



European Heritage Days 2021

**Heritage. All-Inclusive!**



European Heritage Days 2021  
Heritage: All-Inclusive!

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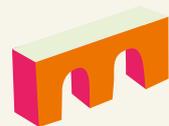
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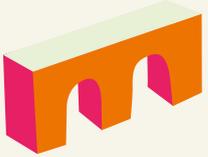


# Introduction



European Heritage Days are an opportunity to celebrate the shared cultural heritage of the many different towns, regions, and people in Europe. Every year there is a theme for European Heritage Days, which all participating countries are encouraged to adopt for their programmes.

This document will help you think about how to deliver your 2021 programme based on the theme of Inclusive Heritage, by offering some examples of projects that have engaged diverse audiences.



*Heritage*

*All Inclusive*



# Inclusive and Diverse heritage

Inclusive and Diverse Heritage is the theme for 2021, and we have chosen the title **Heritage: All-Inclusive!** ! You are welcome to change the wording to suit the unique outlook of your own culture and language.

The theme embraces inclusivity, and we want local and national programmes to be able to reconsider and expand what they offer to visitors, reaching out to and working with more diverse audiences. **Heritage: All-Inclusive!** will help coordinators and heritage professionals putting together national programmes to plan events and activities, to consider how to extend the reach of their EHDs to under-represented groups, populations or individuals, and to welcome those not normally included as participants.

**Heritage: All-Inclusive!** calls us to highlight and celebrate our regional and national diversity, welcoming all to participate and share our diverse heritage through learning. When more people have an opportunity to tell their stories, we all benefit.

## ● Getting Started

What are we doing already? Consider which groups in your country are the mainstream and which are the minority, and work to allow them to be equally celebrated.

What can we do better? Think about supporting all the different cultural groups and traditions that make up your country. With Europe's changing and moving populations, there may be different communities that you can highlight and celebrate.

What audiences do we need to reach in our respective countries? Consider the partnership working that you do as part of EHD, and embrace different strategies to reach, celebrate and link these varied and diverse audiences.

What language and terminology should we use? Every group has its own evolving language and ways of self-identifying, and it's our responsibility to offer them a platform.



## ● Understanding Diversity and Cultural Heritage

Europe is diverse and multicultural, and European Heritage Days have long sought to create a space in which this rich mosaic of European cultures can be celebrated. Through doing so, the EHDs intend to counter racism and xenophobia, encourage greater tolerance in Europe, and promote thinking beyond national borders.

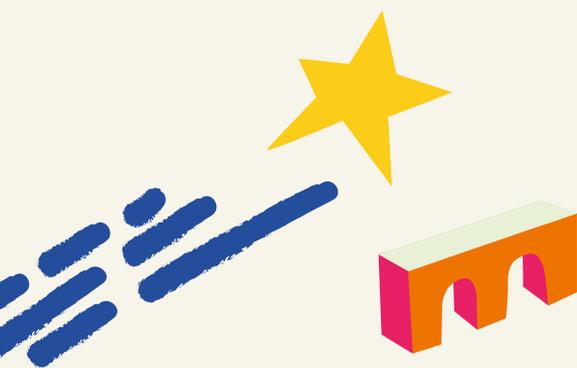
The Council of Europe Faro Convention (2005) defines cultural heritage as 'resources inherited from the past which people identify, independently of ownership, as a reflection and expression of their constantly evolving values, beliefs, knowledge and traditions' ([Faro Convention S.1 Art 2\(a\)](#)).

European definitions of heritage emphasise social cohesion, democratic participation, and cultural heritage as a human right, including access 'by each heritage community to the cultural heritage to which it identifies' ([Faro Convention S.3 Art 12](#)).

One of the four [Faro Convention Principles](#) is 'managing cultural diversity and mutual understanding'. Public authorities and civil society organisations are encouraged to pursue cultural heritage policies that facilitate coexistence among different communities. Heritage stands as a resource for the conciliation of different perspectives by promoting trust, mutual understanding and cooperation, with a view to contribute to local development and preventing possible conflicts.

## ● Definitions

**Heritage: All-Inclusive!** seeks, as a theme, to celebrate diversity and enable inclusion of everyone in society. By 'diversity' we mean people of different races, ethnicities, genders, ages, religions, abilities, and sexual orientations, as well as people with differences in education, experiences, and income. By 'inclusion' we mean creating a welcoming, open experience for all people, for example by removing barriers to participation like physical access, language, or costs (like travel).





## Resources

We invite you to refer to the [European Heritage Days Inclusive Events Toolkit](#), which was developed through the European cross-frontier co-operation project “We Are Culture”, and which was published in December 2020. This has good suggestions and resources for holding events and gatherings with a range of different participants whose needs may or may not be mainstream in your country.

## Top tips for coordinators

### Theme 1: Working together with groups

Working in partnership with groups is important. This ensures that we are creating activities *with* groups, not just *for* them. Working with partners helps us do more with fewer resources.

**Top tips:** find out how you can identify and reach out to new partners and develop new co-working relationships with under-represented groups.

### Theme 2: Working with volunteers

Volunteers can face barriers to taking part.

**Top tips:** find out how you can best support and value volunteers, address barriers to taking part in volunteering and ensure everyone has a positive experience.

### Theme 3: Budgeting for inclusion

What budget do you need to make taking part accessible and inclusive for under-represented groups?

**Top tips:** find out about how and when to best ask about participants' access needs and how to reduce and remove financial barriers to participation, including transport, childcare and personal assistants.



#### Theme 4: Choosing a venue

Are you inviting people into a heritage building or museum or taking activities and experiences out to a community's space or meeting place?

**Top tips:** find out how to make spaces welcoming, comfortable and accessible to different people and communities and how to map the accessibility of your site or venue.

#### Theme 5: Reflecting on inclusion

How can you better understand the different experiences and needs of the audiences you want to engage with? Do you understand how your unique position impacts how you work?

**Top tips:** find out about how to think about and reflect on your own background, experiences and identities and how these shape how you relate to the world, give you more and less power and make accessing heritage easier or harder.



