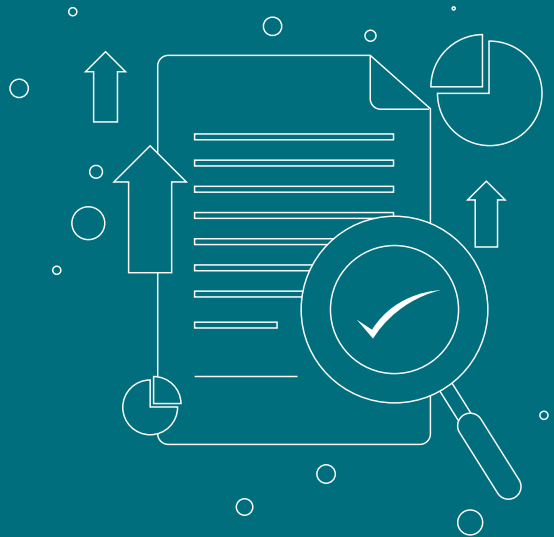
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I.

INTRODUCTION: JUSTIFICATION OF THE RESEARCH PROJECT



The O1 EU_CUL intellectual output is the result of a research project designed by an international and interdisciplinary consortium. The aim of the study was a qualitative diagnosis (based on the interviews) of the cooperation between universities and local partners (the main ones around the cities represented in the consortium) in the field of educational and social use of cultural heritage. As a result, the following can be found: the rationale for the research project design, the research goal and questions, a description of the different stages of the research project carried out, the data collection methods, and the basic tools for data analysis. In the epilogue of the report, there is a collaborative mapping tool developed and tested by the EU_CUL partners. The preliminary research findings presented in the O1 were served for further activities of the consortium, including the conduct of study visits, training, and workshops, and the implementation of further planned intellectual results.

Europe: identity and heritage

Questions about Europe and European-ness, about European heritage, about the foundations and conditions of integration and difference, about community and sovereignty, about tradition, understanding, and ways of its presence in the present, about European identity, European values and their threats – these are constant themes, taken up by various scientific disciplines, from political science, law, economics, to psychology, cultural studies, history, art history, anthropology, pedagogy, as well as philosophy. They are also present in art

and everyday thinking. These questions gain special significance, especially in situations of identity crises and – differently understood – value crises, in situations of searching for new legitimations for supposedly recognized but contested, trivialized, or tragically depreciated values, that is in the context of threats to the states of affairs identified with these values. These are sometimes questions about what seemed obvious, what constituted the "naturalness," "obviousness," and "durability" of a particular ethos of everyday life, and what turned

out to be unstable, which made us realize – as M. Nussbaum says – the fragility of goodness.

Europeanness is also individual stories, biographies, experiences, testimonies, history of transformations, annexations, displacements, and wanderings, manipulated and reconstructed, lost and regained memory. So, is it "the same as everywhere"? Is it "the way it has always been" here because "that is how the world is"? We are also familiar with more specific questions concerning the foundations of the understanding of heritage, identity, and the specificity of a particular part of Europe, defined as Central Europe, for example. The Polish poet Czesław Miłosz, for whom Europeanness is an essential cognitive challenge, points out that it is the experience of being subjected to grand historical narratives and, at the same time, criticism of them, opposition to historical determinations, among other things, that shaped a specific kind of identity. "As benefits human beings," he writes, "we explored good and evil. Our malignant wisdom has no like on this planet" (Child of Europe, 1981).

Questions of heritage and identity are of particular importance in discussions about education. Both colloquial thinking and many currents of educational science see in education, in its broadest sense, both an opportunity for the "transmission" of values and one of the main reasons for the neglect of such transmission. At the same time, it is in thinking about education that the importance of such a value as preparation for life in a democracy and the importance of school democracy and upbringing as a necessity of life has been emphasized, especially since the times

of J. Dewey. For we inherit not only "natural" equipment, but also social and cultural. The neo-pragmatist R. Rorty, referring to Dewey, will also point out that the essence and task of education are both to implement to the everyday life in the community, in the culture, and to support the critical reflection, thus both adaptation and distance. Simultaneously and incompatibly. Thus, contemporary philosophy of education receives, as a straightforward task, the reflection on this "contradiction" duality on such an educational, ethical, political challenge.

Europeanness contains important (not always noticed, and sometimes trivialized) philosophical and ethical messages. It concerns an essential aspect of human self-understanding. This is particularly evident in discourse about the "Other." In interpreting the contemporary, we often speak of "recognizing the claims of the other," of not understanding the other "better than he understands himself," and of "understanding oneself as the other." This perspective is not so much of a sentimentally treated, self-performing dialogue but instead the difficult task of interpreting otherness in a "diminishing world." Interpretation and understanding in this view are not merely psychological procedures. Understanding is perceived as a way of being and not only as one of the methods of cognition. Interpretation takes the form of a "long road" of understanding oneself in cultural texts, in a critically interpreted heritage; it is inseparable from what was previously called merely a cultural "context." Such a path marks a different understanding of cultural heritage, tradition, authority, otherness,

and community (more in: M. Reut, What does "European Studies" mean, Materials of the First European Congress, Warsaw 2014).

How can such thinking be justified? In this short presentation on selected aspects of understanding European heritage and especially its role in education, it is worthwhile to focus on these foundations of interpretation, to outline the main features of a perspective on tradition and heritage. A perspective is one of many in which this multiplicity itself becomes the subject of consideration. This multiplicity means both the diversity of theoretical approaches and the immensity of the subject, which is tradition and heritage. So we will ask – in this multitude of issues, topics, objects, traditions, concepts, arts, museums, cathedrals, epics, the heritage of existing monuments and the memory of non-existing monuments, the memory of history and its forgetting – What does it mean that we are "heirs?", What can we learn through it about us? The contemporary? These are general, philosophical questions. And we understand philosophy here not as a field of abstract – as it is sometimes called – systematic considerations, but as a support for our understanding. It is at the same time an indication of the presence, in the broadly conceived contemporaneity, of such threads of thought which, from different sides but with a similar or common attitude, show the essential, and I stress, the dilemma of reflection on the European heritage.

Identity and otherness are complex issues of the relations between community, otherness, diversity, and identity; it is a current ethical, political, and pedagogical problem.

Traditionally it has been characterized as coexistence (in the approach of H. Arendt), and nowadays, in the current referring to hermeneutics, as being-together; being-between (J. Ranciere) or being-in-this-common (J.L. Nancy). Such an approach, which makes it possible to think of the subject as an ethical project and redefines the notion of (common) action, also marks an understanding of multiplicity that does not mean merely the sum of individual beings who, "because of some serious deficiency, are forced to live together and form a body politic." At the same time, this interpretation of the problem of the subject (i.e., analyzing the context and justifying the reasons for departing from the search for a permanent and unchanging basis of the self) makes it possible to describe "anchoring in culture" of cultural heritage as a process of interpretation. It also allows for an understanding of otherness that goes beyond the discourse of tolerance. Tolerance does not presuppose symmetry. It is often a relationship of camouflaged domination that is unconscious but reinforced by stereotypical everyday practices. After all, since I tolerate and consent to the presence of otherness, I condemn it to subordination.

Critical and hermeneutical currents of contemporary philosophy, which distance themselves from the apology of technicized science, and at the same time emphasize the importance of practicality as ethics, search for a "subtler language" (the language of art and literature) to express the complexity and importance of the ethical potential of contemporary thinking. (the language of art, literature) to express the complexity and importance of the

ethical potential of contemporary thinking. This kind of "the truth about the world" is – in this view – not just an aesthetic question, but an extension of the question of truth, of self-understanding. Hermeneutic considerations, e.g., poetry and literature, are clearly posed questions: who am I and who are you? How do I recognize myself in cultural and widely understood cultural heritage texts? As P. Ricoeur points out, we get to know ourselves indirectly, precisely through this heritage. What do great writers ask us? – one might ask (what do the great philosophers ask us – wrote L. Kołakowski). Tradition, or heritage, is not just a collection of signs, texts, examples, patterns, and references located closer or further in the past; it is not just an archive. The question about it is not only addressed in one direction when I ask, collect, search, choose, respect, cultivate, use, or do not do it. Heritage is not just "at my disposal." It is also the tradition that questions me, obliges me. It enables self-discovery. If, for example, tonight, probably in many theaters around the world, people are involved in following the fate of Antigone or Hamlet, it is not just for that and not just because it is worth knowing

the history of literature and drama and thus being obliged by that heritage. It is to me that the literary hero turns with a relevant question, and that is what it is to be included in this heritage, to participate, and not just to be a passive observer.

