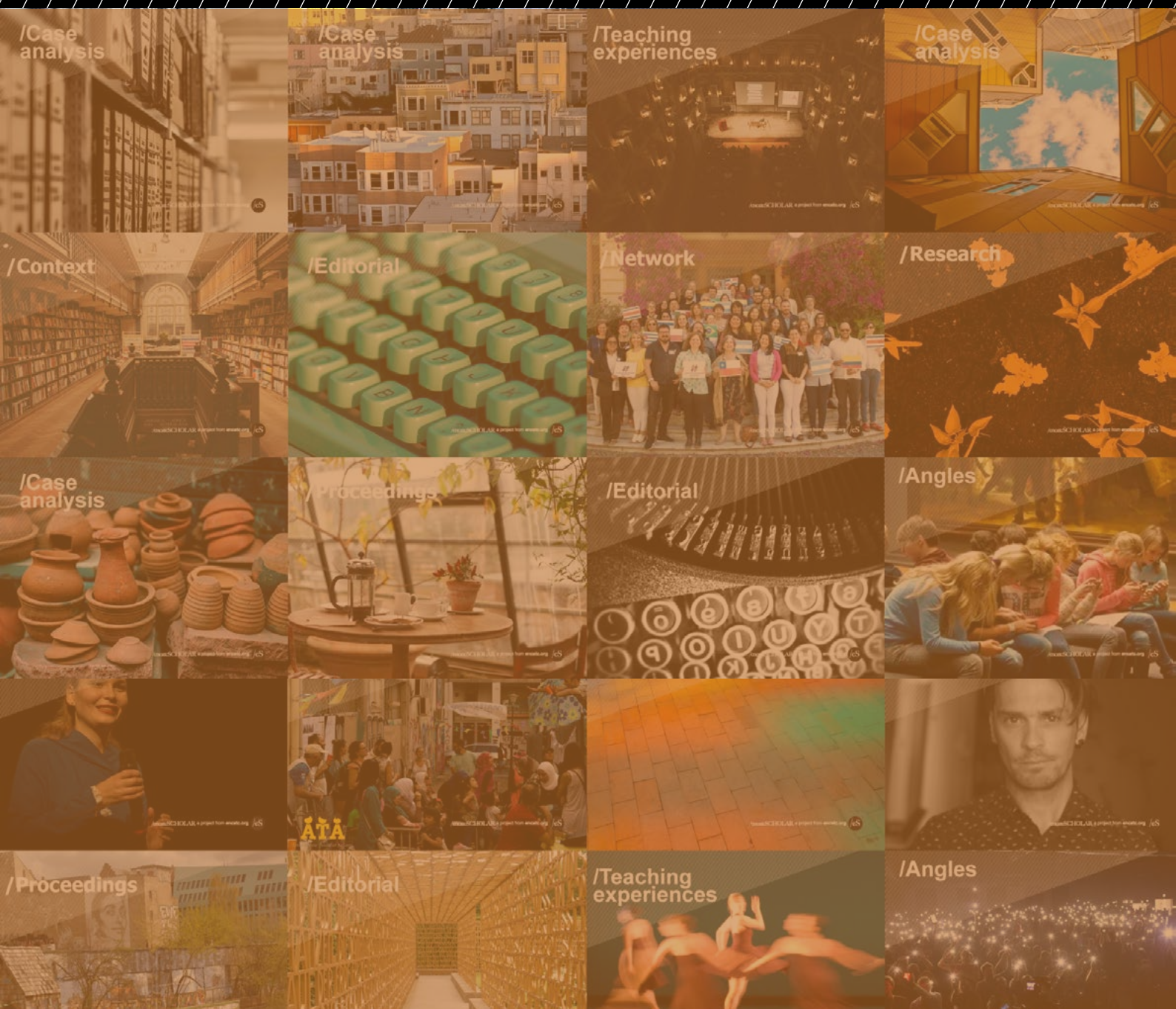


BEYOND EYCH2018. OPENING UP PERSPECTIVES TO FACE ONGOING TRANSFORMATIONS





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“Rethinking Education Strategy and the relevance of producing highly skilled and versatile people who can contribute to innovation and entrepreneurship”

Androulla Vassiliou

Publisher

European network on cultural management and policy (ENCATC)

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ENCATC is the leading European network on cultural management and cultural policy co-funded by the Creative Europe programme of the European Union. It is a membership NGO gathering over 100 Higher Educational Institutions and cultural organisations in 40 countries. It is an NGO in official partnership with UNESCO and an observer to the Steering Committee for Culture of the Council of Europe.

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/encatcSCHOLAR was born to satisfy the demand of ENCATC members academics, researchers and students: to exchange teaching methodologies and knowledge to use in the classroom. /encatcSCHOLAR is intended to provide reference tools for education and lifelong learning on cultural management and cultural policies.

Specific aims

To be an open tool that encourages participation and sharing in the creation of teaching materials. To offer suggestions about some basic and accurate methodological approaches related to how to:

- study emerging issues that affect public policies;
- present and analyze case analysis;
- open debates on how to improve the management of projects.

Target

/encatcSCHOLAR is aimed at academics and researchers teaching and students learning about cultural management and cultural policies. Its contents are intended to provide reference tools for education and lifelong learning on these fields.

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TABLE OF CONTENTS

/CASE ANALYSIS

06 Building the cultural heritage through Archives and Arts – three case studies

By Sofia Margarida de Castro Barros Correia dos Santos
Archivist – public organization

/CASE ANALYSIS

14 Cultural organizations leveraging social integration in disadvantaged neighbourhoods – a case study approach

By Eleonora Psenner
Eurac Research – Institute for Regional Development

/TEACHING EXPERIENCE

20 Learning Through Space: Heritage Buildings as Classrooms in the MantovArchitettura Experience

By Federico Bucci and Elena Montanari
Politecnico di Milano

/CASE ANALYSIS

28 Conversas Rotterdam, a communitarian project facing a capitalist world

By Marco Aperti

Conversas Rotterdam, Rotterdam, The Netherlands

/CONTEXT

32 Using Education to Enhance Cultural Diversity and Exchange

By Claudia S. Quiñones Vilá

Amineddoleh & Associates



/CASE ANALYSIS

Building the cultural heritage through Archives and Arts – three case studies

By Sofia Margarida de Castro Barros Correia dos Santos
Archivist – public organization

INTRODUCTION

Archives can be described as a place in which public records or historical materials, such as documents are preserved and safeguard (Dicionário de Terminologia Arquivística Brasileiro, 2005). The Archives also reflects our history, identity and memory. Communicating in archives means to “provide direct access window on past events.” (International Council on Archives, 2019:1). Therefore, using the primary sources and its information contributes to building a stronger cultural heritage around the world. It “promotes democracy, protects citizens’ rights and enhances the quality of life” (International Council on Archives, 2011:2); enriches human society knowledge, skills, values and attitudes necessary for a fairer and sustainable world. Additionally, it increases the number of users who are involved in formal and informal learning (Santos, 2013:1). Similarly, “heritage constitutes a source of identity and cohesion for communities disrupted by bewildering change and economic instability” (UNESCO, n.d).

Considering what was written before, it is our purpose to illustrate in this article three case studies developed among arts students of the Autonomous Region of Madeira, Madeira Regional Archives and Public Library (Portugal) between 2006 and 2015, because we believe that working heritage and creativity with learning communities promotes interdisciplinary curricular, enriches the school works and a whole set of curricular and extracurricular.

1. First case study – Box Parade (art contest)

1.1.Target – Students of “Arts and Design” from Madeira University (first level)

Figure 1. Promotional poster of the contest “Box Parade”



Source: Madeira Regional Archives and Public Library (2006)

Goals

- Develop partnerships and alliances between the Public Archive of Madeira and University of Madeira through sharing information and experiences in an always changing educational reality;
- Contribute to non-formal education, also known as “lifelong education” and global education;

- Involve students’ research skills in creative practice.

Description

What is an archive? What are its functions and assets? Are the archives essential to the society? Why if it's an empty place. These were the questions made by the students of Madeira University when we presented several lectures and workshops about the Madeira Regional Archive. Conversely, we asked inside the services: *why the readers’ number is still low? And why the “university” makes research on the reading room of the Public Library of Madeira and does not go to the reading room of Madeira Archive?* In order to change their mentalities a partnership with the department of “Arts and Design” was established. After several meetings, it was decided to promote a sculpture contest called “Box Parade” for students from the first level.

