



YoungArchers

**Module 1**  
**Built Heritage in Schools**



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**kozna**



**CITIZENS  
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## Module Description

The objective of this document is to introduce the concept of architectural heritage to primary school teachers. It also aims to inform teaching professionals about the importance of managing and promoting diversity, inclusion, and accessibility in educational contexts. The document is structured in five sections. Section 1 provides a definition of what is cultural heritage. Section 2 deals with built heritage and cultural identity. Section 3 provides some methodologies and strategies to introduce built heritage in curricular activities. Section 4 outlines important aspects to consider in terms of inclusion, diversity and accessibility in educational contexts. Finally, Section 5 deals with the role of built heritage in promoting active citizenship.



## Learning Outcomes

Upon completion of this module, learners will be able to:

- Explain key definitions of cultural heritage and cultural identity.
- Identify methodologies and strategies to introduce cultural heritage in class.
- Recognise the needs of the learners in relation to accessibility, inclusion and diversity.
- Implement activities for the promotion of active citizenship related to cultural heritage.

## Section 1: What is cultural heritage?

Cultural heritage is an expression of the ways of living that are developed by a community and passed on from generation to generation, including: customs, practices, places, objects, artistic expressions and values.

According to UNESCO (2009) "Cultural heritage includes artefacts, monuments, a group of buildings and sites, museums that have a diversity of values including symbolic, historic, artistic, aesthetic, ethnological or anthropological, scientific and social significance" (Figure 1).

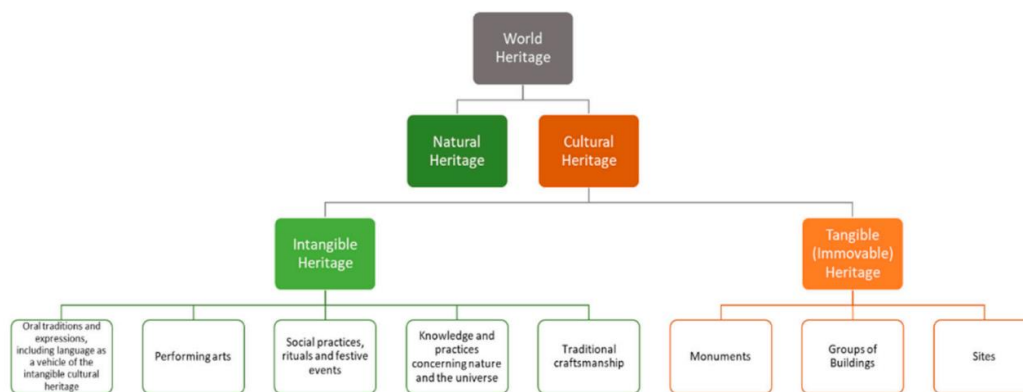


Figure 1. UNESCO cultural heritage classification

Cultural heritage is often expressed as either intangible or tangible cultural heritage (ICOMOS, 2002).

Cultural heritage can be distinguished in:

- Built environment (buildings, townscapes, archaeological remains).
- Natural environment (rural landscapes, coasts and shorelines, agricultural heritage).
- Artefacts (books and documents, objects, pictures).

## Heritage Cycle

The heritage cycle (Figure 2) gives us an idea of how we can make the past part of our future.

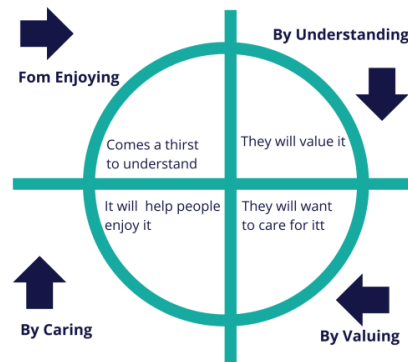


Figure 2. Heritage cycle. Source: Simon Thurley (2005)

Education plays a crucial role in understanding, valuing, caring and enjoying our cultural heritage. It provides opportunities to learn the history and culture of one's own and other societies, which will cultivate the understanding and appreciation of other societies, cultures and religions. Particularly for young people, education provides the opportunity to create values of respect and appreciation of diversity. At the same time, education can empower those who are marginalised or excluded from participating in discussions and make them participate. Learning about cultural heritage will allow students to understand the way in which they and others have been affected by socially inclusive or exclusive policies, which ultimately influences the values, choices and judgements of individuals.