### Theme 6: Addressing barriers

What barriers, or difficulties and challenges, prevent different people and communities from participating in heritage and EHD?

**Top tips:** find out how to communicate in clear and accessible ways, including working with sign-language and spoken-language interpreters and translators, make events and event information accessible, share specific accessibility information and create cultures and spaces that understand, support and welcome people with impairments, health conditions and differences.

### Theme 7: Co-creating events

How exactly do you work together with an under-represented community to create and produce an event or activity by and for them?

**Top tips:** find out how to meaningfully co-design an event idea, create and facilitate planning meetings and workshops that are truly inclusive, comfortable and enjoyable for everyone and facilitate interactive events.

### Theme 8: Evaluation

How do you gather meaningful feedback to spark future improvement and evaluate different aspects of an event or activity or the quality of diversity, accessibility and inclusion at EHD?

**Top tips:** find out about using different methods and supporting and rewarding venues to collect visitor feedback, including people in documenting an event or activity and evaluating and reflecting on co-production.

## Event Ideas

### 1. Make your collection more accessible!

Invite community groups to get involved in researching objects and developing catalogue descriptions with new perspectives and language. Or add digitised collections to Europeana and explore connections and shared heritage across Europe.

### 2. Share heritage stories and experiences across generations and communities.

Partner with older-people's organisations or care homes, schools or youth clubs to learn more about the local area in the past. Work together with minority-ethnic, migrant, LGBTQ+ and disabled people's organisations and community groups to create opportunities for understanding and sharing stories and experiences.

Invite young people to bring a grandparent, older relative or friend to take part in an event or activity together. Stories and experiences can, with permission, be shared now and archived for future generations.

### 3. Do histories and stories about your area include and represent everyone who lives there today?

Organise events with storytellers who celebrate local languages, dialects and accents, sign languages or other spoken and written languages. Organise events with LGBTQ+ storytellers.

Organise creative writing or poetry workshops led by disabled, LGBTQ+, minority-ethnic or migrant poets and writers to create new stories or update traditional stories from a new perspective. Explore the indoor and outdoor places that would be meaningful and accessible for the communities you work with.

### 4. Folktales and folklore

Partner with storytellers, poets or puppeteers to celebrate local, European and global folktales and folklore, characters and connections. Organise creative writing or poetry workshops led by disabled, LGBTQ+, minority-ethnic or migrant storytellers, poets or puppeteers to talk about tales and characters from different perspective and together create new stories or update traditional stories from a new perspective. Organise a performance of the new

and updated stories. Explore the indoor and outdoor places that would be meaningful and accessible for the communities you work with.

## 5. Music without borders

Singing and making music are great activities for bringing people together and having fun!

Partner with a local choir and organise an in-person or online singalong to well-known songs from your area, across Europe or the world. Organise a public performance of songs in a heritage building, outdoor space or online.

Invite language and cultural community groups to lead in-person or online singing workshops in their languages and about their heritage. Create a map of songs and share stories and memories about the songs.

Partner with sign-language users and interpreters to organise a workshop to learn and enjoy singing with signs. Record the event and share online.

Bring older and younger people together to listen to and talk about music together and share their experiences and memories of attending concerts, playing music, singing and associated youth culture.

Work with musicians and instrument makers to explore the histories and stories of traditional instruments from around the world, find connections across borders and genres of music and make simple musical instruments.

## 6. Are you dancing?

Dance is a great way to gather people of all ages to get active and have fun together! Organise a dance party of local, traditional dances with instructions for beginners.

Or partner with local minority-ethnic community groups or a dance school to celebrate and learn dances from around the world. Why not organise the event in a historic building in your area to bring cultures together?

Or partner with an older-people's organisation and schools or youth clubs to create an intergenerational event where community elders and young people can dance together.





Consider how you could organise your dance event to suit dancers in wheelchairs or sitting in armchairs, how it could be welcoming and accessible for LGBTQ+ people, how dance instructions could be given in different spoken and sign languages, and to take place online or outdoors.

### **7. Share your textile, costumes and fashion heritage!**

Create an accessible and vibrant event led by touch. Work with local community and youth groups to share local, European and global textiles, costumes and fashions and associated histories and stories. Partner with local makers to organise an in-person or online textile design, fabric printing, needlework, knitting, crocheting, sewing, beadwork, costume or fashion design events and conversation. Organise a exhibition or fashion show in a heritage building or outdoor location to showcase work made and stories and histories shared.

### **8. Share your culinary heritage!**

Create an accessible, vibrant event led by taste and smell. Organise an event to share local, European and global recipes and stories. Or organise an in-person or online cook-along and conversation event. Or create a workshop to explore food production and history in your area and then organise an exhibition with food tasting.

### **9. Build with Lego or recyclable materials!**

Invite people to build their favourite or most important building in Lego of different sizes or recyclable materials. Or encourage people to think about creating a building or street that is physically accessible to everyone. Ensure that helpers are available to make the handling of Lego and recyclable materials accessible to everyone.

### **10. Photograph your place from your point of view**

Partner with a photographer to organise a workshop, lend cameras and invite people to record and share photos of the places, views and details that matter to them in your area.

Organise an online campaign on your website and social media to invite people to record and share photos of views and details from and near their homes.

Organise a treasure hunt or trail of building materials, building features, industrial heritage, sculpture or mosaics on buildings etc to encourage people to look and take their own photos of built heritage in their area.

Photos can be curated by collaboratively participants into a physical or online exhibition.

### **11. Map your heritage!**

Bring your group together to highlight your local heritage on a map. Hold a workshop (or a series of workshops) to explore your group's specific experience of the local area, and illustrate this on a map with stories, quotes and messages.

### **12. Trails and Treasure Hunts!**

There are many ways that you can make your heritage stories interactive and fun. What about geocaching, or treasure hunts, or orienteering, or Virtual trails, or Walking tours, or ghost story tours, or pageants.

### **13. Pick a theme**

Your group might want to explore how different cultures and groups within your community respond to a certain theme. This could be anything from

'baking bread' to 'accessing buildings' to 'celebrating important days'. Compare and contrast the connections and the differences, and then put on events to celebrate these, and bring your groups together.

