

FIND UNDERSTAND TRAIN

From Innovation to
Education: sharing
European experiences

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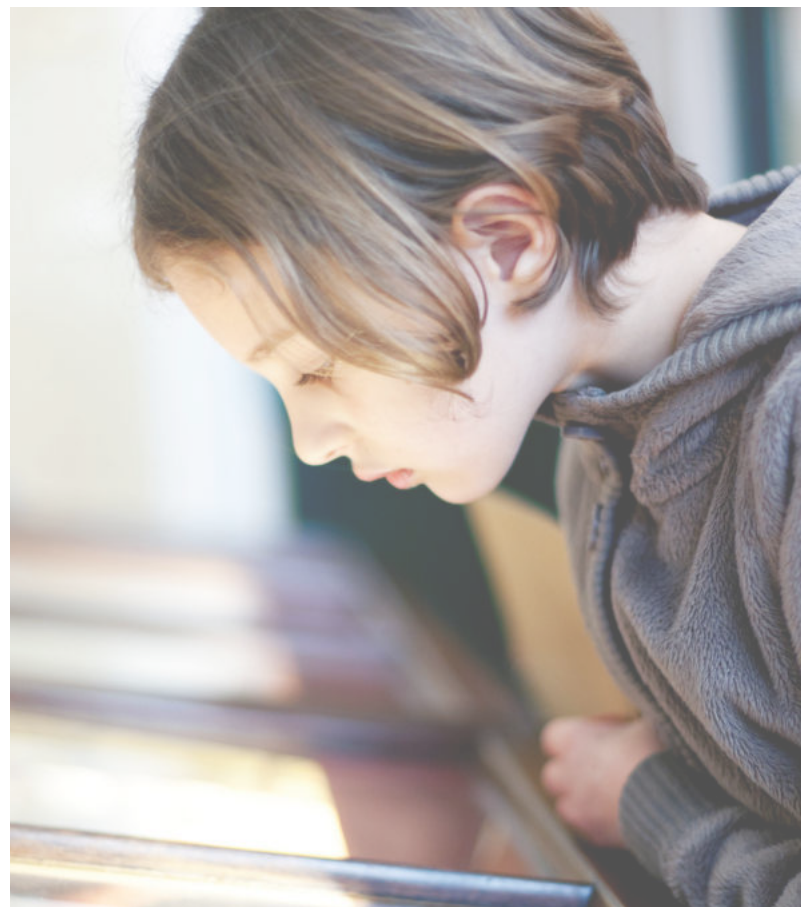
MICHAEL CULTURE FOR EDUCATION AND TRAINING

This publication has the objective to share experiences and disseminate results of some innovative projects focusing on Education and Youth in which the Michael Culture Association (MCA) and its members, have been involved in the years 2020-2023.

The first section describes the framework, objectives, activities, and results of five projects, presenting some of the educational materials developed and providing a link to the website where they can be downloaded. In the second section, the document highlights the lessons learnt, providing

some useful tips, and presenting the experience of some of the member organisations that have been involved in the realisation of these projects.

This publication is intended as part of a larger, multi-volume work mapping what culture, heritage and digital can do to enhance education.



A young girl with her hair in a bun, wearing denim overalls, is looking down at a large sheet of paper she is holding. A boy with glasses is standing next to her, also looking at the paper. The background is a simple indoor setting with a door visible.

THE ROLE OF CULTURE IN INNOVATIVE EDUCATION



CREATIVE SCHOOL

2019-2022



The Creative School was the first project specifically focusing **education and training** in which the MCA has been involved. All the previous projects indeed had some activities addressing training and capacity building actions to improve the skills of cultural professionals, but their general goal was concerned with running research and development actions or enriching the Europeana platform.

The Creative School project, carried out within the Erasmus+ Programme in 2019-2022, builds on the outcomes of two previous Erasmus+ funded projects: the Creative Museum and the Making Museum projects, that had provided museums with innovative opportunities to think in a different way the organisation of their exhibitions and educational activities.

These two projects showed how effective the cooperation between the cultural institutions (and mainly the museum sector) with “makers” can be. Here, with “**makers**” we identify those individuals who are used to empower themselves to co-create, engage, develop, and showcase a variety of skill based on their creativity. Usually, they are people with interests in culture, technology, science and art, and work together to meet, socialize and collaborate.

As we live increasingly digital lives, with very accessible personalized experiences and services, museums are learning new ways to tell their stories and engage with new audiences, which meets the expectations of their visitors. The Creative School project intended to demonstrate how this new language can be effectively applied in the educational environment, allowing teachers and students (or any other educational community) to create their own training materials for their own learning objectives, taking benefits of the great potential present in European museums.

On the other hand, more and more children and young people need to develop higher level thinking skills in order to find solutions to social and emotional challenges, both at personal level and in the context of the wider world in which they live. Teachers and students are encouraged to think and learn in ways that have not been present in traditional school environments, i.e., to think creatively and harness critical thinking in their learning. Being creative, imagining, exploring options and alternatives, implementing ideas, and acting, learning creatively, stimulating creativity using digital technology, all contribute to creativity for students and teachers. Critical thinking is the way to analyse and evaluate a topic in an objective way, in order to form



a judgement: it is the basis for creativity, problem-solving, and collaboration to take place.

OBJECTIVES AND ACTIVITIES

The Creative School project mainly targeted primary and secondary school teachers, with the goal to equip them with the skills necessary to facilitate pedagogical strategies for creativity and critical thinking.