## In-class ideas

The concept of cultural heritage is a rather complicated term, so the children need to be engaged in interactive workshops in order to discuss and exchange ideas on the concept of culture and cultural heritage.

### Workshop on culture and cultural heritage

#### 1) Workshop on culture

The teacher creates small working groups (3 to 4 children in each group) and assigns a task to discuss the following questions:

- 1) What is culture?
- 2) Can you please give us some examples of this?

The teacher needs to give the children at least 10 minutes to discuss and take their notes. The teacher rotates in various groups and monitors the discussion if needed or provides guidance. After the discussion, they return to the plenary and each group shares with the rest of the class their thoughts. The teacher, based on the ideas already discussed, introduces the concept of culture and makes the distinction between tangible and intangible culture.

#### 2) Workshop on cultural heritage

The teacher assigns another task to the working groups, and they go back to discuss the questions:

- 1) What is cultural heritage?
- 2) Can you please give us some examples of this?

After the questions are discussed, another plenary follows with each group presenting their





ideas.

The teacher capitalises on the ideas addressed by explaining the tangible and intangible dimensions of cultural heritage. Discuss the multiple definitions of cultural heritage, what defines cultural heritage and what is included or excluded in the narrative of cultural heritage.

### **Follow-up class exercise on tangible cultural heritage**

The teacher asks the children to bring to class an object that relates to their cultural heritage. Each student shares the object with the rest of the classroom and describes how this item relates to his/her cultural heritage.

### **Watch and/or develop an animated video and discuss the relevant issues in class**

The teacher with the help of the students can watch and/or develop an animated video in which two characters will be discussing and introducing the concept of cultural heritage. The animated videos can be developed with the use of various applications freely available, such as Pixton or stop-motion ([stop-motion tips for elementary school](#)).

For a more detailed in-class implementation, refer to the lesson plan of Module 1 of this educational toolkit.



## Section 2: Built heritage and cultural identity



Built heritage includes a wide spectrum of historical monuments, ranging from archaeological sites, and single architectural work-monuments, to groups of heritage buildings, historical cities and sites of historical value, archaeological, artistic, scientific, social or technical interest, coming from all time periods. Europe is world-renowned for its richness and vast variety of architectural remains that demonstrate its long history and diversity. Each country has its own distinct architectural heritage, which is protected and promoted in various ways.

The cultural identity of a place is closely related to its built environment both in terms of its tangible existence (buildings, equipment such as statues or fountains, urban planning) and in terms of its intangible existence (customs, traditions, stories related to buildings, human experiences). Consequently, architectural heritage is a key element of European cultural identity. Heritage buildings can help us easily and accurately understand the history of a place, able to even substitute for legible books of historical periods, events, traditions and values that prevailed in each era. Thus, citizens can get to know the history of the place they live in, acquire historical consciousness and better understand the identity of their surroundings, through their contact with its built environment.

Architectural styles, namely neoclassicism, eclecticism and modernism, were used in buildings of all European countries during the 19th and the first half of the 20th Century. Buildings with common morphological features were designed and built, making the inhabitants of Europe feel that their continent constitutes a shared space. Apart from the shared historical ties, it could be stated that citizens of Europe become familiar with the built environment constituting the common/shared European space via common



architectural rhythms.

Architectural heritage is a tool that can help Europe's citizens, and especially children and young people, better understand and get informed about European cultural identity.

It should be noted that architectural heritage constitutes a common good that requires protection. Risks such as climate change, ageing buildings and pressures derived from economic development are common to all countries and put at risk monuments and historical buildings. The destruction of the historical environment threatens to erase the memory of cities and consequently the historical memory of its citizens.

## 2.1. Why is it important to introduce built heritage in schools?



Education being the area through which key elements of both the individual identity and social awareness of younger citizens can be shaped, the Council of Europe has, in recent years, been encouraging an edu-cultural approach, which would "incorporate heritage education more effectively in school curricular activities" ("[European Heritage Strategy for the 21st Century](#)", K1, COE, 2017).