It is also worth referring to the frequent in contemporary debates about cultural heritage – its understanding, including the importance of humanistic and social knowledge reflecting on it, when cultural heritage is reduced to fulfilling the (declaratively expressed) role of storing values, consolidating historical anchoring, building a distinctive historical identity, and fostering tradition. The sphere of culture, broadly comprehended, then becomes an "impractical" field because it does not address the transdisciplinary themes of heritage and identity in such a debate. These themes include supporting critical understanding of the present, exploring the conditions and contexts of all kinds of knowledge, and training the competence to interpret (and not just assimilate) new areas and new codes of cultural knowledge.

Cultural heritage in the European perspective: EU_CUL project

Contemporary Problems Related to Increasing Xenophobic Attitudes, Aggression Towards Otherness and Diversity, Weakening of Social Bonds and Conscious Citizenship (cf. Eurobarometer 2017) result from the lack of in-depth knowledge, competences for collective action, and a kind of "burnout" of classical educational institutions. The source of the dysfunctionality of educational institutions at each level of education is the closing of schools to the immediate social environment or the use of ineffective and incompatible educational methods in teaching (Innovative Teaching and Learning, IBE 2016). Thus, there is a strong need to promote lifelong learning, which allows for the reform of educational institutions and lifewide learning across different spheres of life, between different sectors of society and professions, that allows for greater innovation and learning effectiveness. Cultural heritage is a still undiscovered educational resource/treasure, allowing for deepening awareness and understanding of being part of a diverse world and integrating communities.

The EU_CUL project aims to show how to use cultural heritage resources in students' academic education and promote universities as responsible for developing their immediate social environment. Cultural heritage is diverse, but in any dimension (European, regional, local), it can have functions integrating communities and including groups not present in mainstream society.

The project's target groups are academic staff, students, local community, and social enterprise leaders (e.g., NGOs), educators of cultural institutions, managers, and decision-makers managing available cultural heritage in the region.

The implementation of the EU_CUL project in international cooperation was necessary because: (i) only this way allowed for a deeper understanding of the diversity of European cultural heritage, (ii) the international consortium has enriched the body of practice in the use and management of cultural heritage from different social, political and economic contexts, (iii) it has become possible to disseminate the curriculum developed in the project among many institutions of formal education (universities), non-formal education (cultural institutions, museums, training organizations), or informal learning among citizens in local social, voluntary or popular activities. This way of implementing the project has also ensured a transfer of know-how between educational sectors, universities and communities, teachers, and students of all age groups on using European cultural heritage.

The outputs resulting from the project are related to intellectual outputs and dissemination activities. These include a research report "Cultural Heritage Between Sectors"; a diagnostic tool, "The Tool for Mapping the Cooperation Between Universities and Communities Based

on Cultural Heritage"; case studies on heritage management practices by universities and community stakeholders "Inspirational Practices in Cultural Heritage Management. Fostering Social Responsibility," and a catalog of recommendations for community partners in heritage-based cooperation "Together for Cultural Heritage. Booklet of Recommendations for Social Partners." The final product of the project is a Cooperative Heritage Learning academic course. All results and other materials are available on the project website www.eucul.com. The outputs of the EU_CUL project are meant to sensitize universities and local institutions to the possibility of using cultural heritage to solve everyday problems in the community and increase public awareness of living in a diverse society.

The novelty of the EU_CUL project lies in the innovative use of cultural heritage resources for (i) educational both at tertiary and non-formal education level and (ii) social, i.e., using heritage

to address local issues around identity, belonging, strengthening bonds, and civic engagement in communities. A significant achievement of the EU_CUL project is also the demonstration that the synergy of activities carried out by different social actors (universities, cultural institutions, local government) brings more effective solutions to social problems and that European cultural heritage has a wide range of functions, not only in the dimension of tourist promotion of the region. This project goal was also achieved through a consortium that was built by different institutions and academic disciplines with often different experiences of working with cultural heritage (pedagogy, art, archaeology, economics, anthropology, sociology). The consortium consists of five universities: University of Lower Silesia (Poland), University of Gothenburg (Sweden), University of Malaga (Spain), Open University of Cyprus (Cyprus), and University of Leiden (Netherlands).

II.

DATA COLLECTION DESIGN



Selection of the sample group

The project partners conducted a total of 65 interviews with researchers, university staff, staff of museums, galleries and other cultural institutions, leaders of local NGOs, and heritage educators. With the consent of the research participants, the interviews were recorded, and then transcriptions were made, which served for further analysis as background material from the research. The selection of the study

participants was intentional and involved the inclusion of representatives from a variety of backgrounds and communities, including academic staff, and managers of the most significant cultural institutions for the community (museums). The researchers also included local NGO leaders and educators, artists, or local politicians.

The list of institutions and organizations represented in the research

In addition to universities, a variety of local institutions and organisations with links to local or European cultural heritage were represented in the research. Interviews were conducted with managers or staff members of the educational department of the institution or organisation in the community in which the university (project partner) is situated.

Hence, the focus was on institutions, organisations, and educators rooted in local communities. Most often, the interviews concentrated on activities for and in the urban communities of a particular university and the academy's collaboration with those communities.

THERE IS A LIST OF UNIVERSITIES, INSTITUTIONS, LOCAL ORGANIZATIONS REPRESENTED IN THE RESEARCH PROJECT:

PARTNER 1: WROCŁAW, POLAND



BARBARA Wrocław Zone of Culture, Łokietka 5. Infopunkt Nadodrze, Foundation Kilos of Culture, Food Think Tank, National Museum in Wrocław (Department of Education), National Museum in Wrocław (Department of Marketing), Museum of Architecture in Wrocław, University of Lower Silesia (Researchers), University of Wrocław (Researcher), University of Gdansk (Researcher)



PARTNER 2: GOTHENBURG, SWEDEN

Coordinator for Heritage Academy (from VG-region behalf), Museum of World Culture, Gothenburg city museum, National Archives in Gothenburg, Ancient History Society of Gothenburg (NGO, Association for Ancient Heritage), Museum of Bohuslän, University of Gothenburg (Department of Historical Studies, Heritage Academy), University of Gothenburg (Department of Historical Studies, Researcher), University of Gothenburg (Researcher), University of Gothenburg (Vice – Dean of the Faculty of Fine Art, Cluster leader at CCHS)



PARTNER 3: MALAGA, SPAIN

La Casa Amarilla Art Gallery, Pedagogical cabinet of the Picasso Museum Málaga, Russian Museum of Saint Petersburg in Malaga, Association Friends of the Museum of Malaga, Association Friends of the Botanical and Historical Garden La Concepción, Alborania Museum, Historical-Artistic Heritage of the Municipality. City Council of Málaga, Carmen Thyssen Museum of Málaga, Natal House Museum Pablo Ruíz Picasso, Center Pompidou Málaga, PROPIDEC – PROyecto Diseño PEDagógico Cultural, Asociación Colectiva. Observatorio Cultural Feminista, El Estudio de Ignacio del Río Art Gallery, LA TÉRMICA. Contemporary Cultural Creation and Production Center, University of Malaga (Vice-Rector of Institutional Policy (UMA)), University of Malaga (Vice-Rector of Culture and Sports), University of Malaga (Researchers), University of Málaga Faculty of Education Sciences (Faculty of Educational Sciences), University of Malaga (Fine Arts Faculty's Vice-Dean of Culture), The Royal Academy of Fine Arts of San Telmo



PARTNER 4: NIKOZJA, CYPRUS

Cyprus Cultural Folkloric Society “Vasilitzia”, Cyprus Broadcasting Corporation –CyBC (Archive), The Cyprus National Commission for UNESCO (CNC UNESCO), University of Cyprus Library (Digitization and Archives Department), Theatrical workshop of the Alumni Association of University of Cyprus–ThEPaK, University of Cyprus (Students Dance Club), Open University of Cyprus –OUC (“Studies in Hellenic Culture” Programme), Open University of Cyprus (Events Office), Cyprus University of Technology –CUT (Remote Sensing & Geo-Environment Research Lab), Cyprus University of Technology –CUT (Digital Heritage Research Lab –DHRLab), Open University of Cyprus (Byzantine Art and Archaeology Thematic Channel), University of Cyprus (Archaeological Research Unit), Open University of Cyprus (Union of Students-Graduates of the “Studies in Hellenic Culture” Programme)

PARTNER 5: NETHERLANDS (LEIDEN)



Erfgoedhuis Zuid-Holland, Erfgoed Leiden en Omstreken, PS|theater, Leiden Kennisstad, Ipse de Bruggen, Centre for Global Heritage and Development, Canal Cups, LeidenGlobal, University of Leiden (Researcher), University of Leiden (Dean Faculty of Archaeology), University of Leiden (Vice-rector Magnificus Leiden University), University of Leiden (Citizen Science)

Guidelines for interviews

Interviews were the primary method of data collection. However, the selection of institutions and organisations was preceded by analyses of websites, available documents, interviews with leaders, educa-

tors, and residents. The consortium designed the research project and common questions for the two (or three) groups participating in the research.