During the school year of 2006-2007, a lecture under the name *Let us know the Madeira Regional Archives ...*” was run, as well as there was a personal visit to the Archive’s facilities, following the documents’ circuit from their entrance in the building until their access by readers and the public. After these sessions, each artist was given an old zinc box, which is no longer used for keeping the historical documents, to transform it and having the chance to individually express their point of views on the archive and archival functions.

Figure 2. The zinc box that inspired the contest “Box Parade”



Source: Madeira Regional Archives and Public Library (2006)

Project results

Despite the number of registered students was superior, only 25 submitted their works to Madeira Regional Archive. The juries chose two winners and one honorable mention. See some images below and make your interpretation (Santos, 2007, p.2)

Figure 3. *The society through time* (left side) and *History* (right side) (winners)



Source: Madeira Regional Archives and Public Library (2007)

Figure 4. *The roots of documents* (honorable mention)



Source: Madeira Regional Archives and Public Library (2007)

Figure 5. A tribute to dead and forgotten children



Source: Madeira Regional Archives and Public Library (2007)

Figure 6. *The Family Tree of Madeira*



Source: Madeira Regional Archives and Public Library (2007)

Figure 7. The Knowledge



Source: Madeira Regional Archives and Public Library (2007)

They were exhibited in the Regional Archive atrium in May 2007. At that time, students also participated at pedagogical activities with the purpose of promoting their works among the scholar community (elementary and secondary level of education). It is also important to emphasize that some students have registered as users, signed up to the newsletters and have also become "friends" of the Archive on Facebook.

2. Second Case Study – "The Regional Archive and the Arts"

2.1. Target – "Performing Arts and Interpretation" students from Professional Arts School of Funchal (Escola Profissional das Artes do Funchal) (second year)

Goals

- Change the way of seeing and thinking what an archive is, and what has it to offer to all market segments;
- Prove that original documents are essential to build works written papers in different areas of knowledge;
- Develop attitudes of personal responsibility and social benefits for the construction of academic backgrounds;

Description

In school year of 2010/2011 Madeira Regional Archives signed a partnership with the School of Arts in order to promote an activity named "The Regional Archive and the Arts". In this project were developed two kinds of activities:

- "The flour Rebellion" (Revolta da Farinha);
- reading the history "A job for José" based on the juvenile notebook "My council Funchal."

For the "The flour Rebellion", the students of Performing Arts and Interpretation made research in the ARM's from the Madeira's historical events of 4th of April 1931. With the collaboration of their History teacher and by the coordinator of the mentioned course created a theatrical project with the given documents called "The flour rebellion" (Revolta da Farinha).

As part of the commemoration of the five hundred years of Funchal, school students were invited for the public presentation of the new editions of ARM about the five hundred years of Funchal (district capital of Madeira). Their participation included a reading and theatrical interpretation about the story "A job for José" from the juvenile notebook called "My council Funchal" (SANTOS, 2011, p.3).

Figure 8. The representation of "The Flour Rebellion"

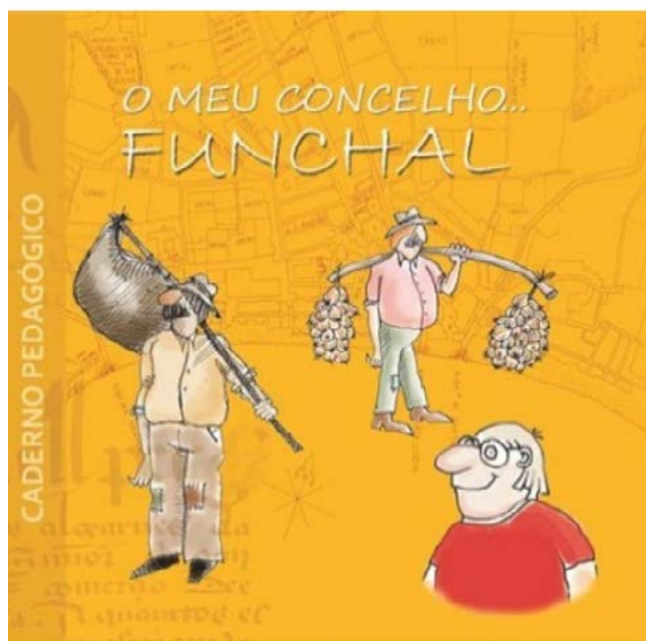


Source: Madeira Regional Archives and Public Library (2010)

The play about the first Portuguese rebellion against the dictator António Oliveira Salazar was performed on 11th October 2010 in the ARM's auditorium. It was seen by more than a hundred

people from elementary and secondary schools. The invited public assisting the reading were researchers, teachers and unknown citizens.

Figure 9. The book "My Council... Funchal" and the Reading of story "A Job for José"



Source: Madeira Regional Archives and Public Library (2011)

In conclusion we could say the connection between the Arts School, Archive and Community enrich the learning education of young local student and promotes the preservation of cultural heritage for new generations. As an outcome of all this work, we understand that, beyond promoting interchange and connections between Madeira Public Archives and the School of Arts, it has been possible to sensitize students and the public for the preservation and conservation of Madeira's archival memory.

3. Third Case Study – "One document, one history"



Source: Madeira regional and public library. PT-ARM-COLPOS-0628-c=627

3.2. Target – Students from primary and elementary schools of Madeira

Goals

- Stimulate written and the literacy to combat the early school leaving
- Approach the students from the Regional Archive
- Promote the importance and the value of historical resources in the literacy creation.

Description

"One document, one history", was a creative written contest made for primary and elementary schools of Madeira in partnership with the Project Baú de Leitura (Reading Arts) of Regional Education Authority of Madeira in 2013/2014 (*Regulamento de escrita criativa*, 2014).

The classes were invited to write a story, a letter or a poem based on one document safeguarded by

the Regional Archive. In order to better understand what was said, several primary sources of great interest for the historical and cultural studies of the Atlantic Portuguese culture from the 15th until the 20th century were presented. For instance, written documents, postcards, photographs, extracts from newspaper and so on.

The written contest was the best way found to get youngsters involved in the pedagogical activity, from which more than 16 works were presented in May. The selection was made by the members of the Reading Ars and by me, as the archivist that selected the documents. The best works were presented to the society and school participants in a well-known library.

Figure 10. Documents selected for creative written



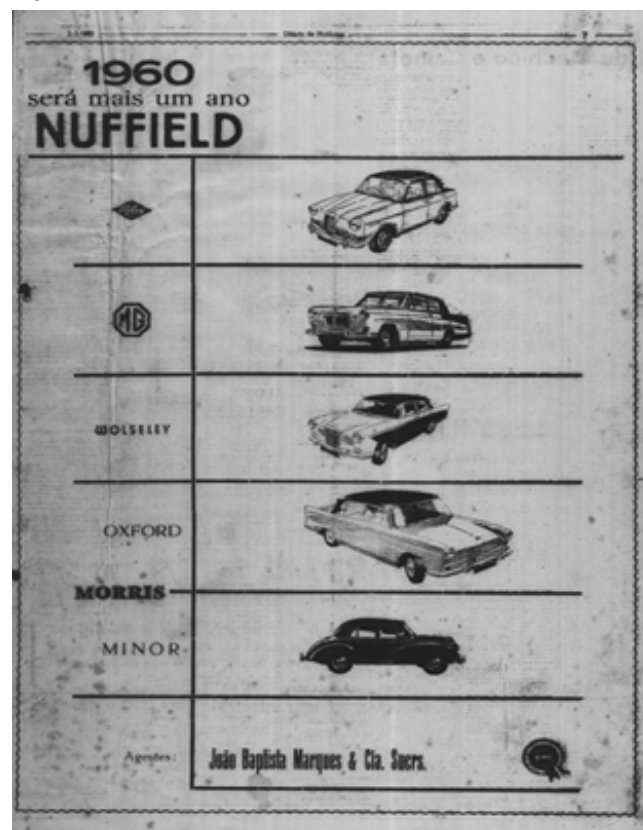
Source: Madeira Regional Archives and Public Library.