#### **14. Built Heritage Crafts**

Celebrate the local crafts and skills of your area and nation. You could look at traditional building skills, vernacular materials and building crafts. You could put on some skills workshops to encourage people of all ages to have a go and learn new skills. If people can't attend in person events, what about putting on some online activities - these can be live sessions or pre-filmed.

#### **15. Create a large textile piece**

Look at the history of textiles and textile production in your local area and think about the making skills, the materials used, the costs and values of these, and the relevance today. Could you link up with artists and maker groups to create a mural or tapestry or other large-scale piece to tell your group's stories? These skills could be embroidery or tapestry or lacemaking, and linking into the local history of these skills will link you to more information and other groups.

#### **16. Outdoor natural crafts and activities**

What activities take place locally that you can access? Can you map different accessible activities such as community gardens, allotments associations, markets? You could think about what natural crafts and activities are available to and from different groups and think about how you can link with them, or ask them to showcase what they could do. This could be an afternoon of den making for all ages - what skills and materials do you need for this? Can you learn from community gardens about growing fruit and vegetables?

#### **17. Try your hand at signwriting**

Why not look at the traditional skills that make up what you see every day? Signwriting is a traditional skill, so why not link up with craftspeople to deliver skills workshops. Or get your group to research shop signage and make a trail of discovery around your town or neighbourhood. How have signs changed? What do signs tell you about the building? Has the building's use changed? You could link this into a larger festival looking at other traditional skills such as stonemasonry, roofing, or wall building.

## 18. Digital Archiving.

What information about your venue is held online? Do you want to look at local history and update the information that is available? Now is your chance to tap into local resources and reach out for local stories, and update a worldwide resource, Wikipedia. Why not hold a Wikithon, where you can link into community knowledge to update stories and update / edit articles in different languages; add sites; add photos; improve articles on under-represented groups? You can link with your local wikimedians for support and training, and you could partner with local libraries to hold an editing event using their public computers <https://outreach.wikimedia.org/wiki/Edit-a-thon>.

## 19. Meet your local groups

Do you know all the groups and societies that make up your local community? You could invite local groups to celebrate and showcase their own culture and history within different spaces. You could do this through sharing and highlighting all or some of the following intangible heritage - food, dance, art, talks, music, crafts etc.

## 14. Where we walk

Have a look at the names of streets or places such as town squares or bridges and think about international or event connections. Who are they named after? What events do they commemorate? Have their names been changed? Should they be changed again?

Here is a tour of Glasgow which uncovers the hidden transatlantic slave trade connections behind the buildings of Glasgow <https://www.blackhistorymonthscotland.org/resources>.





# Case Studies



The EHD focus group on Diverse and Inclusive Heritage has researched relevant projects across Europe and beyond that can help to highlight successful and interesting ways of working. The following collection of 39 short case studies exemplify inclusive cultural heritage projects that highlight some of the criteria that we value in inclusive practice: co-creation, working in partnership, sharing practices or resources, celebration, and reflection. They vary in scope, but each illustrates different creative ways communities and heritage professionals have worked together to include traditionally under-represented and marginalised groups in the exploration, presentation, and interpretation of cultural heritage.

## Oiseaux du Passage

MARSEILLE, FRANCE, ONGOING

After the Second World War, the 15th and 16th district in the North of Marseille were hubs of industrial activity, the workforce being reinforced by migration by people from outside of France. But when businesses closed or relocated in the 1980s and 1990s, the area became synonymous with decline, unemployment, and tension. Ten years ago an association of inhabitants decided to turn this around by setting up a socio-cultural organisation called Hôtel du Nord, fabriques d'histoires. They invited people to discover the area, taking them on tours and showing them its industrial heritage as seen through their eyes. They also opened their houses to tourists to stay and experience their way of life: a project they named *Oiseaux de Passages*. Since then, the Hôtel du Nord has extended their activity to other parts of Marseille and diversified their actions, setting up co-ops that provide employment creating local produce.

## Sharing Stories

SCOTLAND, ENGLAND, NORTH MACEDONIA, 2018

In 2018, National Coordinators in Scotland and England co-led the *Sharing Stories* research project, which sought to better understand levers, barriers, and enablers to participation in EHD by individuals from ethnic minority backgrounds. Research was carried out in Scotland, England, and North Macedonia.

*Sharing Stories* was based on EHD founding principles of shared values and the importance of connecting local people with their heritage. The project co-designed and co-delivered activities with community groups, including an online survey, roundtable meetings, and workshops. Outputs included a short

film on the meaning of heritage by ethnic minority young people and a walking tour created by a multicultural women's group.

Lessons learned include the following: EHD resources and staff are often limited; address this by working in partnership with other organisations; language and terminology can be barriers; we need better data collection on demographics and accessibility (e.g. financial, cultural, physical). More detail on the findings can be found in the [final report](#).

### **Art(ability)**

LITHUANIA, GREECE, ITALY, SPAIN, 2013-6

In 2013 a joint programme was led by partners Valakupiai Rehabilitation Centre (Lithuania), ANTIGONE (Greece), Tlab (Italy) and Cogami (Spain) to integrate disabled people into society through creative expression. It was financed by the European Commission. Over a period of two years, workshops were organised on different art techniques (jewellery-making, woodworking, mural painting, photography), as well as music, theatre, and dance. The participants also attended exhibitions and some went on study visits to other countries. At the end their work was presented to the public. When asked about their experience, the participants described the pleasure of creating art while also creating bonds with the other participants.

### **Accessibility at Maribor Art Gallery (UGM)**

SLOVENIA, ONGOING

In 2011 the Maribor Art Gallery (UGM) began researching how to present visual artworks to blind and partially sighted individuals as authentically as possible. With the help of experts like Dr. Aksinja Kermauner, along with the academic painter Katja Bednařik Sudec and her project group [SOdelujem](#), the concept of multi-sensory tours were included in UGM exhibitions. Dr. Jerneja Herzog and students of art pedagogy from the University of Maribor prepared tactile models of the exhibited artworks. In cooperation with Radio Maribor, [audio descriptions](#) of artworks from the collection, which can be listened to [online](#) at home or directly in front of the artworks with the help of a smartphone or [tablet](#), are in development. Darinka Lozinšek, a member of the [Maribor Intermunicipal Association of the Blind and Partially Sighted](#) (MDSSMB), who has been encouraging members of similar associations throughout Slovenia to visit the exhibitions.