Starting from these ideas, the Creative School project developed a set of learning materials based on a self-directed learning approach, aiming at promoting the acquisition of creativity and critical thinking skills thanks to the use of cultural heritage content made available by the partner organisations. Its main outputs were:

- Analysis of training and information needs of teachers, educators, children and also parents.
- Development of a set of training materials focusing on the development of thinking skills through engagement with cultural heritage.
- Development of guidelines and recommendations aimed at influencing policy makers and curriculum decision makers.

The project had also the ambition to explore the possible mobilisation of digital cultural heritage and engagement with maker spaces models, as innovative tools to create unusual and exciting learning opportunities.

To achieve this goal, the project brought several partners together, moving from different areas of expertise to jointly develop co-created programmes and to encourage citizens, students, and schools to engage with cultural collections in a different way.

Partnership: [Association Dédale](#) (France), administrative coordinator, [Michael Culture Association](#) (Europe), pedagogical and organisational coordinator, [Ars Electronica](#) (Austria), [Cap Sciences](#) (France), [Chester Beatty](#) (Ireland), the [Finnish Museum Association](#), [Heritec](#) (United Kingdom), [Radiona](#) (Croatia), and [STePS](#) (Italy).

OUTPUT 1: NEW METHODS TO INCLUDE A CREATIVE AND CRITICAL THINKING APPROACH IN EDUCATION


The report presents the analysis carried out by the project partners on training and information needs of teachers, educators and children involved in the planned pilot activities of the Creative School project. As a result of this analysis, a common training plan was defined, to organise the training materials to be developed in the second year of the project. Thanks to teachers and educators interviewed during the course of the project, as well as their contribution to the project activities, it was possible to define the specific training objectives of the different groups of beneficiaries.

[The report can be downloaded here.](#)



OUTPUT 2: OPEN EDUCATIONAL RESOURCES

The Creative School open educational resources include the following learning modules, here listed according to subject matters and age of the target students. The PDF icons link to the Teacher's Handbook presenting the open educational resources. The PowerPoint icons present examples concerned with the material.

	7-11 years old	11-14 years old	14-18 years old
ART HISTORY 		<i>Let them live again</i>	<i>Let them live again</i>
CITIZENSHIP AND PHILOSOPHY 	<i>Ethical Dilemmas</i>	<i>Ethical Dilemmas</i>	<i>Ethical Dilemmas</i>
ENVIRONMENT 	<i>Biodiversity and visual arts</i>	<i>Biodiversity and visual arts</i>	
FACILITATION 	<i>Object based learning</i>	<i>Object based learning</i>	<i>Object based learning</i>
GEOGRAPHY 	<i>Urban walks</i>	<i>Urban walks</i>	
HISTORY 	<i>Photos as memories of the past</i>	<i>Photos as memories of the past</i>	<i>How did young people live?</i> <i>Photos as memories of the past</i>
STEAM 	<i>#Empowering YouthVoices</i>	<i>Hungry Algorithms</i> <i>#Empowering YouthVoices</i>	<i>Climate Change Investigation</i> <i>Hungry Algorithms</i> <i>#Empowering YouthVoices</i>
TEACHER TRAININGS 	<i>Europeana as a learning tool</i> <i>Practical approaches to teaching with objects</i>	<i>Europeana as a learning tool</i> <i>Practical approaches to teaching with objects</i>	<i>Europeana as a learning tool</i> <i>Practical approaches to teaching with objects</i>

All the materials (<https://www.creative-school.eu/open-educational-resources>) are available in three languages (English, French and Italian), while only some materials have been translated into Finnish and German.

The materials have been developed to bring a new dimension to the teachers' and educators' work and inspire them to use it for fostering creative and critical thinking among young people. Each material is accompanied by key learning points as well as several interesting facts or pieces of information, which are intended to be used to provoke further discussion. The most appropriate age group is also indicated.

Wherever possible, a short interactive activity has been proposed, that can be carried out with students, as well as a series of suggested questions, to better introduce the topics of each learning module. Should you wish to explore certain topics or themes further, each material includes a link to other related ones. When available, a general list of additional educational resources related to the topics is also provided.

The material and accompanying text are designed as standalone educational aids. In this respect, the resource is intended to provide an overall framework from which users can pick and choose the issues most relevant to your activities. The module can be used within any country any context as it deals with issues, which are cross-border and universal.





OUTPUT 3: RECOMMENDATIONS

The report presents a set of recommendations useful for paving the way to a mass use of the training model and resources developed by the Creative School project.

The document addresses the key issues that are related to the implementation of creativity and critical thinking approaches. It aims at policy and decision-makers, as well as teachers and educators interested in implementing the Creative School tools in other schools.

[The report can be downloaded here.](#)

MORE INFORMATION AT <https://www.creative-school.eu/>

Co-funded by the
Erasmus+ Programme
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CROWDSCHOOL

2020-2023



The mass digitization process in the field of Cultural Heritage has made available a huge number of contents in European galleries, libraries, archives, and museums. Still, browsing the records interesting for the students to perform learning tasks remains limited by shortage of metadata describing the cultural objects themselves. This is where CrowdSchool comes in.

It builds on the previous [CrowdHeritage project \(2018-2019\)](#), created an online tool using the power of crowdsourcing to improve the quality of metadata. The MCA campaign with schools showed the interest of educational sector for a dedicated online platform. Following this strategy, CrowdSchool objective was to propose a new model for:

- Enhancing schools with new interactive methods for increasing the creative thinking skills of students, taking advantage of the potential present in the digital repositories of cultural institutions.
- Creating an innovative tool for applying STEAM Education (Science, Technology, Engineering, Arts and Mathematics) as an access point for guiding students' inquiry, dialogue, and critical thinking.