Figure 11. Documents selected for creative written II



Source: Madeira Regional Archives and Public Library.

Figure 12. Documents selected for creative written III



Source: Madeira Regional Archives and Public Library.

Figure 13. Documents selected for creative written III



Source: Madeira Regional Archives and Public Library.

Conclusion

In conclusion, we must assume that information systems – in this case, historical archives – can be enjoyed by all. Society needs to understand that archives not only safeguard and preserve its past memory but also that the establishment of partnerships is a way of cultural enrichment that promotes respect to our cultural heritage. In view of this, Madeira Regional Archive and Public Library is trying to challenge its surrounding community in a particular way: for those who want to write a book or a play, to create music or even to paint, why not to get inspiration by watching and exploring the documental treasures an archive has to offer?

Questions for further discussion

- Can the National Archive of your country be explored as an art object? How?
- What do you think about writing a play based on. Document?
- Why do the uses of primary sources contribute to cultural heritage?
- The idea of the "Box Parade" was also presented to an elementary school of Madeira. You can see the outcomes on Youtube: <https://www.youtube.com/watch?v=HyJQEKc4eZl&t=1s>
- What do you think of these results?

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Sofia Margarida de Castro Barros Correia dos Santos

Sofia Santos is an archivist at the Administração Regional de Saúde do Porto, I.P, a public health organization. Previously, she has worked two years at Casa do Infante (“House of Prince Henry, the Navigator”) at the City Hall of Oporto. In the Autonomous Region of Madeira, Funchal, she has also worked as professional of information and responsible for the Educational Service/Cultural Extension in the Regional Archive of Madeira (Portugal). Santos holds a PhD in “Retrospective Bibliography and Documentation in Humanities” (“Bibliografía y Documentación Retrospectiva en Humanidades”), by the University of Alcalá Madrid, Spain (2012). She was awarded the Certificate of Advanced Studies in the scope of the already mentioned PhD course (2009), and Post-Graduate in Documentation Science, Archive, at Universidade Autónoma, Lisbon, Portugal (2000/2002). Sofia Santos has also participated as invited lecturer at the University of Madeira, (Funchal, Portugal), teaching undergraduate courses (Level IV) in the technological area of Cultural Heritage. Additionally, she has written and published several articles about cultural and memory heritage.





/CASE ANALYSIS

Cultural organizations leveraging social integration in disadvantaged neighbourhoods – a case study approach

By Eleonora Psenner

Eurac Research – Institute for Regional Development

INTRODUCTION

In the past decades, urban and cultural policies tended to follow models, including the ones of creative economy, creative and knowledge industries, creative cities, incubation hubs, coworking spaces and multi-faceted ecosystems on different scales without, however, considering the impact caused on the local community and territory being affected by this process of change. The knowledge and innovation boost have taken overhand to support economic development while the concern on socially innovative processes often drops behind. According to current research, it is recommendable to examine the dynamics and purposes behind urban regeneration programs and creative initiatives involving the social and

physical urban fabric. Are such trends effective for the specific purpose of social integration, community building and urban regeneration? What role do cultural organizations play along these lines? What are sustainable alternatives for the local community, especially when it comes to disadvantaged neighborhoods?

The following research and case study description is part of a dissertation presented with the University of Bologna, MA of Innovation and Arts and Culture, in spring 2017. It includes a qualitative empirical study, focusing on the cultural center CasaB in Bogotá, Colombia.

The impact of creative processes

Creativity not only unfolds on the individual level. On the contrary, it can be observed and triggered also among groups in organizations where knowledge and ideas are exchanged on a regular basis. Sometimes idea sharing is linked to relatively inefficient processes. Under certain conditions, however, the same idea sharing process can become productive. According to Paulus and Yang (2000), one important element is the *"attention"* that group members pay to the process of exchanging ideas in the group, while the second most important element is the *"incubation"*, that is, *"the opportunity for group members to reflect on the ideas after the exchange process"* (Paulus & Yang, 2000, pp.76-87). In this study, Paulus and Yang find that the process of idea exchange in groups can be an important means for enhancing creativity and innovation in organizations, when under the right conditions (ibid.) Then, the question about whether this phenomenon can be extended to and unfold within a community setting arises.

Overcoming isolation through "Third Places"

An attempt to overcome the potential side effect of isolation can be observed in the creation of places representing a sort of bridge between home and office, which are known as *"third-places"* within the academic literature. This concept, introduced by R. Oldenburg in 1989, refers to places hosting *"regular, voluntary, informal, and happily anticipated gatherings of individuals beyond the realms of home and work."* (Oldenburg, 1989, in Moriset, 2014, p.16). Oldenburg extends the concept to a wider scale and

stresses the importance of such spaces of *"free and informal interaction and socialization"* when talking about the development of the urban social fabric (ibid.). Third-places include habitual sites like cafés, restaurants, hotel and airport lounges, the hairdresser or barber shop, which were already popular before the advent of computer and the Internet. Beloved *"cafés littéraires"* of the early 20th century include the Cabaret Voltaire in Zurich, where Dadaism was brought to life, or Le Café de Flore and Les Deux Magots at Saint-Germain-des-Prés in Paris, as well as Els Quatre Gats in Barcelona with its vibrant exchange among Catalan artists during Modernisme, just to mention a few. Generally speaking, third-places try to create *"A Home Away From Home"* (Moriset, 2014, p.8) and, respectively, everyone finds his or her most suitable solution within them.

Social integration within the context of analysis

As E.K. Koramaz (2013) formulates, *"social integration is the harmonious and coherent processing of the structures of a social system and refers to the degree to which people are integrated to the systems of a social structure"* (Koramaz, 2013, p.49). The topic of social integration is not only relevant for migration issues on a regional level, but it can also give important hints with regards to urban dynamics. In the context of metropolitan city life, social integration can contribute to the creation of new opportunities and resources. The main set of values on which the process of integration builds on comprises *"equal rights and equal opportunities in society, shared values and trust among social systems, a sense of belonging to society, social relations, and social networks"* (Berger-Schmitt 2002; Boehnke and Kohler 2008, in ibid, p.50). The level of collectivity, coherence and inclusivity influences the degree of social integration within a determined community or society. Social integration levels can vary a lot in response to a given distribution of welfare as well as to the organizational structure, to the social rules and to shared values which individuals take as reference in their activities. (UNRISD 1994; Bosswick and Heckmann 2006 in ibid).

Social integration has two dimensions. On the one hand, the structural dimension, which is determined by the way in which individuals are integrated in core institutions of the society.

These include education, health and housing systems, the labor market and the political system (Heckmann and Schnapper 2003; Alber and Fahey 2004, in *ibid*). On the other hand, a spatial dimension. Different social groups integrate to a different degree into society's macro-structures, which leads them to settle down in distinct residential areas. There, they engage in relationships which are characteristic and unique to that specific area and from which they interact to their neighborhood environment and to the rest of the city. As Koramaz (2013) argues: "...location, as a component of the urban system, is an important factor that affects the extent to which individuals access and favor from the resources and the opportunities that the social system offers" (Koramaz, 2013). The smallest component of an urban spatial system is "neighborhoods". They play, thus, a crucial role when researching on social integration processes and their potential outcomes in terms of social interaction (Koramaz, 2013).

Methodology – Selection of the case study

Bogotá offers a wide spectrum of social realities combined into a single metropolitan setting. A set of factors contribute to make this context of analysis interesting for comparison and transferability with regards to the European context. These factors are the territory's population growth and political and economic past, versus the increase of popularity in the creative industries and the tourism sector in recent times. The analysis is especially focused on the discourse of identity, community building and cultural integration through creative engagement, which are issues at stake in the present and future European cultural agenda (Social Summit Fair Jobs and Growth, 2018). The district of Belén is located in the heart of the historical center, "La Candelaria", in the middle of the most touristic area of Bogotá and presents at the same time a "no go – zone" for "out-group members" and a prospering neighborhood for its "in-group members". The case study offers an example on how creative initiatives are facilitated and developed, starting from inside the neighborhood while reaching out for support by the network of cultural and social actors within the territory.