RESEARCH PROJECT DESIGN

The purpose of this study:

To study the ways and the degree to which the universities and local communities interact with each other based on their cultural heritage.



Research questions:

- 1 What does CH mean for the study participants' groups? Do they differentiate, problematize, value CH? How much is it in line with the European directives / strategies?
 - 2 What purposes do the study participants formulate for the cooperation between local communities and universities? What are the expected results / outcomes of the cooperation?
 - 3 How does CH foster academic teaching, learning, and social empowerment?
 - 4 How do the stakeholders envision developments for future cooperation based on CH?
-

Mapping the territory:

- 1 The partner's country university as a case.
 - 2 The partner's city (local community) as a case.
-

Methods:

- 1 Desk research (sources: policy analyses, secondary data, strategies, etc.).
 - 2 Interviews.
-

Interviewed groups:

- 1 Educators and policy-makers (academics, leaders, staff, managers, experts) – min. 12 (university; cultural institutions, community leaders optional if relevant)
 - 2 OPTIONAL: The target groups of actions (participants, members, visitors, students)
-

Results:

- 1 A Research report
Cultural heritage between sectors. Mapping the cooperation of universities and local partners aimed at educational and social exploration of ECH
 - 2 A Cooperation and Networking Model
The tool for identifying the cooperation and connections between universities and social actors based on the CH
-

INTERVIEW DESIGN

Universities:

- 1 What are the fields of cooperation in terms of CH between your university and communities from the outside of academia? Who does the university work with? What is the purpose of the cooperation for the university? How does it work (what are the real outcomes)? What specific social problems does this cooperation address and aim to solve?
 - 2 How do you assess this university engagement, its forms, and degree? Why does the university should or should not engage in solving the local problems? How do you measure the results of the university engagement? Could you shortly describe any case of this engagement?
 - 3 Does the university use the CH for teaching/learning practices? What areas / dimensions of CH does your university use for educational purpose? In what ways and forms? In what results?
 - 4 Could you describe one interesting example of the university's cooperation with the local communities? Why have you chosen this case?
 - 5 Could you describe the possible issues/problems that you currently encounter in this field and would like to or need to address?
 - 6 What do you think about the future of this cooperation? Do you have any plans to develop this partnership? In what direction?
-

Social partners (cultural institutions, civic organizations, social movements):

- 1 What does the institution do? Who is its target group? What is the purpose / expected outcome?
 - 2 How does the social partner explore CH? What is the management of CH in your organization? For what purposes?
 - 3 Does your organization cooperate with the university?
 - 4 If yes – could you describe one interesting example of your organization cooperation with the university? Why have you chosen this case?
If not – could you explain why?
-



Target groups (beneficients) optional:

- 1 How do they understand the CH?
- 2 How much is the CH relevant for them? What values does it create for them?
- 3 How do they perceive the actions / practices of the cultural institutions?
- 4 What is there important /attractive for them? What do they value?
- 5 How much does it link to their real needs/expectations?
- 6 How do you know their real needs and expectations? Where does this knowledge come from?

Tools for the comparative analysis

The next stage in the research project was to prepare tools and materials for comparative analyses based on the data collected in the interviews.

The consortium developed two reporting tools (templates) for the partners; the first, reporting on the interviews with each participant, using quotes from the interviews, research questions, and an attempt to identify the features of collaboration between the universities and local partners represented in the research.

The second tool was to obtain a summary of the research conducted, i.e., the researchers' knowledge resulting from their involvement in the research and reflections related to the main questions in the project. Each partner reported research reflections in relation to two groups of respondents: universities and community partners. These activities also formed the basis for developing further EUCUL outputs, particularly recommendations and identifying barriers to heritage-based cooperation between universities and communities.



TEMPLATE 1

**EU_CUL TEAM: ... (COUNTRY)
INTERVIEW NO. ...**

TEMPLATE

- I.** Summary of the interview
- II.** Answers to the research questions from the interview:
 - i. write your conclusions from the interview
 - ii. present the best quotations which exemplify your conclusions (paste as much as you need)
- III.** Map of the cooperation between the institution/ social partner and university

Indicate the most significant features of the case. Please include brief examples of each selected feature (only applies to the „Purpose“ section).

SUMMARY OF THE INTERVIEW

- 1** Formal institution (e.g., Museum) / social partner (NGO)/ University / **example**
- 2** Goal of the institution/ social partner/ University / **example**
- 3** Partnership (partners the institution/ NGO /University cooperate with) / **example**
- 4** Interviewee (position, profession) / **example**
- 5** Website (if available) / **example**

ANSWERS TO THE RESEARCH QUESTIONS FROM THE INTERVIEW

1 Understanding of the Cultural Heritage and its use (Your conclusions from this interview; max. 500 words): **example**

Quotations from the interview exemplifying the conclusions (max. 3 quotations):
example

2 Purpose of the cooperation between (i) local communities and (ii) universities and its expected results (Your conclusions from this interview; max. 500 words):

- Cooperation with universities / **example**
- Cooperation with the communities / **example**

Quotations from the interview exemplifying the conclusions (max. 3 quotations):
example

3 CH as a tool/resource/way of fostering academic teaching, learning and empowered communities (Your conclusions from this interview; max. 500 words): **example**

Quotations from the interview exemplifying the conclusions (max. 3 quotations):
example

4 Vision of the future cooperation based on Cultural Heritage (Your conclusions from this interview; max. 500 words): **example**

Quotations from the interview exemplifying the conclusions (max. 3 quotations):
example

5 RESEARCH COMMENTS, KEY WORDS OF THE INTERVIEW OR OTHER REFLECTIONS TO BE ADDED TO THE PROJECT COMPARATIVE REPORT (Your conclusions from this interview; max. 500 words) / **example**

MAP OF THE COOPERATION

	<p>PURPOSE OF THE COOPERATION</p> <p>(please give examples for each selected feature)</p>	<ul style="list-style-type: none"><input type="checkbox"/> Research<input type="checkbox"/> Educational<input type="checkbox"/> Social<input type="checkbox"/> Commercial<input type="checkbox"/> Other (please complete)
	<p>DIRECTION OF THE COOPERATION:</p>	<ul style="list-style-type: none"><input type="checkbox"/> Institution/Social partner – > University<input type="checkbox"/> University – > Institution/Social partner<input type="checkbox"/> University <-> Institution/Social partner
	<p>INTENSITY OF THE COOPERATION/ TIME PERSPECTIVE:</p>	<ul style="list-style-type: none"><input type="checkbox"/> Permanent<input type="checkbox"/> Ad hoc<input type="checkbox"/> Cyclical<input type="checkbox"/> One-time
	<p>ACTORS INVOLVED:</p>	<ul style="list-style-type: none"><input type="checkbox"/> Researchers<input type="checkbox"/> Admin staff<input type="checkbox"/> Students<input type="checkbox"/> Other (please complete)



TEMPLATE 2

Please send the summaries (two groups: academics and social partners) of the interviews according to the knowledge you get from your research. Do not use the quotations; **just write your thoughts and reflections to these four research questions:**

1

What does CH mean for the study participants' groups? Do they differentiate, problematize, value CH? How much is it in line with the European directives / strategies?

2

What purposes do the study participants formulate for the cooperation between local communities and universities? What are the expected results / outcomes of the cooperation?

3

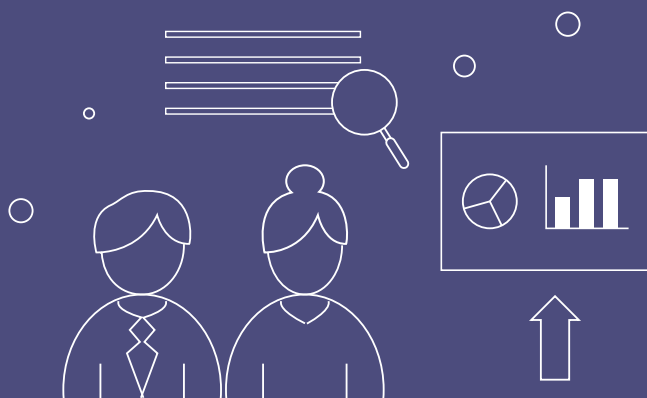
How does CH foster academic teaching, learning, and the social empowerment?

4

How do the stakeholders envision developments for future cooperation based on Cultural Heritage?

III.