Building on this approach, the YoungArchers project claims that elements of tangible cultural heritage, such as buildings and monuments, constitute valuable tools for the efficient mediation of civic education; they can also help promote interdisciplinarity and upgrade existing curricula.

More specifically, as educational experience has demonstrated, that both students and teachers can benefit from the introduction of built heritage in everyday school practices:

- Through the related activities, students are expected to acquire enticing new knowledge and sharpen valuable cognitive and social skills, including critical thinking, synthetic ability, communication skills and creative expression (upskilling).



- Teachers are offered an opportunity to add a new thematic area to their scientific interests and resources, one that can interact with and enrich already existing curricula (capacity building, interdisciplinarity).
- Students have a chance to express their concern about the preservation of built heritage and be directly involved in it (cf. [The World Heritage Education Programme](#), UNESCO) (active citizenship).
- Becoming familiar with the buildings' stories would bring to the fore key concepts of citizenship, such as locality and intercultural exchange, civic responsibility and rights, inclusion and diversity etc. (European values).



## Section 3: Built heritage in curricular activities

Built heritage can be incorporated as a topic in almost all school subjects (i.e. history, languages, maths, religious studies, environmental studies, art, etc.), as long as the educator is able to adapt and customise the learning objectives of each school subject, based on the intended learning outcomes.

The following teaching methodologies can be used:

- 1) **Project-based learning and co-operative learning:** the students can form groups of 4 to 5 and identify with the guidance of their teacher a question/problem/topic to be addressed in relation to a specific historical building. Each group can be responsible for collecting information through secondary sources on different topics (i.e. on architecture/aesthetics/construction materials, maths patterns of a historical building, purpose/uses of the historical building through time, etc.). Then, all groups can present their findings to the rest of the class and their teacher. Through this project-based learning, students will learn how to identify a problem and co-operate with others in teams, to collect information and identify solutions.
- 2) **Research-based learning:** Students can develop the topic of their research based on a specific building(s). The students can use quantitative (close-ended questionnaires) and qualitative (in- depth interviews, observation, archival/historical research, etc.) methodologies. For example, qualitative research will allow students to conduct in- depth interviews and collect useful data (i.e. interview with the director of a museum about its previous uses, importance, type of artefacts the museum is in possession of, or interviewing an architect about the architecture of a historical building, about the materials used and the reasons why those specific ones were used – were they due to financial or climatic reasons?).
- 3) **Storytelling:** Students can tell a story based on the information they collected. When students are capable of sharing what they learn in a story, it means that they are truly the beholders of knowledge. Storytelling can have many different formats



such as digital animation, drama performance, signing, series of paintings, art installation, art crafts, etc.





## Section 4: The importance of inclusion, diversity and accessibility in primary education

In terms of inclusive education, the [UN Convention on the Rights of Persons with Disabilities](#) (CRPD, 2006) applies to persons with disabilities and reaffirms that all persons with all types of disabilities must enjoy all human rights and fundamentals of freedom . [Article 24](#) of the CRPD states that every child has the right to education, and includes children with disabilities. The CRPD goes further to stress that inclusive education is a fundamental human right for every child with a disability. An inclusive education system is one that accommodates all students whatever their abilities or requirements, and at all levels – pre-school, primary, secondary, tertiary, vocational and lifelong learning. When talking about inclusion in education, there is a substantial difference between exclusion, segregation, integration and inclusion (see figure 3). [“Not all models of education are inclusive.”](#)