The case study: CasaB

The district Belén is home to modest working class people. It has always suffered from a bad image and also from its lack of community identity. The inhabitants do not access cultural events or buildings and are confronted with social inequalities. The same district is also home to the socio-cultural community center CasaB, founded as non-profit organization by Darío Sendoya and Josè Camilon Rodríguez in 2012. Later, also Diego Parra Jimena Gutiérrez joined in and it was at this moment that the group of young professionals decided to buy one of the Republican-style houses inside the Belén district, together with a small adjacent garden, with the aim of supporting social cohesion through creative and educational initiatives. They started to work on small cultural projects with children of the district by following an interdisciplinary model of self-management. In little time, they managed to develop a participative space for mediation and socio-cultural activities, bringing distinct segments of the district's community together in numerous activities and cultural events, which included, for instance, *La Vespertina*, a school of "expanded education", *La Cinehuerta*, an urban garden used also for movie projections, and the *Mediateca del Dragón*.

From the beginning, CasaB focused on how to enforce the community's identity and cohesiveness. In 2013 its main purpose was to promote a "quality seal" to highlight and assess the origin of all products, as well as cultural and sports events, among other processes and initiatives which had taken place inside the district. The aim has since been to integrate the place's and people's history to the present-day image of Belén, transforming it into a *place of trust*. In some way, the role that CasaB has taken on can be compared to a *facilitator for gentrification processes* within the historical center of the city. Indeed, it results to be an innovative *model of cultural community development*, supporting a positive gentrification process or – as the inhabitants like to call it – a "*belentrification process*". CasaB sees itself co-responsible, together with the community of the Belén district, for supporting the creation and development process of the *district's "life plan"* and its potential impact on the rest of the city by adopting a

participative approach based on the principles of sustainability and wellbeing.

The establishment of the community brand is also intended to help improve the economic conditions of community members. The most important aspect of this process is that the community needs to be involved in order to find the appropriate means and to define and share common goals. This is probably what presents the most salient contrast to usual gentrification programs, since in this case, the most vulnerable segments of the community are not cut out but involved in the revitalization of their own district. At the same time urban transformation is not artificially imposed from outside but interwoven in natural changes, triggered from inside. The community and network around CasaB believe that places and communities resilient to change, need a *coherent narrative* which considers the fears and sorrows, as well as the interests and passions of their people.

Conclusion

The case study described in this analysis shows that for a development program to be effective, it is important to consider some relevant criteria prior to taking action: the place and people's identity, culture and memory. This is especially true in a fragmented city like Bogotá, where the local community cohesion is undergoing a lack of cultural identity. Additional factors to bear in mind also include the contrasting living conditions, social inequalities and ongoing conflicts, and it can be seen that the most sustainable results could be obtained through community-based, participative integration approaches. Culture and the arts can act as a bridge to help integrate disadvantaged communities to the rest of society, offering a neutral platform of exchange for inhabitants to express personal opinions and discuss unresolved conflicts. At the same time, they can help facilitate the imagination and projection of a better future, both on the individual and collective, community level. Given these preconditions, processes of change can be initiated by involving the local community and by focusing on the children's active participation aspect. As widely discussed among scholars, innovation requires creative processes, which themselves entail interaction among people.

Again, this is enhanced by creating appropriate spaces where ideas can unfold.

Questions for further discussion

- What kind of approach does CasaB adopt to revitalize the district of Belén?
- In which manner are creative processes triggered, promoted and organized in CasaB?
- Could CasaB represent a form of "third-place"? If so, what are the features that match the concept introduced by Oldenburg?
- Does social integration play a role in the project CasaB? If so, to what extent and in which form?
- In which manner could trendy business models, as for instance creative hubs, creative clusters or creative districts promote social integration by taking into account the surrounding neighborhood and sociocultural context within the urban space?
- Do cultural organizations and coworking spaces share a common vision and mission in terms of social interaction, identity building, urban revitalization and creative incubation? Please elaborate your answer.

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Eleonora Psenner

Eleonora Psenner is a researcher with Eurac Research – Institute for Regional Development based in Bolzano-Bozen, Italy. Her academic background includes a BA in *International Communication* with the University for Foreigners Perugia and two Masters of Arts – in *International Event Management (University of Brighton)* and *Innovation and Organization of Culture and the Arts (University of Bologna)*. Former studies tackle the European Capital of Culture from a marketing and international law perspective, followed by research on community identity, networking systems, creative clustering, multi-level cultural policies and creative industries. Besides being a passionate dancer, she has previously worked in the cultural management sector and tourism. After switching from management to applied research in June 2017, she has been addressing her analyses and projects to the impact of culture from an interdisciplinary perspective, to the strategic development of creative industries as well as to youth empowerment and inclusion through volunteering in the cultural sector.





Photo credit: Ph. Giuseppe Gradella

/TEACHING EXPERIENCE

Learning Through Space: Heritage Buildings as Classrooms in the MantovArchitettura Experience

By Federico Bucci and Elena Montanari
Politecnico di Milano

INTRODUCTION

In the present scenario, while education programmes need to confront with new challenges – especially ensuing from remarkable socio-cultural changes modifying cognitive processes and behaviors, and the pervasive integration of digital tools (Stromquist & Monkman, 2000; Prensky, 2001; Tyner, 2014) – the promotion of specific experiences in heritage places is being pointed out as an effective strategy, capable of enhancing the potentialities and overcoming those issues related to the ongoing dynamics.

Along the 20th century, the role of historical sites in the education of the general public has significantly grown in both quantitative and qualitative terms. On the

one hand, the improved opportunities for short and long-distance travels have expanded touristic routes, even in less accessible areas, and boosted the possibilities to get acquainted with heritage places and manifestations. On the other hand, the increasingly ambitious agendas of the institutions which focus their mission on specific cultural scopes (i.e. open air museums, ecomuseums, local ethnographic museums) are offering a particularly wealthy set of occasions and instruments to visit spaces of memory and to experiment with the various forms of traditional knowledge and knowhow, also benefitting from the new possibilities provided by digital tools. These phenomena evolved within the overall framework of the gradual raise of interest for heritage.

The emergence of memory, history and heritage as crucial concerns in Western societies is one of the key cultural and political phenomena of 20th century (Huyssen, 2003; Misztal, 2003). In the last decades, they have become the object of a higher level of awareness and public interest (e.g. the late modern period has witnessed an exponential expansion in the categories and numbers of objects, places and practices which have come to be defined, listed, conserved and exhibited as heritage), a growing collective involvement. For instance, today, larger proportions of the population are committed in cultural heritage by participating or working as volunteers, collecting historical objects themselves, or supporting organizations through memberships), broader debates and research (e.g. significant flows of funds are now dedicated to this field, such as those the European Union's Research Framework Programmes have been providing since 1986), a number of musealization processes, and new dissemination activities. These also relate to an upgraded understanding of the potentialities in triggering positive social impacts: heritage is indeed being widely investigated as an instrument to assert stability and continuity in a shifting socio-cultural context (Anico & Peralta, 2009, p. 63), to enhance community building through sense of place (Davis, 2011; Schofield & Szymanski, 2011), as well as to foster multi-cultural encounters, mutual understanding, integration and social cohesion (Ashworth, Graham & Tunbridge, 2007; Montanari, 2013).

In this "age of memory", historical sites and buildings often become the venue of experimental education activities dedicated to the general public, and addressed to a more and more heterogeneous audience – from children to elderly, from tourists to migrants and "new members" of the communities –, exploiting the direct contact with material and immaterial heritage traces to raise awareness and enhance cultural and identity-shaping discourses (Fitch, 1990). Nevertheless, while the interest in these outreach projects continues to grow, the opportunities specifically designed for students committed in heritage studies, museology and architecture – who are among the categories that would mostly benefit from them – do not seem to be particularly expanding, probably drawing on the reduction of financial resources and the consolidation of formal structures in academic education.