CULTURAL HERITAGE BETWEEN SECTORS: THE STUDY FROM THE EU_CUL PARTNERS' PERSPECTIVE



Cultural heritage between sectors means its placement and the assignment of specific characteristics, functions, tasks, connections to heritage. The two areas (sectors) we identified in the research project for which cultural heritage is the bridge of cooperation are universities and communities. The use of cultural heritage (European, local) reinforces the social responsibility of universities and opens up collaboration with non-academic communities; this, in turn, significantly supports the quality of higher education. The non-academic communities in the study are represented by local cultural institutions, local governments, NGOs, citizens, and community leaders.

The sharing of academic potential with the local communities (often including the university's own heritage) and the interaction and cooperation of universities with communities significantly increase the socio-educational dimension of European and local cultural heritage, i.e., the formation of identity, human relations, and citizenship. At the same time, cultural heritage becomes a tool for community empowerment, self-understanding, social integration, and solving everyday problems. The positioning of cultural heritage between

sectors also emphasizes its dynamism, processuality, and development potential for any community, significantly changing the stereotypical view of heritage and its social functions.

Being situated between sectors meant that the researchers needed to know how "cultural heritage" is understood by the participants in the study and what meaning is associated with it. The emerging similarities and differences between groups of academics and community partners in the area of meanings given to cultural heritage are important. This scope of the study also addressed barriers to collaboration with universities and challenges formulated for academia and community partners.

This part of the research report was created based on a summary of the EU_CUL project partners' reports based on interview data. The researchers had to answer four questions.

Cultural heritage? What does it mean?

CONCLUSIONS OF SOCIAL PARTNERS INTERVIEWS:

-
- CH means: protection, security maintenance of outcomes of activities carried out by institutions established to protect heritage and its exhibits; creating / bringing to life the history of the city, places, districts.
 - CH means: experts knowledge, including marginalized, hidden, and unsaid stories in the circulation of CH.
 - CH means: building networks and relations with the local community; combining CH with work for the benefit of the community and social integration (festivities, cooking, competitions, traditions, consolidation of new rituals rooted in the locality and CH).
 - CH is a space for combining the past and the present by seeking and maintaining social continuity (intergenerational) and by discovering patterns of shared experience with other national groups, minorities, e.g., migration, resettlement, expulsion, authoritarianism, etc..
 - CH means memory. Presenting stories, untold stories, forgotten stories; all kinds of stories: family stories, places, minorities, the revival of craft professions.
 - CH connects with democratic communities and citizens' awareness; community building, mediation between social actors in conflicts around CH.
 - CH problematize the participation, creation, changes: variability of cultural heritage (new readings, discovery of facts, contexts, interpretations).
 - CH as a subject/reason for discussion, critics, demythologization, deconstruction of the past; conversations, knowledge sharing, creating something new, openness to otherness, and understanding.
 - Connections to EU documents. No direct answers to this question. The European Cultural Heritage for the respondents is quite distant and "experts;" they use the term cultural heritage (local, what we have and have). They emphasize the cultural values of heritage (historical, aesthetic, spiritual, social)) but also stress the necessity / currently compulsion to use and support the economic and market values of heritage (e.g., utilitarian as services and goods).
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- Cultural heritage has an important role as a medium for social debate – and the museum has an important role in society working with cultural heritage. To bring up important questions in society, through heritage and uses of heritage.
 - The importance of making heritage available for people living today.
 - Heritage is not about the past, more about the present – or the past in the present. But heritage should be now-oriented.
 - Heritage is for all – a comment made by several of the interviewees.
 - To be important, heritage work must dare to provoke and to be brave. Make a difference.
 - When it comes to the archives – heritage should be preserved to be used.
 - Cultural heritage is a resource for a sustainable society.
 - Several of the social actors take on the important role of using heritage to be a part of, and create, a debate in society.
 - Heritage is politics.
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- Three out of six social partners mentioned “Connecting” as a function of CH, connecting people now, connecting people to their past.
 - They value CH for it being an inspiration (for research or work), valuable in itself, being useful, narratives/stories/knowledge, experience, or enjoying heritage. Not just protecting heritage, but also promoting it. One respondent said that the cultural heritage of Leiden is also the heritage of knowledge and research as it is an old university town (11LS).
 - We can conclude that the respondents have a broad understanding of what CH entails. It has an important function in society, finding new meaning and using this function to promote it.
 - Regarding the question if this is in line with European strategies, the answer is similar to the academic partners. We did not specifically ask this question. However, from their responses, we can conclude they are well aware of the broadness of the meaning of CH, and some use it to solve or address societal issues (on including people with disabilities, women’s history in curricula, on repurposing religious heritage, using heritage to beautify the streets and improve the living environment or to make heritage accessible to the local community, telling the (migrant) narratives of the local community through theatre).
 - Respondents do comply with national heritage laws to protect heritage, make them sustainable, readying them for the energy transition.
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QUOTATIONS EXAMPLE FROM THE INTERVIEWS

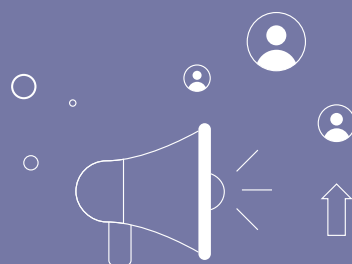
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not only folklore, literature, arts, theatre, etc., but anything that has to do with the past of this place: no matter whether it is called society, or it is called a human creation, or it is called human activity or even a political story *(SP, Cyprus)*

(...) this is more about connections and relationships, stories and individual experiences. (...) I perceived it through the lens of private stories of people and their perspectives on history or the knowledge being passed from generation to generation. The majority it's the intangible heritage" *(SP, Poland)*

Heritage traditionally indicates possession, with some duties, duties of care, of conservation, of preservation for the enjoyment of future generations in the same way that it has been and is currently *(SP, Spain)*

Immaterial heritage (...) we need to discuss how to approach it, cause for us, when we look at the object, the object says nothing without the stories on them and that of course, become the art of immaterial heritage *(SP, Sweden)*



CONCLUSIONS OF ACADEMICS PARTNERS INTERVIEWS:

- Values, attitudes, and practices: open world, inclusion, cognition, discovering, thinking, acting, relationships, learning / teaching, researching (how we operate in the social world).
 - Identity of people and places (who we are and what they are, what places mean).
 - Stories: narratives, stories, rituals (spoken and unspoken, explicit and hidden)
 - Objects: buildings, objects (their known and hidden meanings, symbols and interpretations).
 - Time: Cultural heritage must be present and future-oriented. Although it is commonly associated only with the past. CH connects the past with the present and the future.
 - Education: learning / teaching is a tool / way to use CH for the present and future by understanding the ambiguity and politics of CH as well as comparing contexts and interpreting CH in different historical times and from various perspectives. Only this approach opens CH to the present and the future, shapes conscious, critical, and civic attitudes towards CH, history, and the present.
 - Protecting, cultivating, promoting CH. These activities carry risks / risks of unexpected outcomes, setbacks, or errors (e.g., difficult or unwanted heritage).
 - Connection to EU documents. Lack of information in the statements of the respondents. Whereas in interviews, there were many references to the contemporary politics of memory of the current Polish government, recent events, local, ministerial and parliamentary decisions incompatible with the European policy of inclusion, diversity, critical citizenship where the cultural heritage “belongs to all.”
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- Heritage as a term is seen as problematic, lack of one, clear, guiding definition, its broadness.
 - The role of the discipline matters a lot when understanding what heritage is.
 - Challenging for those disciplines who do not have obvious links (i.e., psychiatry).
 - Negotiating the notion of heritage also calls for a dialog with other disciplines.
 - Because of its complexity, it carries a huge potential for dealing with social challenges.
 - Academic partners problematize the issues of heritage and recognize it as a ‘ twofold phenomena’ – a constructive and oppressive heritage that brings the question of power and inequality, Issue of ownership – whose heritage?, consideration of the past and a future.
 - Heritage as a way of starting important social discussions on democracy and participation.
 - Need for meta-reflection – what is the heritage of the university?
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- The academic partners studying and working with heritage have a broad perception of what cultural heritage means and how valuable it is. They problematize that the meaning of heritage may be difficult to grasp by non-experts. In their perception, CH studies range from objects to behavior, from tangible to intangible, from theory to practice, and includes how meanings, values, and functions of heritage have changed as well.
 - Academic partners that do not specialize in heritage studies focus on valorizing of heritage projects and consider heritage an academic endeavor or as something from the past.
 - We did not ask specifically if the perception or actions of academic partners are in line with any concrete European directives or strategies since it was not incorporated in the list of interview questions. There is also no consensus on the meaning of CH (ICOMOS, UNESCO, Council of Europe?). However, when it comes to the behaviors and ideas of our partners, they are (partly) in line with the directives regarding democratic participation. The significance of heritage for contemporary society and the goal of the EU_CUL project on how CH can be used by academia to promote its social responsibility and include the local community. Some were also aware of the Sustainability Development Goals and how heritage can be used to work towards these goals (i.e., Goal 5 Gender Equality, or Goal 12 and 14 regarding plastic pollution).
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QUOTATIONS EXAMPLE FROM THE INTERVIEWS