## **Coming to Your Natural Senses**

IRELAND, 2019

In 2019 the Heritage Council received funding from Creative Ireland to run a pilot programme of workshops focused on bringing a heightened experience and awareness of the natural environment to blind and partially sighted people.

The project worked with a class based at the National Council for the Blind of Ireland (NCBI), Drumcondra, Dublin. The group had little or no understanding of comparative sizes of birds and or animals, so the first workshop focused on native fauna. It was facilitated by teaching aids, using a selection of birds and animals that were preserved by taxidermy and able to be handled by the group. The next practical class from BirdWatch Ireland presented the calls of native birds, identifying species participants were most likely to encounter.

Inspired by the group's interest, an additional workshop was added from Bat Conservation Ireland, presenting recordings of the calls of a range of bat species and preserved specimens for handling.

The final workshop was a field trip to the Dublin Bay Biosphere Reserve for a guided 'Bird-Hearing' tour.

## **Glendale Women's Café**

GLASGOW, SCOTLAND, UK, ONGOING

The Glendale Women's Cafe Project is based in the multicultural neighbourhood Pollokshields (Glasgow), where it is working to empower local women. It offers a safe and welcoming space in which women can come together to share information, learn, create, enjoy and support each other.

Visitors take part in a range of activities, from art workshops to massage. The women also took part in local heritage walks, then designed and delivered their own during EHD. The café offers free lunches, tea, and coffee, creating an inclusive space where women from different backgrounds support one another through friendship.

### **Kaikilla on oikeus kotiseutuun**

(EVERYONE HAS THE RIGHT TO THEIR HOMELAND)  
ESPOO, FINLAND, 2019-20

Project partners Espoo City Association EKYL, the City of Espoo and the Education Association Omnia received funding from the National Board of Education and the Finnish Local Heritage Federation to look at interactions between established communities and new Finns, exploring how different cultures interact and how trust, security and a sense of belonging could be promoted.

The project brought together immigrants and local volunteers through activities and discussions on the theme of homeland. Participants shaped the activities according to their own interests and needs, and meetings encouraged constructive dialogue. Interactive encounters were essential in the project: active citizenship is created by doing things together, to enable learning about the history of the place and the cultures of the participants. There were many outcomes, including the recognition that genuine dialogue and reciprocal, meaningful discussion can support inclusion.

The project created an operating model for other local communities of the Finnish Local Heritage Federation in Finland.

### **Blooms with a View**

GLASGOW, SCOTLAND, UK, 2019

This special event was a partnership project with Govanhill Baths, Floraboration (artists/florists) and the Scottish Civic Trust for the launch of Doors Open Days 2019, marking the 30<sup>th</sup> anniversary celebration of EHD in Scotland. Over a long weekend, the installation was open for public viewing, showcasing amazing floral arrangements placed in derelict swimming baths in an area of multiple deprivations in Glasgow. At the time of the event, the baths were shut for refurbishment into a local community wellbeing space. The installation was free but ticketed, with priority access for local residents. To enable broader physical access to the space, a viewing platform was built for wheelchair users and buggies.

## Working with young asylum seekers

BRUSSELS, BELGIUM, 2017-8

In 2017 and 2018 the Brussels Centre for Heritage Education and Citizenship (Classes du Patrimoine et Citoyenneté) was asked by the Federal Agency for the Reception of Asylum Seekers (Fedasil) if they could set up an activity for unaccompanied minors (boys aged 15 to 18). Some of these boys were from countries where French was spoken, while others had a basic to relatively good knowledge of English.

The programme consisted of an illustrated visit of iconic sites that are testimony to the long history of the city, which also have strong links to European history. These included The Grand Place, where town hall and other historically important buildings are located, and the Sablon Church of Our Lady. Both sites are medieval in origin but were transformed many times throughout the centuries.

Because of the language barrier it was decided to work solely with images, which proved quite a challenge. Despite this, both educators and young people reacted enthusiastically to the programme.

## Disability in Time and Place

ENGLAND, UK, ONGOING

Historic England's programme is wide-ranging and both national and local in scope, with projects that highlight new discoveries and provide greater understanding and enjoyment of historic places.

One project, *Disability in Time and Place*, explores the ways in which people have experienced their surroundings throughout history. From leper chapels built in the 1100s to sites of protests about accessibility in the 1980s, the built environment is inextricably linked to the stories of disabled people, both hidden and well-known. This research serves as an invitation to those interested in disability or social history to explore what the historic environment has to offer. All the content has been translated into British Sign Language.

### **KvinnerUT**

(WOMENOUT)  
NORWAY, ONGOING

Since 2017, the member based, non-governmental organization Norwegian Society of Rural Women (Norges Bygdekvinne­lag) has been working towards the inclusion of minority women through the project *WomenOUT (KvinnerUT)*.

The main goals of this project are to establish meeting places and women's networks by arranging joint activities together with women from minority backgrounds; and to strengthen the skills and confidence of the women by offering the group courses and competence-enhancing activities.

Nearly 150 local teams have participated in the project so far. There is great variety among activities and courses offered by the local teams. Most of the local teams work together with other local NGOs and organisations (such as the Red Cross and museums) and public bodies in the implementation of the project. The project will run until the end of December 2021.

### **Improving Access to Collections in the Museum of the Republic of North Macedonia**

SKOPJE, NORTH MACEDONIA, ONGOING

Educators at the Museum of the Republic of North Macedonia in Skopje are making their collections more accessible by creating educational activities and tactile exhibitions for visually impaired people. They have been working in partnership with visually impaired young people on interactive activities to aid learning about the history of the country. The museum educators have also staged exhibitions designed specifically for visually impaired visitors and have created accompanying catalogues in Braille. A Braille guide to a selection of the museum's permanent exhibitions is in progress. Museum educators maintain a working relationship with the school and with other groups and individuals currently underrepresented in the museum by organising interactive educational activities and through invitations to exhibitions and events.