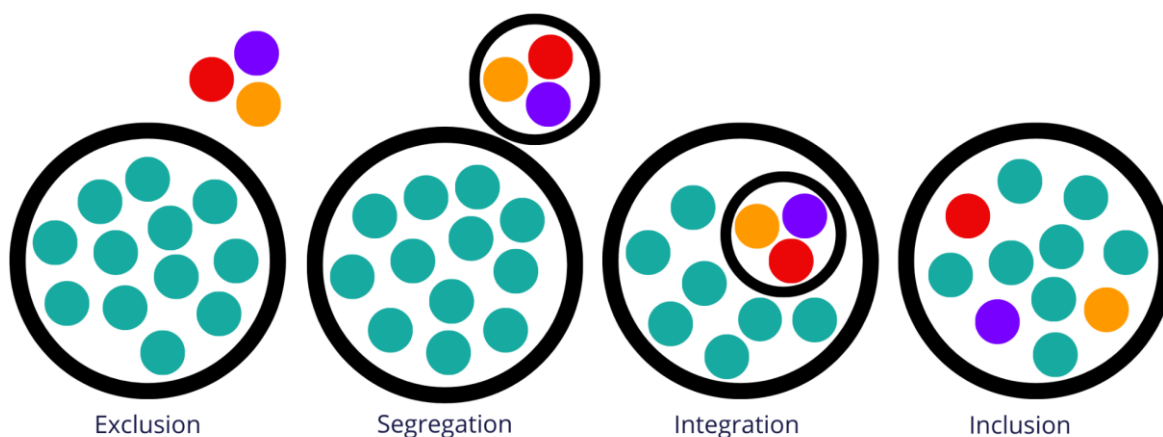


Figure 3. Exclusion, segregation, integration and inclusion



- **Exclusion** applies when students with disabilities are denied access to education in any form.
- **Segregation** applies when the education of students with disabilities is provided in separate environments designed for specific, and in isolation from, students without disabilities.
- **Integration** applies when students with disabilities are placed in mainstream educational institutions without adaptation and requiring the student to fit in.
- **Inclusion** applies when education environments adapt the design and physical structures, teaching methods, and curriculum as well as the culture, policy and practice of education environments so that they are accessible to all students without discrimination.

Integration is the process of making a person adapt to or fit into society, while inclusion refers to the process of changing society to include everyone, regardless of impairment status. When talking about persons with disabilities, the connotations of “inclusion” are positive, while those of “integration” are negative. These terms are therefore not interchangeable.

### **Examples of staff development for inclusion and diversity**

**22nd School of Athens (Greece)/ Morningside Montessori (Cyprus):** The notions of inclusion, diversity and accessibility constitute the subject matter within the framework of the modules of language, civic education/citizenship and philosophy for kids as well as drama. Specifically, as far as the module of language is concerned, trainees can familiarise themselves with the vocabulary of the issues mentioned above by watching relative videos, which then can be used to discuss or record their views.

In the module of civic education the students will have the chance of being informed about human rights, the notion of equality/equity, accessibility rights and the respective





legislative framework of the above issues.

In the module of philosophy for kids, the children are encouraged to think alone or in groups on the aforementioned issues, thus practicing their critical thinking and learning how to debate.

Finally, in the module of drama, the children can develop empathy through role playing, e.g. by adopting the role of a mobility impaired person or a person with a hearing disability, etc.



## In-class ideas

The teacher designs and implements a workshop in order to familiarise the students with a specific topic. In the workshop, "[Inclusion game](#)" and videos such as "[Growing up with a disability](#)" can be applied. Then the children will have the chance to practice what they have already learned through a series of activities. More specifically, through role-playing the children can understand the different types of disabilities around them. They first have to choose a disability, and then choose roles according to the scenario. Finally, the children are asked to handle issues of inclusion or exclusion within the framework of the specific type of disability they have selected. At the end of each activity, every student has to write a paragraph referring to his/her experience as a person with a disability, being excluded or by excluding others.

Another activity that could be implemented, in connection to the module of language, is to conduct research by interviewing people with visible, or non-visible, disability. This way, the children develop empathy by learning the way of life of a disabled person and by focusing on questions that refer to everyday difficulties these people face in their daily routine. The



activity is completed by writing a report to the Local Authorities, with suggestions on how to implement the necessary improvements to the existing infrastructures.

## Section 5: Built heritage promoting active citizenship



### The motivational power of built heritage

Promoting participation and inclusion lies at the core of incorporating built heritage into curricular activities. Familiarising young students with their everyday living environment is key to sharpening and redefining their gaze at, as well as their understanding of, locality. Through common space, younger citizens feel connected; apparent differences at the heart of seemingly contrasting pairs, such as private vs public, local vs European/global, can be mitigated; thereby a stronger sense of belonging can develop. Becoming acquainted with an area's history and collective memory leads to caring, taking responsibility and, finally, taking action.