Challenges in Architecture Education: Learning from Space

In such fields as art and architecture, the learning process entails special difficulties, as it does not merely imply the acquisition of notions and methods, and rather includes the assimilation of peculiar skills based on the development of creativity, sensibility and spatial intelligence, which can only be nurtured through complex and diversified activities. In particular, the nature of architecture education requires direct experiences, also including those that can only be carried out beyond the confines of the classroom (Rogers, 2005). Visiting urban and natural environments, exhibitions and museums (Dewey, 1938; Falk, 1983; Brown, Collins & Duguid, 1989; Falk, Dierking, 2000) enhance spatial cognition, provide constructive flows of information, train critical thinking, boost motivation, and improve perception, visualization, and sketching abilities (Eshach, 2006). These outcomes are maximized when field experiences take place in heritage buildings and sites, and in general in all those spaces that witness the vision, knowledge and know-how of past and present masters in art and architecture: the time spent in these wealthy environments can operate as a catalyst to absorb important lessons, raise awareness and enthusiasm, and provide critical and creative stimuli (Clarke, Kuipers & Stroux, 2019).

As highlighted by many authoritative voices (Cubberley, 1921), travels and reality experiences have been acknowledged as fundamental activities since ancient times, and the visit to monuments and historical sites has soon become a pivotal part in the formation of humanistic scholars, artists and architects – especially after the consolidation of the Grand Tour tradition, starting from the 17th century; Trease, 1967). This theme can be recurrently detected in the memories of many architects (from Karl Friedrich Schinkel to Frank Lloyd Wright, from Le Corbusier to Tadao Ando, just to mention a few), who in various epochs, have documented their field work and the influence it had on the development of their vision and skills.

The impact of these experiences is evidently increased by the intensity, duration and eventual reiteration of the visit. Especially during the formative years, the prolonged attendances of particularly inspirational places improves the possibility to better understand and assimilate crucial lessons and stimuli. For students in architecture, this opportunity can sometimes arise in the urban spaces as well as in the schools, libraries, galleries and auditoriums they inhabit during their studies (Bingler, 1995; Tanner, 2000), which sometimes are housed in architectural masterpieces. The frequent permanence in these spaces can evidently produce a deep impact on their education. This issue can be easily confirmed when talking with those students who have attended the *Faculdade de Arquitectura da Universidade do Porto*, designed by Alvaro Vieira Siza, who is unanimously recognized as one of the leading architects contributing to the development of contemporary Portuguese architecture. Another example would be the *Faculdade de Arquitetura e Urbanismo da Universidade de São Paulo*, which is a manifesto of the peculiar design approach of João Vilanova Artigas, a leading figure in the evolution of modern Brazilian architecture culture, whose influence on the younger generations currently working in San Paulo is widely acknowledged – as highlighted during the interviews with Angelo Bucci (SPBR arquitetos) and Martin Corullon (METRO arquitetos). Also, Louis I. Kahn's art galleries in New Haven (i.e. Yale Center for British Art and Yale University Art Gallery) have represented

important "classrooms" for various generations of students attending Yale University. As reported by New York based architect and alumnus Andrew Berman, the hours spent in these spaces, absorbing precious lessons from the collections as well as from the magistral spaces designed by the modern master, have played a major contribution in the development of his spatial and cultural sensibility.

Another way to create this opportunity is to exploit the high potential of heritage buildings and sites as learning environments – as experimented by the School of Architecture, Urban Planning and Construction Engineering at the Mantova Campus of Politecnico di Milano, where the spaces designed by leading Renaissance masters were turned into eloquent classrooms for contemporary students.

The MantovaArchitettura experience: innovative didactic in heritage spaces

Politecnico di Milano is a worldwide leading scientific-technological institution. Since its foundation in 1863, it has fostered high quality and innovative teaching and research activities in Engineering, Architecture and Design. The university is organized in 12 departments, four schools and seven campuses located in Milan and in other Italian cities. Founded in 1997, the Mantova Campus was conceived to combine the scientific expertise of Politecnico di Milano with the values of a territory characterized by an outstanding cultural and architectural heritage – also witnessed by the 2008 inscription in the UNESCO World Heritage List. Together with Sabbioneta (the nearby "ideal city", built and designed according to humanistic principles in the second half of the 16th century), Mantova is internationally acknowledged as a major heritage site, in virtue of the exceptional testimonies to the urban, architectural and artistic realizations of the Renaissance produced by some of the most important 15th and 16th century figures (i.e. Leon Battista Alberti, Andrea Mantegna, Giulio Romano), who arrived here owing to the enlightened patronage of the ruling Gonzaga family. The city is thus celebrated as the "capital" of the Renaissance and continues to play a prominent role in the dissemination of this culture through the promotion of its rich network of heritage places and manifestations.

Drawing on the potentialities of this context, the Mantova Campus promotes innovative teaching and research activities especially focused on the enhancement of cultural heritage through contemporary architectural design interventions. Through its Bachelor of Science in *Architectural Design* and its Master Programme in *Architectural Design and History*, the School aims to educate future generations of architects to an aware and efficient approach to the multi-scale opportunities and challenges in the field of preservation and planning in today's heritage cities, shaping and promoting ground-breaking and inter-disciplinary theories and practices focused on the interplay between conservation and transformation, which is considered as the only possible strategy to foster a sustainable evolution of historical centers. In 2012, these goals coalesced in the activation of the UNESCO Chair in *Preservation and Planning in World Heritage Cities*, which was established at the Mantova Campus to foster the experimentation with new research, teaching and training activities through the enhancement of dialogue between specialists in contemporary architecture, international cooperation, and the development of innovative strategies and tools.

In 2014 the UNESCO Chair launched its most significant instrument, *MantovArchitettura* – a cultural project revolving around a wealthy programme of workshops, exhibitions, conferences and meetings with the protagonists of the international architectural culture. Each year, during the month of May, these events move education activities out of the school and occupy the spaces that have turned the city into an invaluable stage for the formation of artists and architects since the Renaissance – *Palazzo Ducale*, *Tempio di San Sebastiano*, *Casa del Mantegna*, *Palazzo Te*, *Teatro Bibiena*, and various historical churches currently used to house cultural events (e.g. *Madonna della Vittoria* and *San Cristoforo*). These outstanding heritage sites become the classrooms where the invited architects and scholars set up a dialogue with students, and (since the events are free and open to the public) with the practitioners and all the citizens interested in exploring the past, present and future of architecture, from a perspective based on the understanding of history as a fertile

ground to nurture the project of contemporary spaces.

The programme of MantovArchitettura combines various types of activities. It includes conferences from prominent international architects who share their experiences, lectures by renowned historians and critics, exhibitions aimed at displaying special collections or at investigating topical issues, as well as active education practices, such as outdoor workshops mediating innovative interactions with urban heritage, besides a specific seminar dedicated to senior students, which represents the conclusive step of the Master Programme in *Architectural Design and History*. This two-week design workshop is dedicated to the theme *Antico e Nuovo* (i.e. to the relationship between ancient and new). With the support of an inter-disciplinary group of local and visiting professors, students explore the topic through the development of a proposal for the requalification of special heritage sites in Mantova. This intensive experience takes place in the rooms of *Casa del Mantegna*, a worldwide famous iconic building, conceived by the renowned Renaissance artist Andrea Mantegna, and characterized by the application of classical principles (outstandingly evident in the inner courtyard). Today the interiors are usually employed for conferences and exhibitions. During the workshop the house is transformed into a design studio, offering students an outstanding workspace, inside one of the most appreciated results of the historical architectural culture.

All the activities promoted within MantovArchitettura immerse students and architects into particularly stimulating spatial experiences, which operate as catalysts to activate broader and deeper cognitive processes. The educative value of these initiatives is thus twofold. On the one hand, conferences, exhibitions and workshops offer new stimuli to learn or reflect on significant cultural issues. On the other hand, the heritage spaces where these events take place enhance the memorability of such experiences, boost motivation, and deliver further important lessons.

MantovArchitettura also plays an important role for the city: not only the project participates

in triggering cultural promotion and place-branding (Richards, 2017), but it also engages the main heritage places as teaching and learning environments, actually unfolding and enhancing a proper vocation of historical centers. Mantova hosts other initiatives which turn urban spaces into stages for important cultural activities (above all *FestivalLetteratura*, which in the last 20 years has become one of the major national events dedicated to contemporary literature). Nevertheless, most initiatives exploit historical venues merely as beautiful backgrounds. The specific values of MantovArchitettura lie in the multi-layered integration of these places into the operation of the educative activity, in the peculiar format, combining a “formal” structure to “non-formal” environments (Rogers, 2005; Eshach, 2006; Vadeboncoeur, 2006) and the specific thematic nature of the initiative. Its main task is indeed enhancing education to heritage and architecture through the exploitation of the instructive and enlightening potential of architectural heritage places, and thus maximizing the role of these sites into the life of contemporary heritage cities.