CrowdSchool builds on diverse digital repositories such as [Europeana](#).

The project aims at enhancing the learning experience of students using the repositories of digital cultural heritage. CrowdSchool works with partner schools from the basis of the project, to guarantee the success of the educational objectives.

CrowdSchool provides educational partners with a unique opportunity to experiment, prototype, and share the results of new ideas based on creative collaborations with local and international cultural professionals. And most importantly, they are led to rediscover the creative, interactive, and fun aspects of the learning process. In this way, the project is expected to demonstrate how the cultural sector is a dynamic space for learning and exchanging knowledge.





OBJECTIVES AND ACTIVITIES

The training model proposed by the CrowdSchool project consists of six different steps:

- Teachers select some themes of their interest, according to the mission of their school;
- Cultural professionals identify digital collections interesting for preparing lessons, research, workshops focusing on those themes;
- Jointly the teams work together for defining the terminology to be used for describing the collections for that specific theme. The terminology is translated;
- The students start the annotation campaign, enriching in a creative way the educational content of the collections, and making them available also to all the students who in future will perform a similar query;
- Annotations done by the students at each school will be also revised by another class of a different country, encouraging in this way the development of critical thinking capacity in the revisers' group. All the process will be organised according to a gamification scheme;
- Finally, in order to guarantee the sustainability of the system and pave the way to further annotation campaigns, the students will become the mentors of their younger colleagues of the following school year, supporting them in the annotation and validation process on a different educational theme.

The key outcomes expected by the CrowdSchool project are:

- Training teachers to use the CrowdSchool tools;
- Customizing training materials to the purposes of targeted educational communities, using digital culture heritage to respond to their specific training objective;
- Acquiring Key Competences, through a creative and critical thinking approach;
- Promoting co-creation and collaboration of teachers/children with cultural heritage organisations
- Increasing awareness of the European teachers' community on the relevance of creative and critical thinking capacity, using an interdisciplinary approach combining science and humanities.

Partnership: Association Dédale (France), administrative coordinator, Michael Culture Association (Europe), pedagogical and organisational coordinator, the European Fashion Heritage Association (Italy), ICIMSS - Stowarzyszenie Międzynarodowe Centrum Zarządzania Informacją (Poland), the National Technical University of Athens (Greece), and STePS (Italy), and four schools: École Élémentaire Polangis (France), IsArt Liceo Artistico Arcangeli (Italy), Moderato Montessori Barcelona (Spain), and ZSDGiL - Zespół Szkół Drogowo-Geodezyjnych i Licealnych (Poland)



OUTPUT 1: SELECTION OF EDUCATIONAL THEMES AND PREPARATION OF THE MULTILINGUAL TERMINOLOGIES

During the first year of the project, 43 collections have been identified, organised across 10 different annotation campaigns.

The following list presents the campaign and collections, according to the schools that have selected the themes and implemented the model:

- France: Cities and Landscapes (Urban and rural landscapes, monuments, seaside), Olympic spirit
- Italy: Arts and Food in the Centuries (collections from ancient times to the 20th Century), Clothing and Garments in the Arts
- Poland: Architecture (Romanesque, Gothic, Secession and Modernism), Landscape and gardens (Gardens from the past, Mythical gardens and buildings, Trees, shrubs, flowers, Garden architecture)
- Spain: Musical instruments, Gaudi architecture in Barcelona, Food Endangered species.

The second part of this output consisted of the preparation of terminology lists. They play an important role in the overall process, since thesauri are of primary relevance for sharing the annotations that every student is posting in her/his own language.

A “thesaurus”, i.e., a controlled lexicon of terms to be used for describing the items, allows to overcome the problem of using synonyms, so avoiding possible misunderstandings in the correct description of the digital items. A terminology per thematic area selected has been prepared in English and translated in the different partner languages, in order to retrieve a digital item also if it has been annotated in a language different from the one of the students performing the inquiry.

The use of [wikidata](#), i.e. the collaborative and multilingual tool, created to provide support for Wikipedia, has been particularly useful in our work, since it allowed to share the terminology lists with the worldwide community supporting [wikidata](#). In this way the thesauri created by the CrowdSchool project will be available for further translation in all the languages.

- The work done for creating the lists is presented by the following table. It shows the tree structure associated with the terminology list, and the reference to the [wikidata](#) tool, from which the word can be translated into any known language. The table refers to the terminology list created for “food” (English and Italian languages are here presented):



Level 1	Level 2	Level 3	Level 4	Level 5	English	WIKIDATA
alimenti					food	LINK
	alimenti animali				animal food	LINK
		carni rosse			red meat	LINK
			carne di bufalo		water buffalo meat	LINK
			carne di cavallo		horse meat	LINK
			carne ovina		mutton	LINK
			manzo		beef	LINK
		carni bianche			white meat	LINK
			cappone		capon	LINK
				carne di cappone	capon meat	LINK
			coniglio		rabbit	LINK



Level 1	Level 2	Level 3	Level 4	Level 5	English	WIKIDATA
				<i>carne di coniglio</i>	<i>rabbit meat</i>	LINK
			<i>faraona</i>		<i>guinea-hen</i>	LINK
			<i>gallina</i>		<i>hen</i>	LINK
			<i>pollame</i>		<i>poultry</i>	LINK
			<i>oca</i>		<i>goose</i>	LINK
				<i>carne di oca</i>	<i>goose meat</i>	LINK

OUTPUT 2: ANNOTATION CAMPAIGN

The partner schools have run two annotation campaigns in school years 2021-2022 and 2022-2023. During the first one, the students could only insert new tags to improve the description of the proposed cultural objects included in the collections selected by their school. In the second campaign, the students had also the possibility to comment and tag the annotations already inputted by the students of their or other schools. Furthermore, during the second year, the best students involved in the first-year activities had played the role of mentors, to assist their younger colleagues in the annotation exercise.