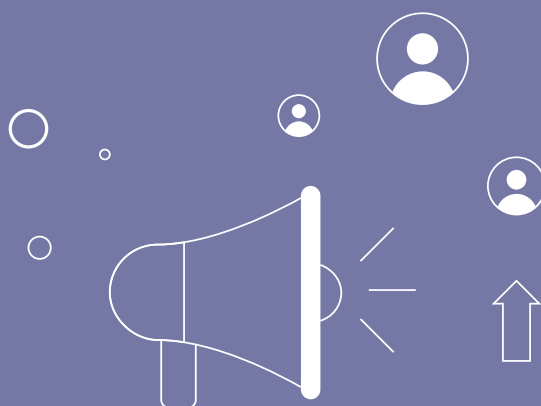
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..For us, everything is cultural heritage. And what do I mean by everything? Even a Cypriot coffee is an inheritance that comes from our ancestors. Even a meal *(AP, Cyprus)*

Hence, heritage can be disseminated and cultivated by the university, in the sense of caring for it, so that the university can be and in many cases is (...) a place of outstanding care for what is our heritage (...) where educationally it is about disseminating it, preserving it, taking care of it (...) *(AP, Poland)*

(...)What I'm trying to do is to raise the voice about the health and mental health in the heritage sector and I'm trying to talk about the heritage and the importance of knowing, heritage and history, in the other fields *(AP, Sweden)*

As a heritage it may be both beneficial it may also be a heritage that is connected to oppression, to colonialism, to racism and we do not even know it sometimes (...) *(AP, Sweden)*



Cooperation between universities and communities

CONCLUSIONS OF SOCIAL PARTNERS INTERVIEWS:

Purpose:

- Three out of six respondents said that they do not cooperate or only have superficial cooperation with Leiden University. They would like to develop a partnership but are not sure in what ways the University may be able to assist.
 - Students and researchers could possibly aid in doing research on specific issues that these social partners are working on, providing academia with skills in social engagement and public outreach.
 - The other three respondents employ university researchers or work with researchers on specific cases. Knowledge sharing and use of research are the key purposes. 12LS would like to reach out to the University of Applied Sciences to reach future teachers and raise awareness on the lack of women in history curricula, 09LS would like to include vocational school students for the various tasks because a heritage organization does not equate to attracting only highly educated people. 09LS also pointed out that the cooperation between the university is not structural but rather on the individual basis.
 - 11LS Lara Ummels facilitates cooperation between university partners with local partners to stimulate partnerships that are beneficial for both. Also, they approach community issues within the city through science.
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(Expected) outcomes:

- Support and professionalize volunteers and local organizations to manage their heritage, advise on policy, tourism, making heritage accessible etc., Building capacity.
 - Raise awareness and educate the public.
 - A multidisciplinary approach to heritage from different angles (archaeology, architecture, history, etc.) leads to new knowledge and new approaches.
 - Fostering understanding between different communities living in the same area (migrant-local) through theatre.
 - Tell narratives of marginalized people and foster empowerment, connection, identities.
 - To promote city branding and tourism.
 - Create stronger networks of experts and communities working on heritage.
 - Create support for the university.
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Purpose:

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- In most cases, interviewees reported that their cooperation with Universities has social purposes: e.g., integration/inclusion of minorities, providing open-access to CH material (democratisation of knowledge), supporting peacebuilding and rapprochement in Cyprus.
 - One other emerging theme was that the cooperation had educational purposes (e.g., lecture series, acquiring knowledge experientially through coming in contact with CH, etc.).
 - Other purposes of the collaboration were of cultural nature, such as theatrical plays and dance performances. A final theme was that collaborations were made for research purposes (e.g., digitisation of CH aspects).
 - Three interviewees mentioned that the direction of cooperation is from the Social Partner to the University; two mentioned a two-way cooperation, while one participant reported no cooperation with Universities (only with other social partners).
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(Expected) outcomes:

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- Not all participants referred to the expected outcomes from the cooperation with Academics. Those who did, mentioned exchange of scientific expertise (e.g. meta-data) for providing access to their materials. Others focused on outcomes in the form of cultural events (dance and theatrical performances).
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Purpose:

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- Social partners do not indicate long-term, continuous, effective cooperation with universities. They do not define the goals of this cooperation. No formal documents.
 - Cooperation focuses on student internships and apprenticeships which do not meet the expectations of most social partners and, in the view of the social partners, students themselves. According to the social partners, the internships are implemented in a schematic, old-fashioned way, and students discouraged by the university do not engage in work with social partners. Cooperation in this field with majors closely connected with the profile of the institution (e.g., Academy of Fine Arts, History of Art, cultural studies).
 - Students and university staff are not involved / do not participate in educational activities (seminars, meetings, workshops, exhibitions) offered by social partners, which could greatly enrich the student education program and the effects of their education (outstanding representatives of CH and art, science, activists social, etc.). Such offers do not attract universities and do not establish cooperation.
 - Cooperation with social partners, and the university is a personal, individual relationship (academics as experts often invited by social partners), but not systemic.
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(Expected) outcomes:

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- Participation in research and development projects. New partnerships are resulting from the implementation of research and development projects of the EU. In this, the social partners see the future of cooperation with universities.
 - More intensive cooperation with the local community, excluded groups, joint education of marginalized groups by revealing / discovering local CH.
 - Joint through research recreation of the city CH and places, forgotten stories.
 - Joint promotion, dissemination, and sharing of CH by various artistic means and channels available to universities and the social partners.
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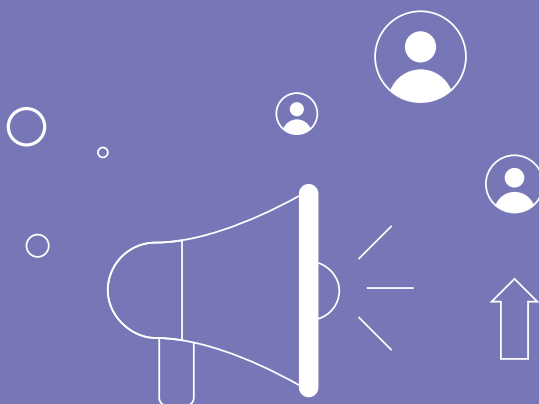
QUOTATIONS EXAMPLE FROM THE INTERVIEWS

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The university has a serious problem: it is an institution, it is very slow, I am going to generalize, it is not misinterpreted, many of its professors, to whom I have admired a lot, lose contact with reality, with real world *(SP, Spain)*

I find it so strange, incomprehensible, I don't know why, that there is no need to communicate, to build some joint projects, even such banal things as the presence of our colleagues from the institute at our museum events. (...) I was always shocked when we organised scientific sessions and students did not come *(AP, Poland)*

We are now working on guidelines to develop a policy for collaboration with universities. We see that knowledge production is a very important part of our business. But for us, collaboration with the university becomes quite a lot of coincidences. Not so strategic. It would have been good to find a structure *(AP, Sweden)*



CONCLUSIONS OF ACADEMICS PARTNERS INTERVIEWS:

Purpose:

- Engagement with the public to address local issues.
 - Collaboration from the start of a project onward.
 - Interfaculty, interdisciplinary cooperation, especially with international partners.
 - To raise awareness on how heritage can cause problems (See LU02, Canal Cups in particular).
 - To gather data, do research.
 - To empower non-expert communities to maintain their own heritage sustainably.
 - Act as a liaison between the public and academia/government.
 - Improve student skills to better fit the job market.
 - Raising awareness on heritage (issues) through dissemination (MOOCs, pop-up lectures, courses, open cafés, theater, exhibitions).
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(Expected) outcomes:

- Many partners are in their initial stages (of activities or projects) and do not have too many results yet.
 - Many think it is important to think of a long-term solution for projects and to make them (self-)sustainable. Once the project ends, the community will need to be able to continue without an external expert. In the case of “Tulipana” (see 01LU), the local community learned to manage their own heritage by learning to digitize archives. The promotion of Dutch heritage in Brazil leads to an increase in tourism.
 - Also from 01LU, the MOOC saw an increase in participation from Somalia, a community that usually is not a target audience.
 - The activism by Canal Cups (02LU) lead to a change in local policy: using reusable cups during heritage festivities, instead of disposable plastic cups.
 - 03LU aims to increase the visibility of women in local history and the role women played.
 - 04LU highlights how migration has been part of humankind and has enriched both tangible and intangible heritage, influencing our way of life. The added outcome is also to facilitate interdisciplinary research within silos of knowledge and promote networking among academia as a target audience. Their expected outcome is to influence national policy by providing academic experts that can nuance public discourse and focus on making connections rather than polarization.
 - 05LU The aim for the vice-rector was to transition from the valorization of research with an economic perspective towards a more ‘civic university’ that can lead to new types of research including society from the start, or can answer societal questions.
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- 06LU With the plastic project, the Citizen Science Lab hopes to replicate this model for other cities. All Citizen Science projects aim to increase participation, to generate new knowledge, to increase public awareness, and to influence public policy.
 - 07LU The Dean emphasized that international cooperation with other partners is key for archaeology to remain relevant for and beneficial to society because the Dutch system is still very focused on seeing valorization as economic value and rewards researchers in the traditional way.
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Purpose:

- The main purpose for which the Academics cooperate with social partners is research, for example, for digitising CH, studying CH (for archaeological, literary, and other aspects), for publications and conferences.
 - Secondly, this kind of cooperation has social purposes, expressed as the organisation of cultural events, providing open access to CH databases, promoting social inclusion and fighting stereotypes.
 - Finally, the cooperation has educational purposes, such as providing students with open access to aspects of CH, training on CH, and lectures on CH.
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(Expected) outcomes:

- Results of the cooperation vary from one-off outcomes (e.g., cultural events, lectures) to the creation of more or less sustainable outcomes, such as open-access databases on CH, digital museums, online galleries, etc. In most cases, the end goal is overtly expressed as the preservation of CH and its visibility and accessibility.
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Purpose:

- Education. Preparation and implementation of training programs based on cultural heritage (special programs, summer school, Heritage of Central and Eastern Europe).
 - Involvement of the university in social affairs (third mission). University as an expert, but also a promoter of important issues and social problems.
 - Research: Social partners, communities as a space for research.
 - Social partners as researchers (non-professional) – the creators of knowledge.
 - The academic staff are interpreters / translators of cultural heritage for the wider community.
 - Cooperation in the organization of activities to promote CH.
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(Expected) outcomes:

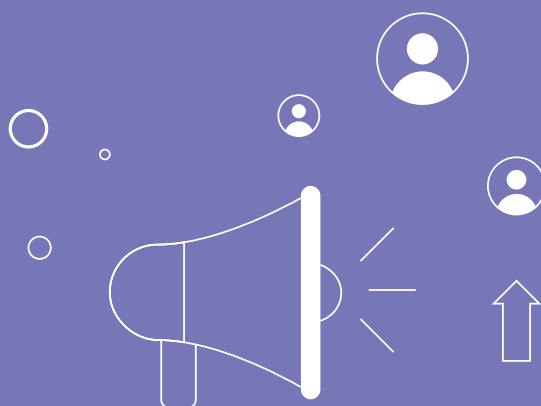
- Common discovering of cultural heritage (district, city, Europe), and thus understanding what is happening today.
 - Understanding the attitudes of others, accepting diversity.
 - Restoring the memory of places, people, history (documenting): e.g., The role of women in the Solidarity movement.
 - Giving new meanings to places abandoned by organizing and promoting events, exhibitions, artistic activities (e.g., Nadodrze district, factory halls, buildings, monuments).
 - Testing the ideas of obvious importance for the earlier generations and their importance today (e.g., "Solidarity").
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QUOTATIONS EXAMPLE FROM THE INTERVIEWS:

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[...] The main objective of the partnerships and actions must serve the purpose of the institution and, above all, promote the University, which has a vision to become a cultural pillar for society, to become more extrovert. [...] It is also a goal of our new rector. [...] a public university that produces knowledge cannot keep this knowledge within its walls, it has to open up to the society *(AP, Cyprus)*

The practice (museums and other heritage institutions) they already have their networks. For example the museum sector. They have their networks where they reach out to many people. At the university each subject has its own, that makes it a lot more difficult. There can be researchers at another faculty, but how do you reach them, or even get to know about them? That is the biggest challenge with the cooperation between university and social actors. The challenge for this cooperation is to be found at the university (!) *(AP, Sweden)*



CH's role in academic teaching, learning, and empowered communities

CONCLUSIONS OF SOCIAL PARTNERS INTERVIEWS:

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- One important opportunity is to work with cultural heritage according to the Global Goals. Heritage can be applied to all the goals (interesting!).
 - Heritage is for all and should be for the benefit of all.
 - The importance of addressing important topics in society (also the difficult ones) from a heritage perspective.
 - The museums regard themselves an important "actors" in society – and their collections/heritage is an important aspect of social impact. To work with the collections.
 - Use the heritage to create understanding for today.
 - Heritage must matter for us today.
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- Due to the accessibility of CH for everyone regardless of age, education, origin, etc.
 - Strengthening community / empowerment by building awareness of where we are and who we are (identity) based on CH.
 - Discovering community resources by working with CH (unknown, forgotten, forbidden) and using places and communities to promote them.
 - CH contributes to the integration of citizens (belonging and pride with CH).
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- This was not a question that was included on the interview list for social partners. However, we have identified some outcomes (see also the outcomes in Q2).
 - Projects that did not include the local community will not gather as much support or have a lesser impact.
 - Empowering communities can be done through building capacity, raising awareness, creating identities, and understanding of their surroundings.
 - Students benefit from gaining skills that become increasingly important for third mission research and activities.
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- This question was not relevant to the majority of Social Partners that participated in this study. One participant (Students' Dance Club – University of Cyprus) referred to the utilisation of dancing heritage in teaching University students traditional dances (and indirectly helping them learn about traditions).
 - Regarding social empowerment, this aspect did not come up in the interviews with the exception of two participants, both of whom related it to empowering national/ local identity.
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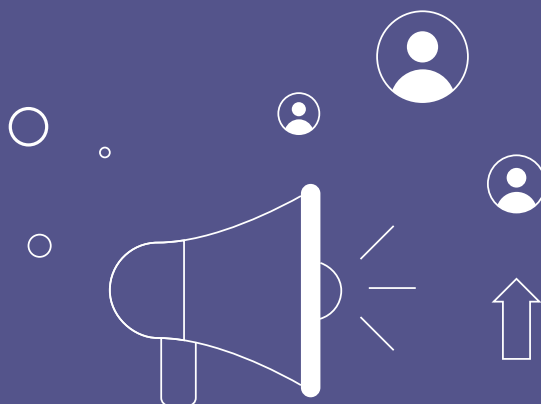
QUOTATIONS EXAMPLE FROM THE INTERVIEWS:

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(...) so the cultural heritage is the contribution to use and treat as resource. We use it in many activities we draw on it. But we don't have the museum approach. The cultural heritage is rather a starting point for discussion involving different groups or educational actions (...) cultural heritage is the reason for discussion, shift in perspective during ideological discussion

(SP, Poland)

We have a double passion, on the one hand a type of artist that is not oriented to the museum, and on the other hand we are seeing how in our close, non-specialized environment, things that involve us begin to move, and the business of our surrounding environment get involved in our space. We take the street when we organize an artistic event, and people no longer see it as strange, it is something they are looking for *(SP, Spain)*



CONCLUSIONS OF ACADEMICS PARTNERS INTERVIEWS:

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- Disciplinary boundaries play a role here, so for some disciplines and faculties, Heritage perspective is embedded in most of the courses, for others it's more difficult to bring it, even if it's of relevance.
 - Where absent, a potential in exploring heritage in academic teaching is often seen, but current trends in curriculum development of some fields are not supportive of that.
 - Dedicated and focus teaching programmes are in place as well – doctoral programme (Marie Curie) under the auspice of CCHS is an example of innovative, international initiative in training future researcher in the heritage area .
 - The notion of heritage is problematic in itself, therefore may invites specific researchers, and it is a challenge how to overcome it .
 - Social empowerment is often a by-product of certain types of research activities.
 - Where it is hard to bring CH in teaching, specialized courses for practitioners has more chances to be approved and implemented.
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- By sharpening historical, social, and critical awareness.
 - By indicating and describing by examples the processes of exclusion and marginalization and their effects on social life.
 - CH allows students to establish ties with the study location (city, community, local and academic).
 - CH can educate (teach / learn) based on the values, meanings, significance, and not just "according to labor market needs".
 - CH is a bridge between the university and the community. The university-community relationship is necessary to strengthen the local cultural and university heritage (mutual promotion, support).
 - CH in practice provides students with the knowledge that they will not find at the university (learning by doing CH).
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- By raising awareness and including marginalized non-academic communities (children, elderly, migrants, women, etc.).
 - By teaching communities to manage their heritage and provide income.
 - By addressing societal issues, like migration, pollution, or identity.
 - By creating ownership of one's CH.
 - By creating new knowledge, but also by teaching people to distinguish fake news.
 - By training students to engage socially.
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- By empowering communities to engage with academia through physical presence in the city.
 - By seeing heritage not as a resource for science only, but to acknowledge its societal value in both the past and present.
 - Student well-being is enhanced if students feel part of a community, feel engaged, feel useful. This leads to better study results.
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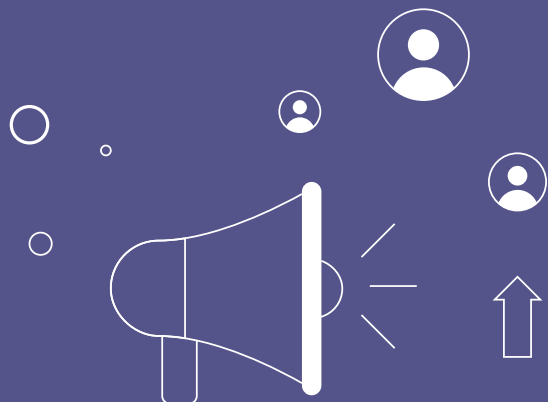
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- Most participants conceive the use of CH in academic teaching and learning as something that results indirectly from the cooperation with social partners. For instance, providing open access to aspects of CH is envisaged to be potentially exploited by students and teachers in academia.
 - Other indirect ways of exploiting CH for academic teaching/learning mentioned were the organisation of conferences on aspects of CH, educational excursions to archaeological sites and museums, cultural events (e.g., theatrical plays).
 - In a couple of cases, education on CH was linked with vocational prospects for students. In one case (the Digital Heritage Research Lab – Cyprus University of Technology), direct use of CH for educational purposes was mentioned, namely training on cultural informatics, something that was explicitly linked to job opportunities for the trainees.
 - Regarding social empowerment, academics connected their work on CH with democratisation of knowledge in the sense of providing open access to their materials, transferability of knowledge, and promoting civilisation and knowledge.
 - In two cases, the participants replied that it is not in their mission to solve social problems, while one participant provided a vague answer on this matter.
 - In only one case was the work on CH related to empowering ethnic minorities (Digital Heritage Research Lab – Cyprus University of Technology).
 - Finally, a participant related social empowerment with CH by means of preserving knowledge in order to support national identity.
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QUOTATIONS EXAMPLE FROM THE INTERVIEWS:

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[...] for the development of local communities -especially those that are located in remote rural areas or smaller municipalities - we try to support them through research programs (e.g. the preservation of an old building in a small community, etc) *(AP, Cyprus)*

I choose to describe this project because the site in question (an archaeological site, a megalith tomb) is situated in a socially difficult area, with high statistics in crime, conflicts and integrational problems. The main focus and the challenge for the project is how cultural heritage, history and archaeology can be used to develop positive meeting places in local communities *(AP, Sweden)*



Challenges for cultural heritage and universities

CONCLUSIONS OF SOCIAL PARTNERS INTERVIEWS:

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- All social partners are positive when it comes to future cooperation with the University. One aspect was put forward as crucial for successful cooperation: the importance of planning – to plan the projects within good time. That is a prerequisite for collaboration between these different kinds of organisations.
 - Developing strategies for collaboration between museums and the University. That is happening right now for some museums in Gothenburg.
 - One interviewee pointed out the importance of being able to reach and be part of a larger network through cooperation with the University. Cooperation has changed views on different things at the museum, and given the museum a bigger perspective.
 - One very important comment is that the cooperation with the Heritage Academy (between the University and social actors) also has led to better cooperation between the social actors themselves. There is a new platform to meet, for example, between a museum and an archive.
 - The Heritage Academy is a good practical solution for working together (Social partners and Uni) with heritage issues. Practical solutions are important!
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- It will be difficult to develop cooperation based on CH with a university that operates in a fossilized, closed, and "resistant" way to various new products. Social partners (NGOs) must act dynamically, spontaneously, and attractively for participants. These features are not the domain of universities.
 - Social partners (institutions / museums) see future cooperation with universities through membership in project consortia in European programs.
 - Social partners see opportunities for better cooperation in the field of CH after changing the formula of the apprenticeship program during their studies.
 - CH might be a resource used to manage conflict in and between communities, or it may become a source of ideological conflicts itself.
 - CH management must be targeted at all groups, which for various reasons (social, economic, cultural, health, age, etc.), are excluded and marginalized. Hence, accessibility becomes an important challenge for institutions and organizations using CH.
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- Cooperating in new ways to approach heritage from fresh, relevant, and up-to-date perspectives.
 - Employ Citizen Science to gather data together with the public whilst professionalizing these volunteers or giving them a sense of belonging or sense of employability (capacity building).
 - Structuring student internships that do not form a burden on the staff.
 - Providing students real societal issues that are connected to their curriculum or interest, and better allocate university teachers to support these students.
 - Strengthen networks between all stakeholders.
 - Avoid to overburden the public with a continuous call for questions.
 - Use CH to create a sense of belonging for new migrants.
 - Fill a niche between institutes that do not incorporate education, and activist spaces that do not focus on heritage to combine heritage and education.
 - Make heritage accessible to all.
 - Exchange knowledge and experience with all partners, including universities.
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- Participants saw future cooperation in various ways. Some focused on making CH more viable by better CH management and by making policy for CH management.
 - Some focused on the technological benefits of collaborating with Universities.
 - Some others mentioned other future outcomes, such as lecture series and dance performances.
 - Regarding barriers, two Social Partners reported financial restrictions. One other reported the lack of communication with Universities and no dissemination of their academic research findings. One reported no barriers, while one other reported the lack of interest in CH on behalf of the Universities
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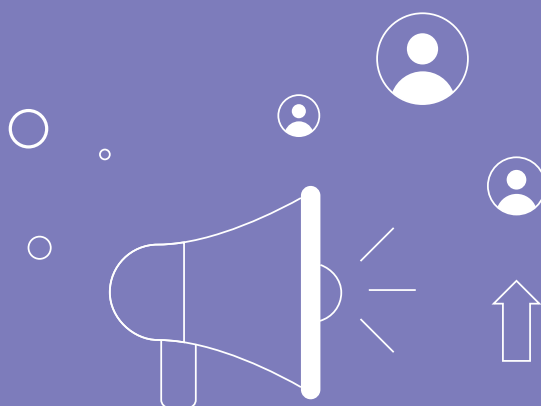
QUOTATIONS EXAMPLE FROM THE INTERVIEWS:

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We are designing a pilot project regarding the lack of interest of young people aged between 18 and 30. We wonder what do they expect from a museum and what are their interests. We have already started with some interviews so as to find out how to capture their interests as well as for learning new strategies ... Inclusive capturing is also in our program as Museums should embrace citizens.

Capturing young people also mean inclusion *(SP, Spain)*

We would expect that the outcome of universities' activities is much more practical not just the academic (knowledge served only for the academic purpose). It means that the paradigm shift is needed and expected *(SP, Poland)*



CONCLUSIONS OF ACADEMICS PARTNERS INTERVIEWS:

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- University needs to recognize its own heritage and should not stop a university, but work with the structure that is part of it.
 - It is important to ask the question of HOW we explore heritage through the forms given by universities and society, not just 'what' it is.
 - University plays a contradictory role: it can provide resources and structure to act but also the culture has changed, and socially important work is less valued than research funded work on not so relevant topics.
 - It may be easier to collaborate outside of academia than inside.
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- Broadening / building social awareness about CH as a hybrid, heterogeneous structure (many identities, contexts, interpretations).
 - Promote CH as a method / method of teaching by universities, social organizations, institutions, and civic actions. This method shapes learners' attitudes (not only knowledge and competences), the most lasting learning outcomes. It is possible due to the specific nature of CH, which refer to values, emotions, real-life stories, activities, social practices, and the possibility of referring to the present (humanity).
 - Openness and selflessness in community activities. Following the needs of these communities and sharing "tools" for their effective operation in practice.
 - CH is increasingly used exclusively for marketing activities, which limits both the possibilities of CH educational impact and actual cooperation based on CH.
 - CH pedagogical interventions involve raising doubts, criticisms, questions (building civic competences).
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- They want to strengthen communication about heritage, with both heritage experts and the public.
 - They aim to achieve societal changes, to influence public policy.
 - They aim to continue the work they already do but broaden the audiences they work with.
 - They would like to work with research questions from the community (bottom-up) rather than exclusively decide on the questions themselves (top-down).
 - Within 5-10 years, they envision a stronger role in sustainability issues, diversity issues and societal issues to ensure the university's relevance in the long term.
 - They want to become more deeply grounded in society.
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- To expand networks and expand support systems.
 - To aim for interdisciplinary cooperation with a strong emphasis on addressing/ studying SDGs.
 - To reward non-traditional researchers that comply with social engagement goals.
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- In two cases, the cooperation was sustainable and/or recurring.
 - In one case, the cooperation was a one-off (it would be terminated by the end of the research programme).
 - In two cases, it was mentioned that the cooperation depends on initiatives by the partners. In the remaining cases, the future was uncertain (expressed as maybe more research collaborations) or envisaged as expanding collaborations for the organisation of more cultural events.
 - Regarding the barriers Academics report that they face in the future development of their cooperation with Social Partners, the main theme emerging was financial restrictions (e.g., lack of donations or research grants) in most cases connected with being under-staffed (in one occasion, this was also connected to lack of employment prospects for students).
 - Other barriers mentioned involved social partners, namely lack of interest on their behalf for collaborations, lack of awareness of the importance of CH, financial restrictions of the partners, no digitisation policies by the partners, and the fact that they do not grant access to their materials.
 - Finally, a barrier mentioned once was the claim that others envy the innovation achieved, something that inhibits certain collaborations.
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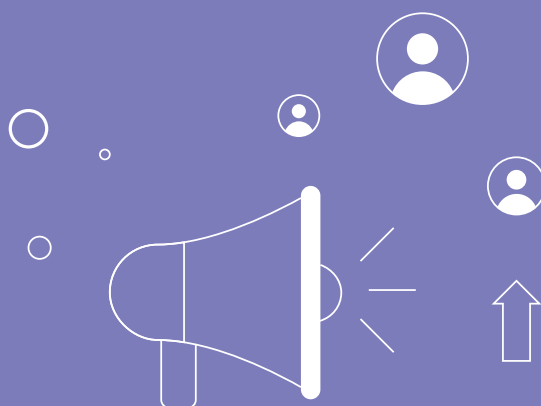
QUOTATIONS EXAMPLE FROM THE INTERVIEWS:

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[...] We want to be active in actions that promote CH *(AP, Cyprus)*

The university is a very large organization, with all its faculties and departments. It is divided in different focus areas. All faculties and departments has their structures and ways of working. That makes it difficult to create networks within the university for something that concerns all areas - as cultural heritage. That is the biggest challenge as I see it *(AP, Sweden)*

Improve collaboration between different cultural groups which use CH within the university community *(AP, Spain)*



IV.

EPILOGUE: A TOOL
FOR MAPPING THE
COOPERATION
BETWEEN UNIVERSITIES
AND SOCIAL PARTNERS
BASED ON CULTURAL
HERITAGE

A DEVELOPING TOOL

Mapping the cooperation of universities and social partners



Idea:

The aim of the tool is to analyse and describe the cooperation between universities as representatives of the formal education system and other stakeholders from the formal, non-formal, and informal education sectors based on their engagement in cultural heritage preservation and development. The practical tool is designed as a workshop scenario for representatives of institutions and organizations who would like to reflect on their engagement in cultural heritage by analysing the cooperation between various stakeholders. The proposed scenario is divided into three main steps of describing, analysing, and reflect on the established cooperation and identifying some basic opportunities and challenges.

Addressed to:

The scenario is an easy-accessible tool for universities, cultural institutions, and civil society organizations to map the cooperation between stakeholders, which could be the entry point to strategic planning or project designing.

After the workshop

The stakeholders will be able to:

- » Identify stakeholders linked with their area of work on cultural heritage (social, development or knowledge-based).
- » Describe the cooperation between stakeholders using categories such as purpose of cooperation, intensity, direction and actors' engagement and understand its nature/characteristic.
- » Reflect on the current situation and design some furthered steps to strengthen the cooperation.



EUCUL Team in the mapping of cooperation process
Training in Gothenburg University:
testing the tool, October 2019

THREE COMPONENTS OF CULTURAL HERITAGE ACCORDING TO ST2021:

SOCIAL: The “social” component harnesses the assets of heritage in order to promote diversity, the empowerment of heritage communities, and participatory governance.

KNOWLEDGE: The “knowledge and education” component focuses, through heritage, on education, research, and lifelong training issues, by establishing heritage knowledge centres and centres for training in heritage trades and professions, by means of appropriate teaching, training, and research programmes.

DEVELOPMENT: The “territorial and economic development” component seeks to strengthen the contribution of heritage to sustainable development based on local resources, tourism, and employment.



THE FIRST STEP: DATA COLLECTION

Make the first analyse of your environment working on cultural heritage (like region, city, suburb, local community, or other spaces – choose what you need):

- » Identify names of experts, activists, academics, and non-formal educators working in this area both inside your institution and outside.
- » Ask about some tips from your colleagues – the people who will be ready to talk about it and give you some advice you can call later the research/working team.
- » Remember about the diversity of the representatives. Try to cover both formal, non-formal, and informal learning opportunities on cultural heritage.
- » To collect more information and intensive, qualitative data:
 - you have to collect them by taking interviews with identified representatives of organizations and people working with potential institutions (including HEIs). The proposed interview framework is available at the research report: www.eucul.org
 - by making both desk-research and group work inside your research team prepare a short description on each stakeholder using the proposed template at the research report: www.eucul.org
 - make the list of stakeholders for using it on the workshop second step.

The outcome of the first step:

the descriptive material for future analysing

the stakeholders and their role in the area of cultural heritage has been collected to explore during the next step and the list of stakeholders from the space which is interesting for you and your team.

THE SECOND STEP: ANALYSING COLLECTED DATA DURING THE WORKSHOP

The second step is the analyse of the collected data and the area of work for the existing cooperation.

What is recommended for the workshop:

- » It is a working group process to make a joint analysis. Present the goals of the workshop.
- » Organise a space which is supportive for creative work and group work. Try to engage each participant in conceptualising, drawing, and analysing the data.
- » Prepare a few copies of the list of stakeholders. The list of stakeholders must be numbered.
- » It is recommended that the workshop will last at least 2 hours.
- » Additional information for the workshop participants on how to define three components of cultural heritage according to ST2021.

Then ask the group to put stakeholders on the map. The map is based on three circles which create a set of width intersections. Put all the stakeholders on the map using acronyms (S,K,D) and numbers related to the list (see on the diagram below as an example of the final result of this task).

TASK I: to reflect on the list of stakeholders using three components of cultural heritage: social (S), knowledge (K), and development (D).



TASK II: to work on mapping the cooperation by using four categories.

PURPOSE OF THE COOPERATION

Research/Educational/Social/Commercial/Other

INTENSITY OF THE COOPERATION TIME PERSPECTIVE:

Permanent /Ad hoc /Critical /One-time

DIRECTION OF THE COOPERATION (by using the arrow symbols)

University /Social partner

ACTORS INVOLVED:

Researchers /Admin staff /Students /Other

Invite the group to show it on the map (according to the following instructions):

- » Use the diagram as a base for the tool
- » Include the case to the diagram (choose the component/s for the case). Where does the case belong? (TASK I)
- » Link the cooperation (if any) among (1) university – social partners (2) museums – university (3) NGOs – university (if your cases mentioned about it). Who has been working/cooperating with whom?
- » Use the colour to show the strength of the cooperation: red – permanent; blue – cyclical; green – ad-hoc; one-time – yellow. How intensive is the cooperation?
- » Identify/indicate the direction of the cooperation. Who/which institution is initiating the cooperation?
- » Additional: present the actors involved – outside of the diagram

The outcome of the second step:

the map or maps based on the collected data during the first step have been developed and the primary analysis of the research data have been conducted by using the indicated categories.

THE THIRD STEP: REFLECTION & CONCLUSIONS

Encourage the group to reflect on the map or maps that the group jointly developed. Ask some questions that could moderate the reflection and discussion:

- » What do you read from the map about the cooperation?
- » What you cannot read from the map?
- » What kind of findings do you have? Is something interesting, or new or unexpected appeared?
- » Should the cooperation be improved? In what ways/directions?
- » If there is something missing on the map? Some actors, groups, approaches?

Based on the discussion, try to highlight the reflection on the current situation of the cooperation in the area of cultural heritage and some findings important for the furthered direction the efforts to strengthen some areas or make them more diverse.

The discussion could be only a reflection with basic conclusions or facilitate a direction to formulate a direct recommendation to identified stakeholders.

Depending on the institutional or individual goal, you can decide which option answers to the current current needs and challenges.

The outcome of the third step:

the collected reflections and conclusion as a summary of the discussion pointed out by the facilitator of the workshop on paper, in notes from the meeting, or as a part of the map.



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