Questions for further discussion

- The successful experience of MantovArchitettura highlights the value of (and suggests that further research

is needed on) the integration between “formal” programmes and “informal” learning environments, especially in the architectural curriculum. How can the potentialities of these activities be further enhanced? Which could be the value of on-site experiences in other types of education projects?

- Being education a particularly complex activity, part of it also occurs during various experiences and in the diverse locations of everyday life (not only in the strictly defined classroom). Is this issue sufficiently considered and exploited by education programmes? How could the potentialities of these implications be further exploited?
- Can the stimuli provided by the experiences in heritage sites operate as a trigger to boost the students’ interest in culture and cultural heritage (and thus enhance the overall education process)? With which kind of innovative mediation can be experimented in order to achieve these goals?
- Considering the digital-oriented lifestyle that contemporary students are gradually assimilating, which are the difficulties involved in the appreciation and effective participation in on-site experiences? And, how could these be further enhanced?



Photo credit: Ph. Giuseppe Gradella

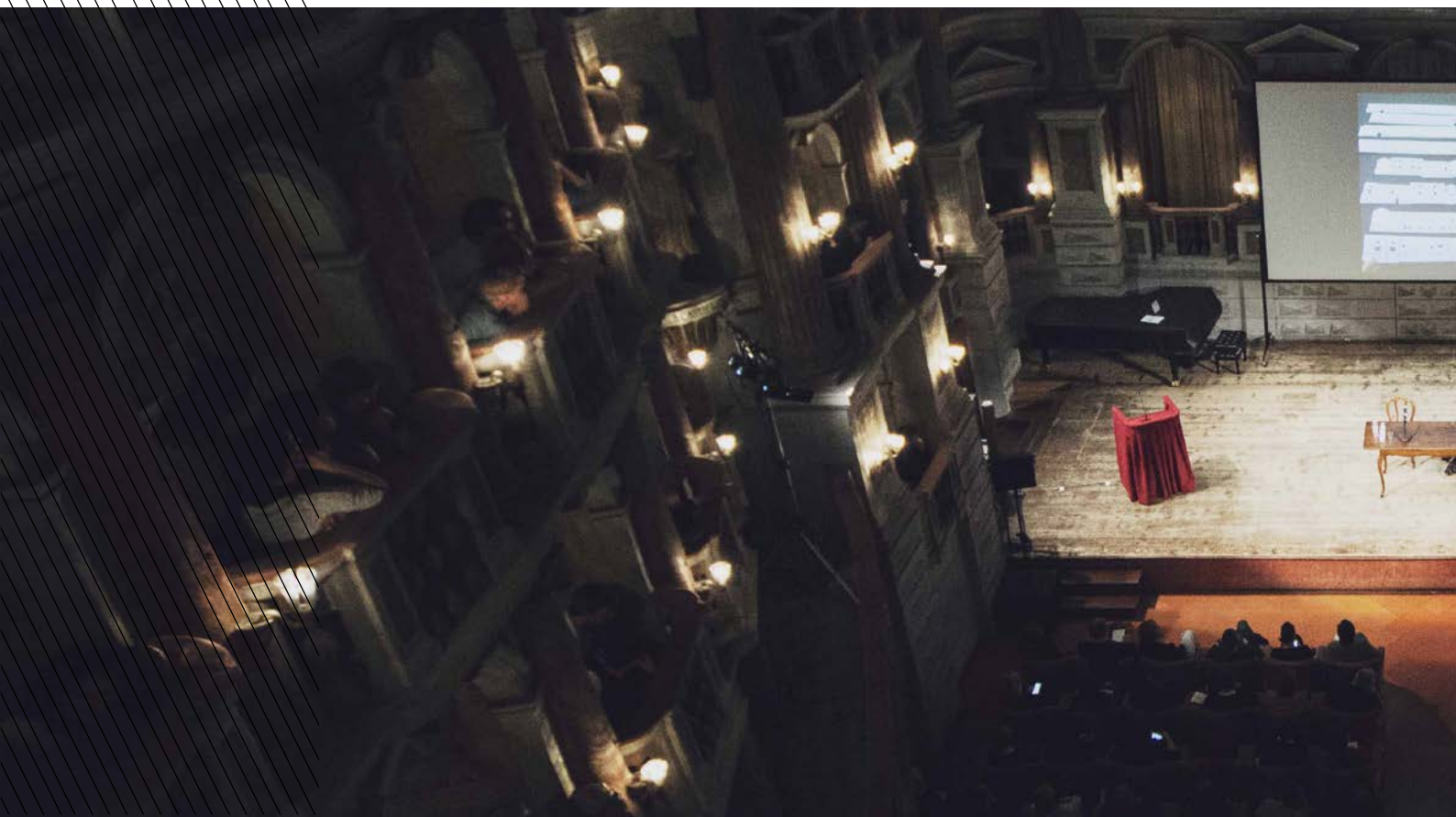
The working group in the inner courtyard of Casa del Mantegna, during MantovArchitettura

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Federico Bucci

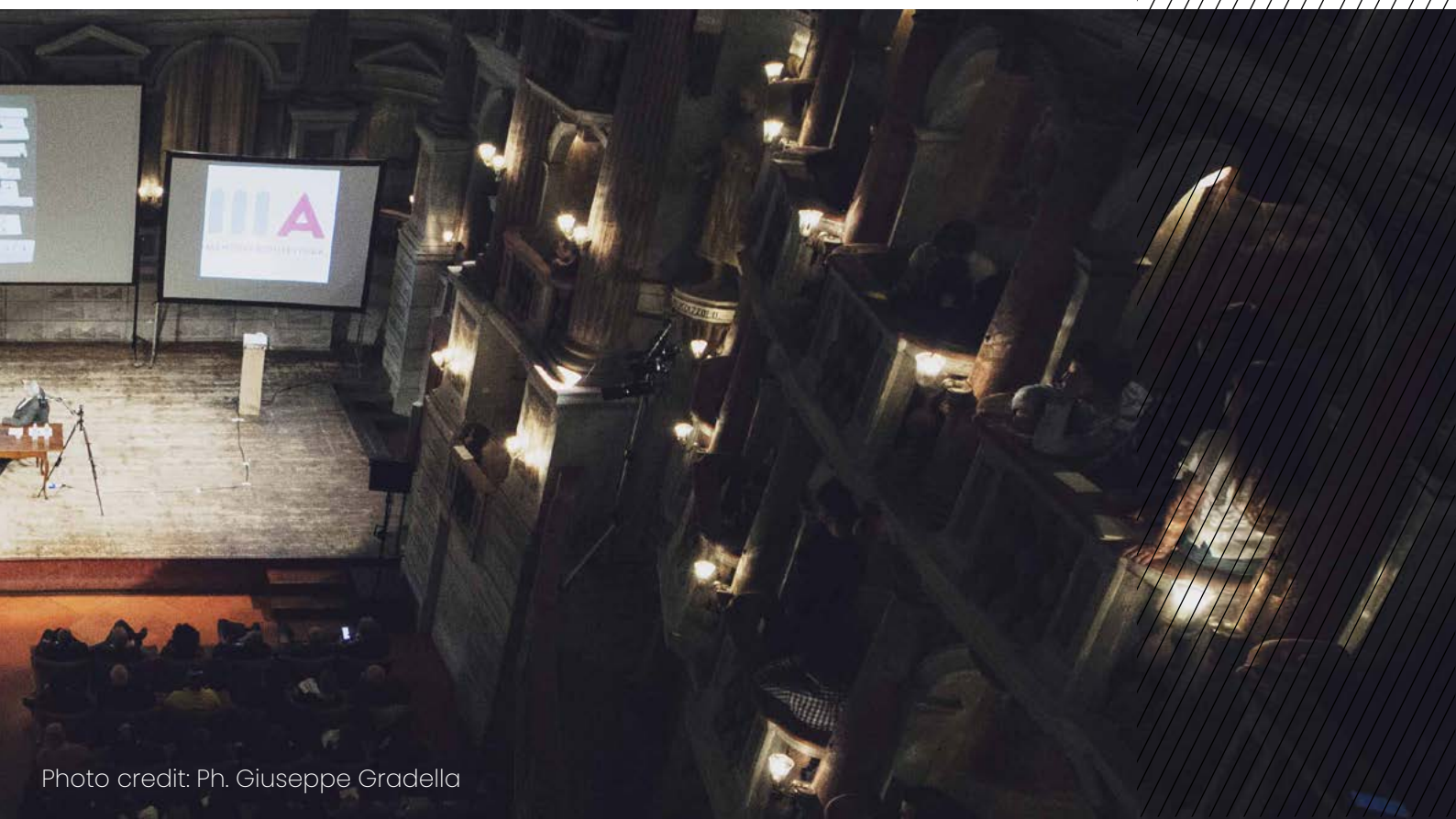
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/CASE ANALYSIS