There are three annotation types one can add to an item: tags; comments and geotags.

The first annotation type on the right sidebar is tags. Tags are predefined categories that can describe an item, using the thesauri identified for that specific campaign. Users can add a new tag by typing it in the input field. Since tags are predefined, once a user starts inserting text inside the input field, a list of relevant tags will appear in a drop-down list for the user to select the most appropriate one. It is important to underline that – since thesauri are multilingual, the user will receive the hints of the existing tags in her/his language. Users can also Upvote, Downvote or Remove an existing tag by clicking



the thumbs-up, thumbs-down or "X" icon next to that tag, respectively.

The second annotation type is a comment. Comments are text annotations, just like tags, with the essential difference that they are free-text strings instead of predefined strings. If a user feels that the information contained in the tags is not adequate, they can add a custom text that conveys the information they want to add as an annotation. Comments can also be Upvoted, Downvoted or Removed by other users.

Lastly, geotagging is a special kind of tag that refers specifically to a location. A user can start typing the location name in the input field under the map, and then select the appropriate location from the suggested ones on the drop-down below. Geotags can also be Upvoted, Downvoted or Removed by other users.

Counting all the annotations inserted (all the three types), the participant students have inputted about 90.000 tags all over the ten campaigns initiated by the CrowdSchool project

OUTPUT 3: RECOMMENDATIONS

The last output of the CrowdSchool project consisted of a set of guidelines and recommendations aiming to motivate teachers and educators to use the platform, well describing the technical and educational details necessary to receive the maximum benefits. The recommendations also target the public decision makers, with the objective to raise their awareness about the use of digital cultural contents in education, as well as to stimulate a wider adoption of educational schemes based on creative and critical thinking approaches. Some of the comments and suggestions that we have received from the participants teachers were:

*"tagging is a funny way for students to learn by playing, it can be a good challenge",
"students enjoy competition", "students are more motivated to learn",
"students can participate in an international context and feel proud and more self-confident",
"students feel being part of a big international community",
"students can raise their cultural awareness",
"students can use the platform while continuing education at university",
"tagging may need pre-teaching certain advanced vocabulary",
"collections are universal and can be used in different ways and subjects".*

MORE INFORMATION AT:
<https://fr.crowdschool.eu/>





THE GLAMers

2021-2023



The COVID-19 crisis has taken a toll on many sectors of all human activity, including Europe's cultural and creative sector. This pandemic has shed light on the importance of Digital transformation and the huge gap between the GLAMs in this perspective. In parallel, all-over Europe, civic participation against COVID-19 flourished in the form of bottom-up, community-driven initiatives for a social purpose in Europe, such as hackathons, youth activism for disadvantaged populations, 3D artefacts for citizens in need, and crowdfunding initiatives. Many young people followed or participated in digital activities organised by GLAMs remotely.

What becomes evident here, is that citizens, and more specifically youth communities, can take an active role both in society and in the co-design of new relations between GLAMs and young audiences, enticing initiatives that contribute to better societies through civic empowerment.

OBJECTIVES AND ACTIVITIES

How can youth engagement be reinforced? The GLAMers has offered an action plan, activities and resources aiming to:

- provide a collection of good practices involving youth engagement as a means of GLAM
- recovery during the COVID-19 pandemic. This collection has been enriched with an analysis of challenges, opportunities, and hidden potential of the value of youth engagement in GLAMs' rebirth;
- offer advice and training opportunities to support GLAMs in their digital transformation through the participation of youth.
- allow GLAMs to implement and assess their digitally enhanced activities involving youth;
- map social changes in relation to attitudes, stances, and behaviours amongst GLAMs and youth (young persons, cultural youth organizations, young artists) in regard to cultural and civic values for better societies.

The GLAMers embraced multiple and diverse stakeholders, including Galleries, Libraries, Archives and Museums (GLAMs), and the cultural and creative sector in general. The project also involved youth organisations and young persons. All forms of youth participation were encouraged and embraced, namely:

- cultural youth associations;
- young artists;
- young activist groups for social change;
- young individuals, not belonging to a group or a community, wishing to be part of coordinated action towards a reinforced European identity.



Partnership included: the [Cyprus University of Technology](#), coordinator of the project, [Michael Culture Association \(Europe\)](#), [Citizens in Power \(Cyprus\)](#), the [Museum of Arts and Crafts \(Croatia\)](#), [Web2Learn \(Greece\)](#).

Output 1: Practices of digitally mediated youth engagement for GLAMs during the pandemic

The first output of the project aimed to better understand how Galleries, Libraries, Archives and Museums (GLAMs) used digital technologies to engage with and serve the needs of young people during the pandemic. To do so, the project carried out surveys and interviews with GLAM professionals, background research on the use of digital media for youth engagement, and a selection of 15 original initiatives organised by European GLAMs.