Heritage buildings are prominent constituents of urban landscapes, “a linking capital between community and context” (Viola 2022), as well as powerful examples of intercultural exchange. Embracing the above standpoint, the proposed practices aim at motivating diverse primary student groups to assume, from early on, an active role in democratic life. Through manifold, accessible activities drawing inspiration from heritage buildings and emphasising storytelling, primary school children of various competencies, skills and socio-cultural backgrounds, supported by their teachers, can become familiar with the buildings' historical and cultural value, and, subsequently, aware of the multiple challenges (both human-induced and natural) these buildings are currently facing.

This in turn is expected to incentivise them to engage in collective action for the promotion of their significance and preservation, with an amplified impact on their families and communities.



## In-class ideas

### 1. Planning a promotional campaign for the visibility of the programme

Teachers in collaboration with their students get to organise an informative campaign regarding the merits of the programme. Within this specific framework, students in groups are asked to prepare the campaign. A group will undertake the construction of a digital poster providing information about the campaign. Other groups will prepare the invitations (digital or printed), the leaflets, and they will also create bookmarks with the given buildings (name of the building/photo) that will be distributed to other students as well as to the local community. They will also create an animated video that will be made public on social media and on the school's web page.

### 2. Promoting active citizenship

The students will be encouraged not only to identify solutions to the existing problems/issues to be addressed, but also to be actively engaged in the solution of the problem. For example, if the solution requires the involvement of the local or governmental authorities, the students can write an official letter to the Municipality/Ministry/Parliament/mass media stating the urgency and necessity by addressing the difficulties faced and sharing their solutions/recommendations.



## Resources

- ICOMOS. (2002). *International Cultural Tourism Charter. Principles and guidelines for managing tourism at places of cultural and heritage significance*. ICOMOS International Cultural Tourism Committee.
- Petti, L., Trillo, C., & Makore, B. N. (2020). Cultural Heritage and Sustainable Development Targets: A Possible Harmonisation? Insights from the European Perspective. *Sustainability*, 12(3), 926. MDPI AG.  
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## Annex I:

### European Youth Charter on Inclusion and Diversity in Education

1. In the school environment, both pupils and staff should learn to appreciate the differences between religions, cultures and sexual orientation in the school community, even if one's views clash with others' beliefs.
2. Young people should have their voices and opinions heard when decisions are being made concerning them, for example by giving student councils an effective and powerful voice; student councils should have an advisory role in schools.
3. Within the school curriculum, students should be given opportunities to learn about cultural diversity.
4. Schools should offer the possibility for pupils to share their experiences and views with the community, promoting better communication and integration.
5. Schools should educate the whole person; to develop them academically, emotionally, physically and morally to achieve their full potential.
6. Schools should provide new ways of teaching and learning to help every young person learn well, for example by having courses taught by specialist practitioners in intercultural learning to enable the students to benefit from their expertise and passion.



7. Schools should give possibilities to a wider range of cultures and religions, including more diverse language learning.

8. Schools should provide mentors to help new students, foreign students or students with special needs integrate into the community, for example by having extra sessions to help foreign students learn the majority language and preserve their mother tongue, and by ensuring that any additional needs of students are catered for through the school environment and within the school. curriculum.

9. Schools should provide training to ensure that teachers and support staff are able to deal with student problems and issues in a culturally sensitive way and increase the number of staff from ethnic minority backgrounds.



## **Annex II: European Charter of the Architectural Heritage – 1975**

Adopted by the Council of Europe, October 1975

**1. The European architectural heritage consists not only of our most important monuments: it also includes the groups of lesser buildings in our old towns and characteristic villages in their natural or man-made settings.**

For many years, only major monuments were protected and restored and then without reference to their surroundings. More recently it was realised that, if the surroundings are impaired, even those monuments can lose much of their character.

Today it is recognised that entire groups of buildings, even if they do not include any example of outstanding merit, may have an atmosphere that gives them the quality of works of art, combining different periods and styles into a harmonious whole. Such groups should also be preserved.