### **Colonial Countryside**

ENGLAND, ONGOING

Colonial Countryside is a child-led writing and history project exploring National Trust houses' Caribbean and East India Company connections. Steered by a child advisory board, this five-year project (2018-2023) assembles authors,

historians and primary pupils to commission, resource and publish new writing. Partners are the National Trust, University of Leicester, Peepal Tree Press (commissioned writers) and it is funded by Arts Council England.

This project aims to help deepen the understanding of painful colonial histories and gives agency to young people, helping to create a new generation of advocates for inclusive heritage. The project has engaged dozens of young people who are working with academics, educators, historians and creative writers, to create exhibitions, writing, and festivals to bring marginalised stories and voices to the fore. They have reached an audience of thousands, as well as contributing to the National Trust's approach to inclusive histories and interpretation.

### **Patrimonio de Tod@S**

ANDALUCIA, SPAIN, 2016

In 2016 Spain chose to focus on inclusion for its EHDs, Jornadas Europeas de Patrimonio. In the region of Andalusia this resulted in the cooperation of numerous civic associations with public administrations and cultural institutions, including Junta de Andalusia, consejería de cultura, municipalities, museums, and civic associations. Examples of the events organised include walking tours of Granada led by volunteers with Down's syndrome and workshops in museums designed specifically for people with autism. There was also a focus on women, with activities organised by groups in defence of equality and those in disadvantaged situations, like the Association of Gypsy Women ROMI. In rural areas there was an attention to heritage traditions, like handicrafts, along with an emphasis on resources, such as water management and olive cultivation.

### **Ipse de Bruggen Care Centre Archaeology project**

ZWAMMERDAM, THE NETHERLANDS, ONGOING

Since 2016 residents with learning disabilities at the Ipse de Bruggen care centre (Landgoed Hooge Burch in Zwammerdam, South Holland), have worked in partnership with staff and heritage professionals to present local Roman history and archaeology. As part of efforts by the centre to become more outward facing, the project created new exhibitions, a café and a shop to attract not only residents, volunteers, their families and friends, but also passing walkers, cyclists and tourists. Working with experts from Hazenberg Archeologie and funded by the province of South Holland, residents have been involved practically at every stage: visualising the Roman fort Nigrum Pullum;

developing temporary exhibitions on the history of the fort, the Limes (the border between Upper and Lower Germania) and the Roman ships; the 1970s excavation of fort and ships; crafting souvenirs for the shop and baking for the café; and presenting the history and stories to visitors.

### **Inclusive Futures**

LONDON, ENGLAND, ONGOING

*Heart n Soul at The Hub* explores the value of difference and challenges what is 'normal'. The project aims to uncover how relationships between people who appear different from each other can affect shared wellbeing and to challenge society's attitudes towards people with learning disabilities and autistic people.

The project employs the perspective of people with learning disabilities and autistic people. For example, it has examined how to improve the lives of individuals by developing strategies to overcome frustrations and tensions caused by objects, spaces and experiences. It is based in The Hub at Wellcome Collection. The project works in a collaborative way with disabled, learning disabled, autistic and non-disabled artists and researchers from Heart n Soul, The Helen Hamlyn Centre for Design, University of the Arts London and the Centre for Research in Autism and Education (CRAE) at University College London.

### **Monuments of History - 100 Audio Descriptions for the Centenary of Polish Independence**

POLAND, 2018

*The Monuments of History* project worked with young people to improve accessibility to protected monuments of exceptional cultural value for blind and partially sighted people. In 2018, the De Facto Association (Płock, central Poland) undertook a project to raise public awareness, tackle social exclusion, and improve access to heritage for blind people. Moreover, they sought to involve young people who often express little interest in or connection with heritage. Over 110 young volunteers from five schools across Poland were recruited and trained in audio description.

The project created audio descriptions and Braille transcriptions for 91 monuments, along with 24 tactile, descriptive panels for 12 monuments. Packs containing audio and Braille materials were sent to over 1,100 blind people.

The De Facto Association continued the work in 2019 with the *'Touch the Heritage'* project, funded by the National Heritage Board of Poland Together for Heritage initiative, creating audio descriptions for an additional 14 monuments.

## **Wildlife Sanctuary**

IRELAND, 2019

This project was delivered by the Heritage Council in partnership with Persons Seeking Asylum (PSA), Abbeyleix Bog Trust, and the Irish Peatlands Conservancy Council, with assistance from Sanctuary Runners and funding from Creative Ireland. It resulted in a series of workcamps carefully designed to facilitate the involvement and cultural exchange of persons seeking asylum and conservation volunteers.

The first workcamp was held in October 2019. The work centred on the removal of the invasive alien species *Rhododendron ponticum* from the raised bog habitat on Abbeyleix bog. It was clear that both the Abbeyleix Bog Conservation Volunteers and the PSAs both got a sense of fulfilment and satisfaction from the day, especially through the sharing of food post works, which allowed for relaxed chat and friendships to develop.

## **Community Mapping in Scotland**

SCOTLAND, UK, 2014-9

Between 2014 and 2019 Historic Environment Scotland hosted the National Lottery Heritage-Funded programme Scotland's Urban Past (SUP), which supported community groups of all ages and backgrounds to research, record, celebrate and share buildings and places, histories and stories that mattered to them. One of the ways this was achieved was through community mapping. This method captures experiences, memories and emotional responses and the significance and value of places and spaces missed by traditional mapping processes. Community maps were created by LGBTQ+ people, adults with Down's syndrome, people with dementia and their carers, and new arrivals in Scotland. A record of the hands-on workshops led by artists and the completed maps of Glasgow and Edinburgh were shared online, in exhibitions and at international conferences, offering new perspectives of the country's two largest cities to a wide audience. See a how-to guide on community mapping [here](#).