The long-term goal was to enhance dialogue within the cultural sector about the challenges and opportunities of using digital media to connect with young people in a time of crisis and change. An open access publication, infographics in several European languages and public events are connected to this objective. An inventory of GLAM initiatives for young target groups during the pandemic was also completed. More than 100 practices have been collected between March and June 2021, through a public survey and an internal desktop research.

[The report can be downloaded here.](#)





Output 2: The Webinars

Seven webinars have been organised between October 2021 and October 2022, focusing on the following topics:

- Youth audience engagement during COVID: digital ideas and methods from The GLAMers” (Part 1 and 2).
- Hands-on activities for young people via online platforms.
- Advanced Technologies in Digital Cultural Heritage during the post-Covid19 era.
- Youth, cultural institutions, and digital content.
- The COVID 19 pandemic and its impact on the cultural life of Cyprus.
- The GLAMERS resources and tools for youth engagement in cultural institutions.

All of them are available at this link.

Output 3: The Training Modules

The GLAMers’ training modules cover a range of topics concerned with youth participation. This unique training package applies the previous results of the project into a set of practical guides and training opportunities for GLAMs and youth sector, as a way to ensure the transfer of knowledge and provide effective feedback to the needs of target groups.

These resources aim to produce guidelines and offer hands-on training for the benefit of GLAMs in their digital transformation processes and outcomes through youth participation.

The modules are available in English, Greek, Croatian and French, at this link

The themes of the online modules are:

- Social networking and digital technologies to enhance youth participation in GLAMers.
- Addressing youth audiences in GLAMers: strategies, impact, challenges, and benefits.
- GLAMers in the COVID-19 crisis: challenges and opportunities for youth participation.
- Digital Heritage as a means to unlock youth participation in GLAMers.
- Capacity building at museums: the technical, organizational, and strategic dimensions of youth engagement in GLAMers routines.





Output 4: Cultural events by GLAMs involving youth

In the period July 2022 to January 2023, some GLAMs were supported to test and try at their premises the activities and model identified by the project, together with young people, with the aim to leverage participation at their institution.

In this way, the project intended to enhance youth-GLAM co-creation, by bringing closer youth communities to GLAMs as a means for the GLAM sector to overcome challenges related to the coronavirus pandemic. The whole process was evidence-based, leading to the development of five live-streaming videos and an impact assessment report on the totality of events, [available at this link](#).

[Find here the synthesis of the impact assessment reports of the cultural events involving youth.](#)

MORE INFORMATION AT: www.glamers.eu

Co-funded by the
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The idea for PITCHER came from CNRS, ENSP, and MCA - members of the NETCHER consortium. The project brings together BIBRACTE, a major actor of archaeology in France, MUSEOMIX a reference in mediation for museums, and several schools from Greece, Spain, and Italy in order to co-design and implement the activities.

The general objective of PITCHER, started in November 2021, to be completed by October 2024, consists of the design and test of a set of open educational resources focusing on improving the educators' capacity in preparing new learning experiences to support the fight against looting and illicit trafficking of cultural goods.

The project will propose a new model for showing young people how they can support the fight against looting and illicit trafficking of cultural goods, addressing their schoolteachers, to raise teachers' awareness and enhance their professional development in this field. This will be done by:

- Empowering schools with tools to help their students acquire the critical thinking skills necessary to play an effective role in tackling this problem, as a young citizen and as an adult.
- Creating educational materials based on STEAM Education as access points for guiding student inquiry, dialogue, and critical thinking.
- Using the educational potential present in European digital heritage collections (archaeological sites, museums, libraries, etc.) to help teachers develop lessons and workshops focusing on the fight against looting and illicit trafficking of cultural goods.





Partnership: the French archaeological site of Bibracte, coordinator of the project, Michael Culture Association (Europe), the French National School of Police (Ecole Nationale Supérieure de la Police), the Museomix Association (France), as far as four schools: Lycée Franco-Hellenique (Greece), Instituto de Educación Secundaria Albalat (Spain), INS La Bisbal (Spain) and Istituto Comprensivo Ennio Quirino Visconti (Italy).

OUTPUT 1: A COMMON FRAMEWORK AND METHODOLOGY

During the project's first year, partners have built a common framework and working methodology, also developed thanks to the analysis of existing good practices and initiatives. Focus groups have been organised in the partner countries with relevant local stakeholders to share and validate the results of this phase. The existing potential available in European digital collections of cultural heritage has been analysed, to identify and select the most effective materials to be made available to European schools.

[The reports can be downloaded here.](#)

OUTPUT 2: DEVELOP AND TEST OPEN EDUCATIONAL RESOURCES

During this second phase, partners are developing Open Educational Resources (OERs). The courses and the related educational

materials are being prepared in English in the first version, and then will be translated (if necessary) and tested in the partner countries. Teachers and students, as well as citizens too, will be involved in the pilot actions. Thanks to the feedback received from the participants to the pilot actions, the OERs will be revised and fine-tuned. Evaluation activities will be boosted in this phase to support the testing with the collection and analysis of adequate data.

OUTPUT 3: MODELLING AND RECOMMENDATION

Based on the results of the test phase, the training materials will be revised and improved and enriched with additional materials. During this phase, partners will work together in order to create a model of intervention and a series of guidelines and recommendations for drafting a document paving the way to amass use of the training model and resources at the local, regional, or even national level.