Conversas Rotterdam, a communitarian project facing a capitalist world

By Marco Aperti

Conversas Rotterdam, Rotterdam, The Netherlands

INTRODUCTION

Conversas is a self-organized art project, initiated in 2012, in Lisbon by Constança Saraiva and Mafalda Fernandes. In 2014, the artist and graphic designer Constanca moved to Rotterdam, continuing this endeavor in the new city. *Conversas* (conversations in Portuguese) is based on the principle of story-sharing with people gathered in a selected location. During the free event, the *conversadores*, who are in charge of starting the conversation, stimulate the discussion using a topic close to participants' interests. Currently, *Conversas* Rotterdam has organized more than 150 gatherings in its 16th series.

I began attending *Conversas* in 2017, and I have been actively involved within the organization since April 2018. Coming from a highly competitive and commercial experience in the cultural sphere, I was fascinated by the contrast between the effort of producing the events, its valuable content and the almost total absence of economic profit. With continuous and vital feedback from the team involved, I

have been analyzing and questioning what new approaches can be taken. Moreover, I believe that some of the issues that *Conversas* face can set the scene for fruitful debates among the community of the ENCATC platform.

General context about the cultural scene in Rotterdam

Both the Netherlands and Rotterdam are dynamic and vital platforms for experiencing creativity and diversity in the cultural sector. Creative industries are one of the fastest-growing sectors of the Dutch Economy. From academic research to government statistics and brand marketing, creative industries have been labeled as “top sector”, being defined as a growing area where the Dutch business community and research centers excel globally. In particular, the city of Rotterdam is characterized by privately and publicly funded cultural hubs contributing to the variety of the Dutch cultural scene.

Creative industries have been widely discussed in many academic papers. The definition from the Department of Culture, Media and Sport stated in 1998 seems to be a good starting point. Creative industries are defined as “those activities which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property” (DCMS, 1998, in Rozentale & Lavanga, 2014). Although, contested for its ambiguity, this analytical definition still represents an important primary frame.

An extended introduction

As stated on multiple platforms (*Conversas* global website, Facebook, Instagram, newsletter), the event is defined as “a series of weekly or bi-weekly informal meetings that take place with the aim of gathering professionals willing to know and discuss on different projects and interests related to the field. During the event, the *conversadores* (those speaking at *Conversas*) bring up a specific topic to share with participants and speak for about 30 minutes each. *Conversas* offers an equal set up from which all can benefit”. The informality of the description sets the tone with focus on the creative and informal audience who usually attends this gathering.

Each event hosts three different *conversadores* and each series includes ten *conversas*. Often, at the end of the series, a printed publication is launched. The publication, designed in partnership with a locally based graphic designer, becomes the object to record and appreciate the past events in an original and creative way. The central celebration of diversity and inclusivity for every social class is directly reflected in the range of topics covered at the event. The total freedom given to each *conversador* creates the perfect multidisciplinary platform to experience human variety. We often approach shy individuals with our motto “Everyone can be a *conversador*, because everyone has an interesting story to share”. In the history of *Conversas*, a diverse spectrum of topics has been triggered: academic research, existential questions, art and music performances and marketing among others.

The event is organized by volunteers and generates no direct income for the team involved. Income is generated through two channels: the sale of a small quantity of beverages and merchandising (i.e. tote bags and the printed publications). The small profit is used to finance future publications and to cover daily expenses (in general terms, the budget created ranges between 150€ and 170€). The team structure is flexible and organic due to its unregulated nature. The current team comprises five creatives involved in different fields, which generates contrast. A positive feature is clearly the constant flux of creative and inventive people involved in the organization. However, this flexibility can lead to sudden changes, which can sometimes prove counterproductive for long-term planning.

Born as a small community art project, *Conversas* steadily grows its audience. The platform has now been hosted in more than 20 different locations all over the city of Rotterdam, a total audience of more than 3000 people, with more than 450 *conversadores*. Ultimately, *Conversas*’ easy and repeatable format has been replicated in several other countries and created a significant and valuable network.

Which challenges lay ahead for *Conversas*?

The daily management of and team roles within *Conversas* are difficult to pinpoint. The very

essence of the event is that of being open and supportive. The team is often willing to back up each other's tasks. The informality of the work stimulates the understanding and the organic development of our best skills and opportunities and allows the team to experiment with different tasks. This is clearly a big advantage that enhances our ability to fully grow with the project itself. Despite the organic process, to facilitate the understanding of the readers, I can simplify the work accomplished into four categories: communication; research and planning for new conversadores; practical planning for events; and sponsorship and funding seeking.

Firstly, communication has always been a hot topic at our members' meetings. Human interaction and genuine connection are essential for Conversas, however, the team understands and values the power of social media. The current "strategy" involves promotion within our personal networks, Facebook and Instagram posts and promotion via our newsletter. The small-scale of the events with attendees ranging from 15 to 25 people, has been actively increasing through the simple process of "tagging". Tags allow social media users to engage actively with their profile when they have been mentioned in a post or a comment. Facebook and other social platforms notify the recipient with hyperlinks to the tagged profile. Specifically, tagging can be visualized on the private profiles of the tagged person, exponentially spreading the post across different networks. For its part, newsletters and social media posts are fundamental elements that stimulate our online audience and promote upcoming events. The challenge is to strike a balance between presenting a genuine, small-scale event, through active advertising that seeks to expand the audience.

Secondly, seeking, persuading, scheduling and managing *conversadores* demands a significant effort and time investment. The extensive spectrum of people invited facilitates and stimulates research for the whole team, directly reflecting on the diverse entropy of humans. Nevertheless, having such a vast pool of potential conversadores can lead towards a choice-overload process. Similarly, having a variety of people and locations demands good

skills in time management, prioritization, and good communication and coordination between the team members. Higher efficiency can be achieved by growing the network, which would provide further potential conversadores through an increase in the popularity of the platform. In other terms, if the platform increases its popularity, the team can invest less time in seeking potential conservadores.

Thirdly, the practical planning of the event is as important as finding the right setting. Often dealing with sensitive and personal topics, the team is highly committed to creating the most welcoming and relaxing environment, or it may have been experimenting with less formal presentations, such as sitting in circles on soft blankets and cushions instead of chairs, and not using projectors, bright lights or podiums.

The research of new sources of funding has been a pivotal topic for Conversas. The social importance of the platform has been supported by an increasing number of attendees and validated through the receipt of invitations to symposiums and academic events from the cultural panorama of Rotterdam. Conversas has received two rounds of funding from Cultuur Concrete, the art and culture partner of the city of Rotterdam. These were limited to some neighborhoods for our activities. The funding was aimed at Charlois and Feyenoord, southern neighborhoods of Rotterdam, where arts and community projects are boosted.

The south of Rotterdam had consistent injections of funding, particularly towards arts and community projects aimed at revitalizing problematic areas. For the upcoming series, we will not receive any economic support. On one side the organization acknowledges, through the consumption of time and through the valuable creative and human exchange created, the importance of the platform, not only for the community but for the general cultural sphere. However, on the other side, there is a growing unsettling concern towards the difficulty of pursuing time-consuming tasks without receiving any economic gain. Addressing private sponsorship is a path we can take. However, it does bring on the table other questions, considerations and concerns.