## **Chuut Party**

BRUSSELS, BELGIUM, 2018

In 2018 at the EHDs in the Brussels Capital Region members of the local D/deaf community worked with Patrimoine à Roulettes to host a “chuut party” in one of the emblematic Art Nouveau buildings of Brussels: the Solvay Library. Instead of organising a classic guided tour in sign language, they paired one hearing and one non-hearing guide who invited visitors to experience the site through a series of games that enabled them to communicate without the use of speech or sign language, but through facial expression and drawing. Having thus removed the barrier of language everyone in the group was equal and nobody knew if the other could hear/speak or not. The event proved very popular and will be repeated.

## **Itinerario por Sevilla**

SEVILLE, SPAIN, ONGOING

The built heritage of Sevilla, Spain, has been made more accessible and inclusive via the Itinerario por Sevilla app. Between 2017 and 2019 architecture students at the University of Seville created the app by combining virtual reality, augmented reality, spherical and other digital images of the city’s buildings and monuments with new learning about and awareness of inclusive heritage and of communication methods, such as Easy Read and symbols, for and with disabled people.

The app has provided disabled persons’ organisations, for example Asociación Tal Como Eres, the means of planning and trying out heritage walks and visits virtually. While long-term work, investment and IT support is required to further develop the app for specific user groups, a resultant cross-border Erasmus+ project, including schools in Seville and in Marsia, Italy, has disabled young people actively participating in further tailoring the app for their own requirements.

## **Men’s Sheds**

AUSTRALIA, NEW ZEALAND, ENGLAND, SCOTLAND, WALES, NORTHERN IRELAND, IRELAND, DENMARK, USA AND CANADA, ONGOING

The Men’s Sheds movement that began in Australia in the 1990s. Today there are an estimated 1,800 groups internationally, which are locally defined and managed. The international and national bodies share toolkits and advice to a network of local organizers, who set up and run the ‘sheds’.

'Sheds' are spaces and places for social connection and leisure activities, based on the actual garden sheds many men use as workshops and places to escape. Men may find it more difficult to build social connections and therefore suffer more loneliness and isolation, especially when not in employment or after a bereavement. Men's Sheds groups provide a space for people (especially men) to come together and connect over shared handiwork and other activities. In many cultural and heritage activities, men are under-represented and these groups offer a way to engage them in their community, for example Men's Sheds have participated in Scotland's EHD programme.

## **Portugal Entre Patrimónios**

PORTUGAL, ONGOING

This collaborative project is a network of 62 local partners throughout the Portuguese territory that create interdisciplinary experiences that combine art, society, territory and social skills.

The project was started by The National Museum of Contemporary Art (MNAC) in Lisbon in response to the European Year of Cultural Heritage 2018 and the proposal of the UN 2030 Agenda for Sustainable Development. It focuses on people, partnerships, territory, the possibility of thinking and doing with others, revealing heritage and artistic creation, combating social fragmentation and promoting Sustainable Cultural Tourism.

How does it work? The network explores 7 themes: Attention, Geography and Utopia, Art and Creation, Collaboration and Integrated Governance, Sustainability, Social Marketing, Change and Intergenerational Heritage. Thematic meetings were held in different parts of the country to share experiences; interviews were published to create an interdisciplinary and intergenerational space; travelling exhibitions were held to bring art closer together; and World Cafés were held for exchange of experiences. Find out more in this publication.

## **Unsung Stories**

ENGLAND, UK, 2017

As part of Heritage Open Days (HOD) in 2017, 4 artists were paired with local community organisers to create new works that shared stories of LGBTQ+ heritage. Outputs included: a series of installations on the Holloway Road by Julie Rose Bower; a showcase of the work and violent life of music producer Joe Meeks; a nationwide letter-writing campaign inspired by a cache of love letters between two WWII soldiers; a series of VR monologues about the trial of

Alan Turing in the courthouse where he was tried; and a performance by three LGBTQ+ artists, created by Scottee, examining the life of Dennis Wirth-Miller and Richard Chopping.

The project inspired a wider cross-section of people to see themselves reflected in HOD and had a lasting impact on the programme. In the first 23 years of the festival, only 4 LGBTQ+ history events were registered; in 2017 there were 32, with an additional 16 events in 2018 and 21 in 2019.

### **Mestarit & kisällit –sukupolvihanke**

(MASTERS AND KITTENS: AN INTER-GENERATIONAL PROJECT)  
SODANKYLÄ AND TURKU, FINLAND, ONGOING

This project aims to bring people from different generations together to share ideas by creating spaces for cross-generational activities. In 2018, the Finnish Local Heritage Federation and different cities organised EHD events and activities for intergenerational audiences. Club-type meetings for schoolchildren and the elderly were held in the pilot locations in Sodankylä and Turku. Storytelling, drawing, crafts and creative tasks were popular. Organisers noted how equal participation between individuals of different ages strengthened communities. Following the successful pilot programme, the project expanded nationwide.

The Finnish Local Heritage Federation coordinates the project and communicates with the cities, communities and associations, who often need help with event ideas, as well as with reaching the target groups. The Federation's social media networks play a key role in this communication. The project is funded by the Finnish Cultural Foundation and was a major project of the Finnish Local Heritage Federation's [70th anniversary in 2019](#) and will continue to operate long-term.

### **Association Ballade**

STRASBOURG, FRANCE, ONGOING

Since 2001 Association Ballade has been promoting social justice, fostering inclusion, and combatting isolation by bringing access to music to marginalised and excluded communities. The organisation's activities include hosting traditional music concerts that enable music students to experience playing together as an ensemble; creating opportunities for international youth exchanges; supporting volunteers to learn about music education, as well as tactics for promoting tolerance and respect through art; providing music

workshops for both learners and educators; and participating in the Grand Est Region's 'Le Mois de l'Autre' (month of the other).

For example, Association Ballade provides free musical 'by ear' workshops to disadvantaged individuals in their own homes and neighbourhoods, removing the barriers to participating in music-making. It also works with music teachers to build social responsibility and inclusion into their pedagogy.