PITCHER will develop scenarios that advance the concept of 'open schooling' by building clusters of stakeholders around a creative and critical engagement of youngsters in the fight against looting and trafficking of cultural goods, also involving – as a secondary target group – museum educators, memory institutions and other organizations involved in informal and non-formal educational places, such as community centres and services for youth.

MORE INFORMATION AT:
<https://www.pitcher-project.eu>





HISTORIANA



Historiana is an online learning platform developed by EuroClio, the European Association of History Educators, and Europeana. It supports the use of cultural heritage collections in education and helps cultural heritage institutions to display their digital collections and engage with students.

Historiana is an on-line educational multimedia tool that offers students multi-perspective, cross-border, and comparative historical sources to supplement their national history textbooks.

Historiana can be used by any cultural heritage to enhance their online offer and engage with schools and students in their national languages. Cultural heritage institutions can:

- Create a page on the platform in order to curate collections as sources and eLearning activities.
- Create and publish their own eLearning Activities and Source Collections in the language of their choice.
- Reach history and citizenship educators who are looking for resources they can use, and so encourage the reuse of their collections for education.
- Make searchable on Europeana collections already available in Europeana.

The platform with its tools allows innovative teaching by encouraging students to directly interact with historical sources.

- The Historical Content section offers openly licensed, curated material, and sources from hundreds of cultural heritage institutions, which can be used in education.
- The Teaching and Learning section exemplifies historical thinking, teaching methods and teaching challenges in (e)learning activities.
- The eActivity builder allows anyone to create their own online learning activity. It has been designed to promote historical thinking. It enables educators to develop questions. The digital tools were designed by history teachers, and the students can respond in a way that educators can assess. [Find here how to build an E-activity builder on Historiana.](#)

MCA AND HISTORIANA

MCA created a partner page in 2023, as well as an eLearning activity on Historiana in English, Italian and French (Penelope's web: gods, heroes and women's work in ancient Greece).

[Find here the Historiana platform and start your search.](#)



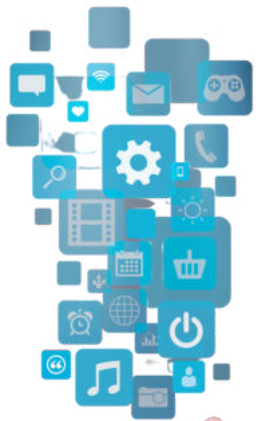
Made with Europeana

LESSONS LEARNT



TIPS FOR THE FUTURE

The key mission of the Michael Culture Association consists of supporting its members, network and relevant communities in learning from the pilot projects carried out. The workshops and webinars organised by MCA go in depth on how to use the training materials and methods that have been developed, as well as find the way to support the MCA's community in the identification of their information and training needs. Few concrete steps can be envisaged for the future for cultural heritage institutions.



01

Embrace Digital Transformation

Digital content and tools have a strong potential for educational activities. To fully exploit this potential, the cooperation between cultural institutions and the educational sector should be strengthened through joint projects and initiatives. Drawing insights from successful projects like Crowdschool and The GLAMers is useful. These initiatives have effectively utilised digital content, tools and platforms to engage with students and youth.

Promote Youth Engagement

02

Recognizing the value of youth engagement and participation in cultural institutions is at the core of a new beneficial approach. Actively involving young people in decision-making processes and providing platforms for their voices to be heard are crucial steps. By doing so, institutions can ensure that these initiatives are relevant, engaging, and reflective of the needs and aspirations of young audiences. Projects like GLAMers, PITCHER and CrowdSchool have showcased the positive outcomes of involving young people in the co-design and implementation of activities. The inclusion of youth perspectives leads to more authentic and meaningful experiences that resonate with their peers.



**03**

Incorporate STEAM education

As suggested by the OECD, integrating STEAM Education (Science, Technology, Engineering, Arts, and Mathematics) approaches into cultural education programs and activities is highly beneficial. The interdisciplinary nature of STEAM provides a fertile ground for fostering critical thinking, creativity, and engagement with cultural heritage.

Developing educational materials and resources that leverage the potential of STEAM Education is vital. By utilizing the principles of STEAM, cultural institutions can create dynamic learning experiences that bridge disciplines and encourage exploration. Creative School and Crowdschool serve as a notable example, utilizing STEAM Education to design educational materials that empower educators in addressing different topics.

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Enable Accessible and Inclusive Experiences

02

When it comes to cultural initiatives, ensuring accessibility and inclusivity is paramount. Drawing on the experiences of projects like CrowdSchool and Creative School, cultural professionals and policymakers have learned valuable lessons in considering the diverse needs and perspectives of audiences. Incorporating universal design principles is essential to create inclusive experiences that cater to a wide range of individuals. By prioritizing accessibility, cultural institutions can guarantee that everyone, regardless of their background or abilities, can fully engage with and benefit from cultural initiatives.

Projects like CrowdSchool, The GLAMers and Creative School have made significant strides in prioritizing inclusivity and fostering participatory experiences for young audiences and individuals from diverse backgrounds.



One of the best ways to show how this can be effectively done comes from the direct experience of some members that have been involved in the project activities. Here some of them are witnessing what they have learnt, and which were the benefits of being involved in these activities.



MUSEM OF ARTS AND CRAFT ZAGREB



Marta Kulis Aralica, Iva Novak and Vedrana Ceranja have been involved in the activities of the GLAMers project.

The first action carried out by them consisted in the participation as a speaker, on 13 October 2021, in the online workshop “Youth audience engagement during COVID: digital ideas and methods from The GLAMers” intended for GLAM experts as an opportunity to support and advise European GLAMs how to connect better with young people during the pandemic.