The architectural heritage is an expression of history and helps us to understand the relevance of the past to contemporary life.

**2. The past as embodied in the architectural heritage provides the sort of environment indispensable to a balanced and complete life.**

In the face of a rapidly changing civilisation, in which brilliant successes are accompanied by grave perils, people today have an instinctive feeling for the value of this heritage.



This heritage should be passed on to future generations in its authentic state and in all its variety as an essential part of the memory of the human race. Otherwise, part of man's awareness of his own continuity will be destroyed.

### **3. The architectural heritage is a capital of irreplaceable spiritual, cultural, social and economic value.**

Each generation places a different interpretation on the past and derives new inspiration from it. This capital has been built up over the centuries; the destruction of any part of it leaves us poorer since nothing new that we create, however fine, will make good the loss.

Our society now has to husband its resources. Far from being a luxury, this heritage is an economic asset that can be used to save community resources.

### **4. The structure of historical centres and sites is conducive to a harmonious social balance.**

By offering the right conditions for the development of a wide range of activities our old towns and villages favoured social integration. They can once again lend themselves to a beneficial spread of activities and to a more satisfactory social mix.

### **5. The architectural heritage has an important part to play in education.**

The architectural heritage provides a wealth of material for explaining and comparing forms and styles and their applications. Today when visual appreciation and first-hand experience play a decisive role in education, it is essential to keep alive the evidence of different periods and their achievements.





The survival of this evidence will be assured only if the need to protect it is understood by the greatest number, particularly by the younger generation who will be its future guardians.

## **6. This heritage is in danger.**

It is threatened by ignorance, obsolescence, deterioration of every kind and neglect. Urban planning can be destructive when authorities yield too readily to economic pressures and to the demands of motor traffic. Misapplied contemporary technology and ill-considered restoration may be disastrous to old structures. Above all, land and property speculation feeds upon all errors and omissions and brings to nought the most carefully laid plans.

## **7. Integrated conservation averts these dangers.**

Integrated conservation is achieved by the application of sensitive restoration techniques and the correct choice of appropriate functions. In the course of history, the hearts of towns and sometimes villages have been left to deteriorate and have turned into areas of substandard housing. Their deterioration must be undertaken in a spirit of social justice and should not cause the departure of the poorer inhabitants. Because of this, conservation must be one of the first considerations in urban and regional planning.

It should be noted that integrated conservation does not rule out the introduction of modern architecture into areas containing old buildings provided that the existing context, proportions, forms, sizes and scale are fully respected and traditional materials are used.

## **8. Integrated conservation depends on legal, administrative, financial and technical support.**



## Legal

Integrated conservation should make full use of all existing laws and regulations that can contribute to the protection and preservation of the architectural heritage. Where such laws and regulations are insufficient, they need to be supplemented by appropriate legal instruments at national, regional and local levels.

## Administrative

In order to carry out a policy of integrated conservation, properly staffed administrative services should be established.

## Financial

Where necessary the maintenance and restoration of the architectural heritage and individual parts thereof should be encouraged by suitable forms of financial aid and incentives, including tax measures.

It is essential that the financial resources made available by public authorities for the restoration of historical centres should be at least equal to those allocated for new construction.

## Technical

There are today too few architects, technicians of all types, specialised firms and skilled craftsmen to respond to all the needs of restoration.

It is necessary to develop training facilities and increase prospects of employment for the relevant managerial, technical and manual skills. The building industry



should be urged to adapt itself to these needs. Traditional crafts should be fostered rather than allowed to die out.

## **9. Integrated conservation cannot succeed without the co-operation of everyone.**

Although the architectural heritage belongs to everyone, each of its parts is nevertheless at the mercy of any individual.

The public should be properly informed because citizens are entitled to participate in decisions affecting their environment.

Each generation has only a life interest in this heritage and is responsible for passing it on to future generations.

## **10. The European architectural heritage is the common property of our continent.**

Conservation problems are not peculiar to any one country. They are common to the whole of Europe and should be dealt with in a co-ordinated manner. It lies with the Council of Europe to ensure that member states pursue coherent policies in a spirit of solidarity.