### **Specially Unknown: European Refugees Oral-History Project**

THE NETHERLANDS, FRANCE, ITALY, 2017-9

Between October 2017 and September 2019, the cross-border, multi-partner Specially Unknown: European Refugees Oral-History Project used cultural heritage to counter negative media portrayals of refugees, as well as promote their participation and integration in the culture of their new countries. Organisations led by Foundation BMP (Amsterdam) with partners Red Star Line Museum (Antwerp); LWL Industriemuseum (Bochum); Association Génériques (Paris) and Rete Italiana di Cultura Popolare (Turin) worked together with refugees using innovative methods, including life-story recording and co-creating cultural productions. By the conclusion of the project, oral-history fieldworkers had been trained and 152 life stories of people arriving in Europe as refugees since the 1970s had been captured in at least 15 languages. Thirty-six artistic productions were shared in Spring 2019 in the four partner cities. The methods and outputs of the project are being shared with cultural-heritage institutions and governments surrounding the EU.

### **Lofthouse Park's Forgotten Heritage**

LOFTHOUSE, ENGLAND, UK, 2016-9

The University of Leeds, Lofthouse Working Men's Club, and Heritage Open Days (HOD) worked together to present a research project, *In the Wrong Place at the Wrong Time* (2016-9) as part of the HOD festival. It sought to engage the local community with an erased local history: when the park was turned from an aerodrome and place of popular entertainment to an internment and prisoner-of-war camp for German and Austrian civilians and officers in the First World War. This helped the local community learn more about a difficult history and enabled them to contribute to the ongoing research. The day included walking tours, workshops, displays and performances. This event happened at a challenging time for the UK (a few months after the Brexit vote) and was led by a German-Anglo academic in a pro-Brexit area. Moreover, this history was almost entirely invisible and unknown and the project succeeded in bringing the local

community together to learn about a painful history at a divisive time for the UK. Hundreds of local people were engaged across 3 years, and generated a follow-on project with local school children and young people in Germany.

### **Don't Get Mad**

ALBANIA, 2018

This project, funded by a European Heritage Days Stories grant in 2018, revisited a popular board game from Albania's communist period to re-imagine and re-purpose it to promote a people-centred approach to cultural heritage. It focussed on specific Albanian cities and engaged young people. Nearly 3,000 children and 300 adults participated, enabling them to think laterally about cultural heritage as a resource, including through large-scale, open-air games. It succeeded in being fun and entertaining, but also enabled young people to learn more about and feel closer to their cultural heritage and values, including diversity. The project also enabled partners and stakeholders to work in complex contexts in an accessible and effective way.

### **Bellevue au Feminin**

NANTES, FRANCE, 2020

On September 18, 2020 France held its Journées du Matrimoine. Among the activities in the city of Nantes was Bellevue au Féminin. Visitors were taken on a guided tour of the Bellevue area to discover the places where local women meet each other and, more specifically, they were invited into the various workshops and small businesses set up by women of the district. There was also a picnic where a small group of people had the chance to meet these women entrepreneurs. This activity was set up by Les Hérons de Nantes and owners of local workshops and businesses. Hérons de Nantes promotes a form of inclusive tourism, which is developed on a cooperative basis by the inhabitants themselves promoting local food and produce and offering authentic lodgings, sightseeing tours and small-scale cultural events.

## **Marmel Passport**

NORWAY, ONGOING

Øksnes Coastal Association (Øksnes Kystlag) is based in northern Norway, where you'll find one of the largest fishing ports in the country. There are a number of innovative cultural heritage initiatives related to boats, fishing and food, such as the "Marmel Passport" youth engagement project.

The passport is a booklet that serves as a certificate of competence for coastal culture skills and knowledge like rowing, making knots, cooking fish and cleaning a beach. It creates a framework that can be used to guide young people through skills, knowledge and exploration on and by the sea. Each point they master earns a stamp in the passport.

Øksnes Kystlag plays an important role arranging the annual European Heritage Days in their municipality. In 2019 they received the Norwegian award for EHD-event of the year for their program "A time travel in food" and for their efforts to include people from minority backgrounds in their regular work. The "Marmel Passport" is now implemented and distributed by The Norwegian Coastal Federation.

## **Autism Arts Festival**

KENT, ENGLAND, UK, ONGOING

The Autism Arts Festival is an annual event, which started in 2017. It is a collaboration between the School of Arts and Gulbenkian Theatre at the University of Kent, funded by Arts Council England.

The two-day festival offers 'relaxed performances' to create an entirely Autism-friendly festival, highlighting and celebrating autistic creativity. The festival features a wide range of performers, speakers and artists who are on the autistic spectrum, creating 'autistic space', meaning a place where autistic people feel at home. The festival organisers make audiences feel comfortable before and during their visit in different ways, including videos of paths around the theatre, free fidget toys and earplugs, and designated quiet spaces. They worked with an advisory board of autistic artists, ensuring the festival served and was led by the community they wanted to engage. Feedback was positive, with 100% of respondents saying it was either 'accessible' or 'very accessible'. Read the full 2017 impact report [here](#).

## **Etxetik Kanpo: Migraciones y Patrimonio Cultural**

BASQUE COUNTRY, 2016

In 2016 the Basque Country focused on migration as a theme for their EHD programme. From prehistoric times to the present, the region has been a destination but also the starting point for transmission of ideas and knowledge. This has generated a vast heritage linked to objects, architecture, and visual arts, but also to intangible heritage such as dance, sports, literature, music, and language.

Choosing migration as a central theme moves from object to subject and prioritises the people that create and sustain living heritage. The focus of the events lay on storytelling, with municipalities, museums, archives and communities working together. Some activities included guided walks, tours, language workshops, and exhibitions on a variety of different themes, from 18<sup>th</sup>-century religious immigrants from Russia and working-class migrant communities during the Industrial Revolution, to Basque emigrants to South America and beyond.

## **Your Tenement Memories**

DUBLIN, IRELAND, 2019

This project collected the personal stories, memories, histories and experiences of the people who lived in 14 Henrietta Street and the tenement buildings of Dublin in the 19th and 20th centuries.