Then, within the development of the GLAMers Study, MUO conducted a research on good practices in Croatia and prepared a selection of the best examples that were then valorised in the report. Its online digital education tool entitled “1, 2, 3...caught!” was included among the 15 best institutional practices in a list of 92 chosen ones.

MUO also organized two webinars:

- *“Hands on” activities for young people via online platforms (28 February 2022):* The aim of this workshop was to help participants review their vision of digital engagement of youth sector by sharing experiences based on working with young people during the pandemic. The participants got to know new programs, especially those intended for youth, inspired by the conditions imposed by the new reality.

- *Youth, cultural institutions, and digital content (2 June 2022):* The purpose of this workshop was to present how cultural institutions can run digital actions (webinars, hackathons, campaigns on social networks), which can expand the range of activities that they have usually carried out. The goal of this workshop was to connect young people and employees of cultural institutions, share knowledge and encourage some form of interaction in the direction of creating digitally enhanced content.

MUO also implemented one online course for cultural workers: Capacity building in museums: technical, organizational, and strategic dimensions of youth engagement in GLAMers routines (GLAMs Inside Out). This module paved the way to the organization of some cultural activities organized by GLAMs with youth participation. The first even, entitled “Like for GLAMs?”, was organised in two parts: the first part in Classical Gymnasium in Zagreb and the second part in the Technical Museum Nikola Tesla.

Pupils were introduced to the museum as an institution, its holdings, and collections, but also museum activity, professions, and purpose in general, using the example of the MUO. In the



second workshop, the students had the opportunity to experience the museum in a different way, participating in the unusual interactive exhibition “Videogames with art”. The pupils were extremely active and motivated, ready for teamwork. Many of them declared that they would be happy to be part of a working group that would participate in the co-creation of content for the new permanent exhibition of MUO and for content on the museum's social networks.

MULTIPLIER EVENT DIGITAL EXPERIENCES IN CULTURE IN ZAGREB

Apart from the contribution to IO's, MUO has organized a Multiplier event in Zagreb called DIGITAL EXPERIENCES IN CULTURE on February 7, 2023, at the Nikola Tesla Technical Museum in Zagreb. The results of The GLAMers project were presented at the event, followed by guest presentations on the topic of digital content in culture, within which exhibitors from other institutions and companies presented significant projects from creative industries.

BENEFITS

Thanks to the GLAMers project, the museum could focus more on the group of young people with whom it had cooperated less intensively during the previous years.

During the project, the MUO used more some digital applications, e.g., Canva. Inspired by the project, his staff entered into the development of digital applications and contents within other projects.

One of the benefits of the project was that MUO managed to unite and gather experts to participate in a very successful multiplier event, where they have exchanged their experience from different branches (creative industry, educational sector, and museum occupations).

Finally, MUO has developed for the first time an online course within the project, focused on: “Capacity building in museums: technical, organizational and strategic dimensions of youth engagement in GLAMers routines (GLAMs Inside Out)”, available to everybody on the Moodle platform of the project.





INTERNATIONAL CENTER FOR INFORMATION MANAGEMENT SYSTEMS AND SERVICES



Maria Sliwinska, Anna Klugowska and Piotr Kożurno have been involved in the activities of the CrowdSchool project. Here their experience in the project.

"In 2020, when we received an invitation to participate in the preparation of an application for the CrowdSchool project to the Erasmus+ programme, we were more than happy because it combined two groups of tasks that we were interested in: working with school students and cooperation with Europeana. This came just in time as our previous work with over 30 schools in various regions of Poland was at risk due to the Coronavirus Disease. In this project, we limited our interest to only one Polish school: the August Witkowski Complex of Schools of Road Building, Surveying and General Education in Jaroslaw, one of the few high schools in Poland to offer education in the field of Architecture. In consultation with the teachers and the headmaster, we agreed that we would focus our attention on architecture and landscape architecture. The school also took a very innovative action, combining in one class students focusing on architecture with those focusing on biology. In our times, architects are increasingly interested in "green architecture", which includes not only solar energy, but also plants on the roof, gardens with ponds in the planned housing estate.

The communication of future architects with biologists began at a very early stage in our project.

Because, as Confucius already noted "Tell me and I forget, show me and I remember, let me do and I understand", we focused on active inclusion of students in work. The role of our students was both to define the architectural style of a given object, as well as to indicate architecture detail and to locate it on the map. Our students enjoyed working with the CrowdHeritage platform and also tried to be proactive in adding keywords they couldn't find in the thesaurus. We focused on Gothic and Art Nouveau architecture, adding some examples of Romanesque and Modernist architecture so that students would have a reference material as they explored the styles that dominated the different eras.





In the second campaign, students were given an assignment that went beyond the curriculum. Two themes prepared for them were aimed at showing the diversity of cultures through old fashion. In the first gallery, students learn about historical folk costumes from different countries. The aim of the second gallery of ceremonial Ukrainian towels, accompanying a person from birth to death, was to sensitize students to the influx of large numbers of refugees from Ukraine to Poland and to indicate the importance of seemingly modest and unfashionable embroidered towels. In addition, our students really enjoyed evaluating the materials prepared by the Italian students, as well as getting to know the best examples of works of art. But the most fascinating for the young students was the last work, when they were asked to evaluate the work of artificial intelligence in recognizing colours.

More than 200 students participated in this task. Some of them also evaluated the WorkHeritage platform.

BENEFITS

We are very pleased with the project, the achievements of which we are now presenting to educators and teachers from other schools. The constantly improved CrowdHeritage platform is becoming an increasingly useful tool in supporting education. Our dream is to continue this project and develop the possibility of adding our own materials that are not in Europeana, and which could be provided by students working on a selected topic. Particularly interesting for them and for us would be the possibility of adding materials related to the places where students come from.





ASSOCIATION DÉDALE



Inès Martorell coordinated the activities of the Association Dédale within the Creative School project. She is here presenting her experience in the project.

"The Creative School project aimed to promote innovation, creativity, and cultural exchange within the school environment, benefiting students, teachers, parents, and actors from the cultural sector.

As part of this project, Dédale was the administrative coordinator and was involved in the educational and cultural activities.

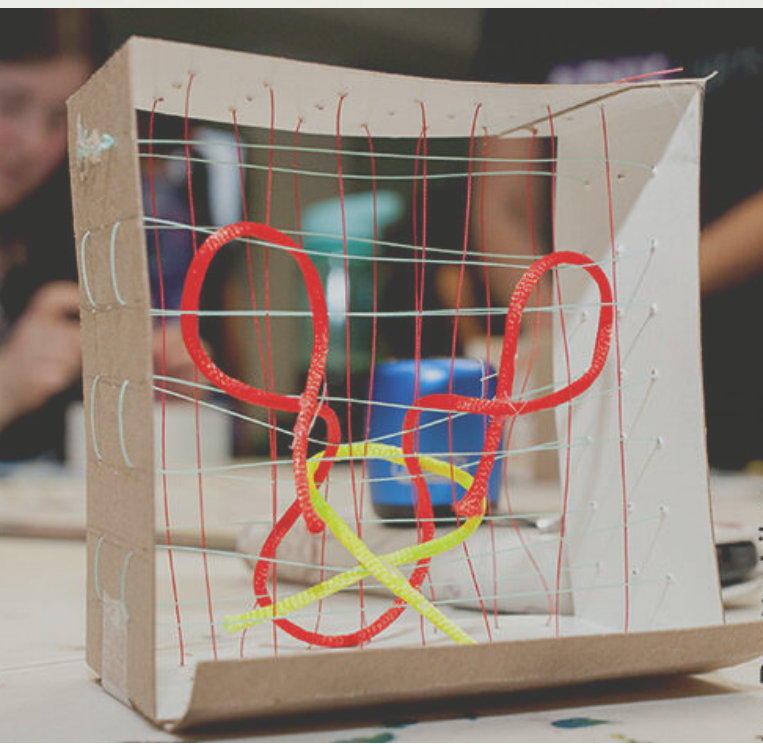
The activities implemented allowed us to: understand and analyse the needs of teachers, educators, students, and parents; develop a set of training materials focusing on the development of thinking skills through engagement with cultural heritage; develop guidelines and recommendations aimed at influencing policy makers and curriculum decision makers.

The project has provided teachers, educators, and children with the chance to engage with a wide range of subject matter and themes including innovation, STEAM (science, technology, arts, and mathematics), sustainable development, urban regeneration, social innovation, and entrepreneurship.

The key results achieved by the Creative School project are:

- improved capacity of European teachers and educators, and increased creativity in preparing new lessons using the wide educational potential present in European heritage institutions;
- demonstration of the feasibility of new training materials customised to the specific purposes of targeted educational communities (schools, museums, local area of the involved cities), using digital culture heritage to respond to their specific training objective;
- promotion of the use of key competences, through a creative and critical thinking approach;
- increased co-creation and collaboration in creative and critical thinking processes of teachers/children with cultural heritage organisations;
- increased awareness of the European teachers' community, as well as education and training policy makers, on the relevance of teaching pupils how to develop their own creative and critical thinking capacity.

Dédale has also contributed to the project by developing an educational resource focused on the deployment of the urban walk in the educational setting. The evolution of the city over time enables us to understand the evolution of society, its history, its economy, and its political and



social context. The urban walk is an educational tool that allows us to read the traces of this evolution in situ, making this evolution concrete. Children and students are among the actors and residents on the front line of the changes taking place in their neighbourhood.

BENEFITS

Participating in the Creative School project has been an enriching and immersive experience that highlighted the importance of teamwork and collaboration. Working with a diverse team of partners is a reminder of the significance of leveraging different strengths and perspectives fostering collective intelligence that results in more creative outcomes. Through this collaboration the partners of the Creative School project have achieved meaningful and lasting results by offering a methodology and Open Educational Resources to foster the development of students' critical and creative thinking all over Europe.



EDITORIAL TEAM

Marco Fiore
Maria Teresa Natale
Pier Giacomo Sola

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CREDITS IMAGES

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Chester Beatty Library
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Philipp Greindl
Canva Pictures

CONTACTS

Website: www.michael-culture.eu
Linkedin: [Michael Culture Association](#)
Twitter: [MCA_EU](#)

For any comment or suggestion,
please contact us at:
contact@michael-culture.eu

Michael Culture Association (Aisbl - Belgium) is a European trans-domain network devoted to European digital cultural heritage, from aggregation, protection, preservation, valorisation and reuse ; aiming to support the DCH communities. It gathers a strong network of more than 100 public and private organizations from all over Europe. Key actor in the promotion and valorization of digital cultural content, Michael Culture develops tools and services for cultural institutions and the general public. Linked to other major European cultural heritage networks and projects such as Europeana, Michael Culture Association supports European and national cultural policies.

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