After extensive conservation and restoration of the building by Dublin City Council, the site opened to the public in September 2018. In 2019, Your Tenement Memories recorded the oral histories of former residents, many of whom now live in care homes. Over a dozen workshops were held throughout Dublin, each carefully designed to provide a safe, relaxed setting to encourage reflection and sometimes therapeutic reminiscence. The project connected people and communities by sharing often unheard social history and de-stigmatising Dublin's working-class cultural heritage. The project was the recipient of a European Heritage Stories grant and has informed the interpretation and presentation of 14 Henrietta Street to the public.

## **Co-created photography project and digital exhibition**

FINLAND, 2020

The project was aimed at young adults (aged 18 to 30 years old) who are not studying, and/or who have difficulties finding employment or educational pathways. The aim was to strengthen participants' skills in photography and media production, as well as counsel them regarding employment, education and/or studies.

Young people participated in a series of photography and art education workshops over four months. The project aimed to give creative agency to the participants, treating them as specialists of their own lived environment. Many youths expressed that they had never looked at their neighbourhood, community and heritage in such a manner.

Outputs included visual photography stories, blog posts, Instagram sharing, and local newspaper articles. The most important outcome, however, was a co-created digital online photography exhibition showing the Finnish city of Jyväskylä through the eyes of its youth. The exhibition engaged with living heritage, exploring young peoples' perceptions of their urban environment.

## **Museum in Dialogue**

BRUSSELS, BELGIUM, ONGOING

In September 2019 a programme was set up by the Evens Foundation, the Royal Museum of Fine Arts of Belgium and Federatie voor Mondiale en Democratische Organisaties (FMDO) to invite a group of people from different backgrounds (cultural and social) to explore and examine the museum and its collections. The central question is: how can a museum be a place of encounter? A call for participants was launched and interviews were held online. All that was required from candidates was an expression of why they wanted to be part of the project. The response was so good that it was decided to extend the initial number of participants from 8 to 16. The sessions are led by an external facilitator using discussion techniques like Open Space and Socratic dialogue.

### **The West Boathouse**

GLASGOW, SCOTLAND, UK, ONGOING

The West Boathouse at Glasgow Green is the city's oldest timber building and has been the home of Clydesdale Amateur Rowing Club and Clyde Amateur Rowing Club for over 100 years. An ongoing project to repair and adapt these semi-detached clubhouses is not only working to provide a shared and accessible space for the two rowing clubs, but, with the support of a dedicated heritage-engagement officer employed by Glasgow Building Preservation Trust, the clubs are also reaching out to a wide range of new community groups, including disabled people, primary-school children and economically excluded people through a substantial programme of architectural, cultural, sports and natural heritage and rowing and boat-building. The West Boathouse project has attracted funding from organisations supporting architectural, community and wellbeing work, rejuvenating an historic sports building and enabling greater access and participation.

### **Idrija 2020 Association**

SLOVENIA, ONGOING

The Slovenian town of Idrija is known internationally for its 500-year-old mercury mine and for lace-making. However, like many towns across Europe, deindustrialisation has led to the emigration of young people. In 2012, five graduates from the town founded the Idrija 2020 Association to develop policies and activities beyond the traditional boundaries of youth work.

Since then the organisation and a team of more than 40 young activists have led numerous activities, including: guided tours of local landmarks; workshops and lectures on entrepreneurship; a magazine on the future of the town; interdisciplinary workshops and conference; a jewellery brand inspired by local lace-making ; the renovation, branding and development of traditional miners' houses; and HeritageLab, an ideas incubator to support young creatives from small towns to develop sustainable new businesses and services that connect with their local heritage. The Association has been recognised with awards and European Heritage Days Stories grant funding from the Council of Europe and the Slovenian Ministry of Public Administration.

## **Les mystères de Chosal**

HAUTE-SAVOIE, FRANCE, 2019-20

In June 2019 an art project was set up by the Chosal Farm, a sheltered workplace for people with learning disabilities. Together with 12 team members of Patrimoine à Roulettes, the farm workers spent a whole year on an art project which consisted of 4 stages: first the team interviewed the workers on their rapport with nature and their workplace, then these testimonies were fictionalised into short stories. The stories were translated into sculptures / assembly art and talismans (charms / amulets), and finally a group of 26 people ( workers, volunteers, personnel) constructed a mastaba (type of ancient Egyptian tomb) from straw, sand, chalk and water to house the amulets to serve as “carriers of the mysteries and secrets of the workers”. This is situated within an art trail.



# Acknowledgements

Our special thanks to all the community groups, associations and collaborative projects mentioned in this brochure, as well as to the European Heritage Days National Coordinators of the 50 participating countries for their collective ideas and inspiration.

You can get in touch with your National Coordinator by visiting our website:

[www.europeanheritagedays.com/contact](http://www.europeanheritagedays.com/contact).



A DIGITAL VERSION OF THIS BROCHURE, CONTAINING LINKS TO ALL ONLINE RESOURCES MENTIONED, CAN ALSO BE FOUND ON OUR WEBSITE.

# Next steps

We hope that you find some inspiration from these examples for delivering Heritage: All-Inclusive! during your EHD celebrations in 2021.

We know that there are plenty of other projects out there that would be excellent examples to share with the EHD community. This is a digital resource that can grow and expand, so please share your practices and projects with us and we can add them in future, share them widely with the National Coordinators, and highlight them on the EHD website. Submit project summaries and relevant links to [jep-ehd@coe.int](mailto:jep-ehd@coe.int).

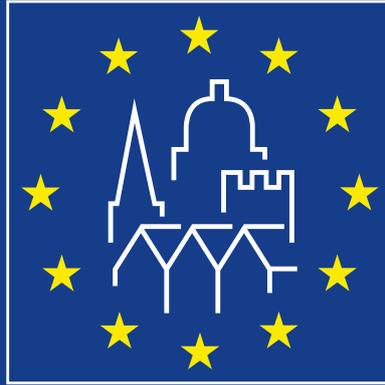


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# European Heritage Days 2021

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