The relationship between culture and money is still an issue. Borrowing the words from K. Oakley "it is important not to sentimentalise cultural work, all work has a moral dimension, and there is no reason that cultural workers should be at the vanguard of more ethical forms of labour" (Oakley, 2014). These topics, despite being listed independently, are clearly and deeply connected with each other; every change has to be considered carefully. The very essence of Conversas is about the balance between its informality and creation of a creative and valuable network.

What's the future for Conversas?

Which future is there for a self-organized project with extensive qualities, appreciated by the local public, generating constant content and spreading globally, if only based on passion and ideals fed by the working team? Has culture and the creation of it still been perceived and assessed as a *divertissement*? Is Conversas the result of the production of "content" designed without thinking about the consequences, a project that really ignores the structures and material conditions of its making process? Or does this success demonstrate the importance and the necessity of voluntarily based events? A multi-brand event with hundreds of attendees with pop-up bars and commercial stands for promotion of a diverse spectrum of items? Or maybe a small neighborhood meeting, spreading in multiple locations of the same city, where emotional experiences and creative support can be found?

Speculations and future projections are a good exercise to discuss the future of platforms like Conversas. It is important to keep on debating uncomfortable topics such as different business models and other ways of conceiving creative-cultural work.

Questions for further discussion

- Can a voluntary project thrive without economic support?
- How is the process of funding shaping the creation of culture?
- What does it mean to be independent in a capitalistic-driven cultural world?

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Marco Aperti

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/CONTEXT

Using Education to Enhance Cultural Diversity and Exchange

By Claudia S. Quiñones Vilá
Amineddoleh & Associates

Why Culture, Why Now?

The European Year of Cultural Heritage (EYCH) 2018 represents a turning point for the development of a common European heritage. EYCH also brought attention to the fact that in order to properly preserve culture, it is necessary to involve a wide variety of stakeholders, including women, minorities, youth, and senior citizens – all groups which have traditionally been excluded from mainstream decision-making. This is significant because:

Culture is in constant motion and is always linked to power relations. Cultural rights must be understood as also relating to who in the community holds the power to define its collective identity... It is imperative to ensure that all voices within a community, representing the interests, desires and perspectives of diverse groups, are heard without discrimination" (Shaheed, 2014, p.7).

Including these groups in decision-making processes for cultural heritage matters is essential for the creation of a truly representative and democratic society, improving quality of life, attracting investment and tourism as well as for generating jobs, tax revenue, and innovative services (Cultural Heritage Counts for Europe Consortium, 2015, pp.19–29).

As confidence in EU democratic procedures and participation declines, using cultural heritage to harness diversity and drive innovation ensures that citizens feel engaged and represented in their communities (Tims, 2015, pp.24–25). Prioritizing education should form a substantial part of cultural heritage management, particularly within a holistic approach and paying special attention to the marginalized aforementioned groups. Cultural rights are tied to other human rights, and exclusion from the former usually involves exclusion from the latter as well. By “vernacularizing” cultural rights through education – translating them into a more easily understood form (Shaheed, 2014, p. 8) – it is possible to legitimize cross-cultural dialogues and share unique perspectives, ultimately supporting a flourishing and diverse community. However, cultural heritage is not only a political imperative, but a social one too.

The ongoing processes of urbanization and mass migration have had major repercussions on modern conceptions of cultural heritage and diversity. It is estimated that the majority of the world’s population will live in cities by 2050. As a result, cities are growing rapidly in size and creating global economic hubs, attracting unprecedented amounts of people with different values and traditions. This can cause tension between social groups affected by unsustainable development processes, which in turn, has led to a loss of public spaces and facilities, monotonous architectural developments, improper infrastructure, social isolation, poverty, deterioration of urban heritage, loss of identity, and scarcity of resources. While globalization can make cities more uniform regarding patterns of development, culture and heritage will always serve to distinguish them from one another and allow communities to steer their own future development by identifying areas of concern. Stimulating a sense of pride

and belonging for inhabitants contributes to the formation of a new, more inclusive, and positive national identity (UNESCO, 2016, p.6 and Pinton, 2017, p.318). This is more necessary than ever in the face of increasing extremist and populist political movements. Combining cultural heritage transmission and education will serve to bridge the gap between desirable and antisocial behaviors.

Several international instruments address the role of cultural heritage as a pillar of human experience. The Hangzhou Declaration notes that “there is an urgent need for new approaches” (UNESCO, 2013, p.2) to address the problems springing from rapid urbanization and mass migration, which should fully acknowledge that culture is “part of the global and local commons as well as a wellspring of creativity and renewal” and crucial for inclusive development, environmental sustainability, peace, and security (UNESCO, 2013, p.2). The Faro Convention extends the definition of cultural heritage to include places around which people gather together^[1] since people bring meaning and significance (values) to things that do not intrinsically possess such value. Heritage then becomes a living and dynamic component of human rights, particularly the right to live free of oppression (Pinton, 2017, pp.316–317).

The functions of culture as an overarching concept are double-sided. On the one hand, culture is an active enabler and driver of economic, social, and environmental development (“hard” dimension). On the other hand, culture’s intrinsic value allows individuals to relate positively to each other and increase their quality of life (“soft” dimension). In fact, the Universal Declaration of Human Rights includes the right for individuals to freely participate in the cultural life of the community, enjoy the arts, and share in scientific advancement and its benefits^[2]. Heritage can be used within the educational context as a learning tool, to answer questions, and to enhance competences for social development, forming a “mutually beneficial relation” (Gesche-Koning, 2018, pp.17–18).

The Role of Education

Research demonstrates that education and culture together form key components of all

learning processes and support sustainable development. Coordination between the two encourages the promotion of creativity, sensitivity, and positive relations between social groups (ibid, pp.7-8). The ultimate purpose of education is to provide people with opportunities to develop skills and mindsets that allow them to become responsible and active citizens. However, in the current rapid-changing world, educational systems must adapt and gain more flexibility so citizens can face competitive global market economies. Including cultural heritage matters can aid in this shift, as well as promoting communal awareness and a less self-centered mindset (ibid, p.9). Essentially, the goal is for citizens to learn how to *know*, to *do*, to *live together*, and to *be* – with new values, equality, social inclusion, and justice. Exercising creativity is particularly effective for the youth to collaborate and reflect critically on their place in the world, ensuring a better future (ibid, pp.10-11).

Regarding women, minorities, and senior citizens – all vulnerable to exclusion and discrimination – there are specific instruments protecting their cultural rights. The International Covenant on Civil and Political Rights^[3] recognizes the right of minorities to enjoy their own culture, and the International Covenant on Economic, Social and Cultural Rights (ICESCR) grants everyone the right to access a State's cultural life (Ferri, 2017, pp.422-425). This is particularly important in the context of migrants, since culture and education serve as a gateway to assimilation, allowing these individuals to negotiate their new reality without abandoning their prior identities. In the case of women, achieving gender equality and being included as actors of change in cultural heritage policy, rather than vulnerable subjects, are the main goals. Education is key for achieving true equality, while is also one of the UN's Sustainable Development Goals, especially when cultural heritage practices are cited as justification for women's exclusion. The overlap between various forms of discrimination – age, gender, ethnicity, etc. – requires a systematic engagement in cultural negotiation and education (De Vido, 2017, pp. 453-454, 459-461). Finally, older people often experience heightened feelings of loneliness and isolation, which can be remedied through age-friendly and intergenerational cultural projects

(AARP Livable Communities, 2015). Education can help them feel appreciated and create active bonds within their communities.

It is likewise important to consider the environment in which cultural heritage education will take place. For purposes of this article, the historic urban landscape, which is:

“[T]he result of a historic layering of cultural and natural values and attributes, extending beyond the notion of ‘historic centre’ or ‘ensemble’ to include the broader urban context and its geographical setting... It also includes social and cultural practices and values, economic processes and the intangible dimensions of heritage as related to diversity and identity” (UNESCO, 2016, p.11).

This type of landscape is expressed quite clearly in schools. These serve as centers where many kinds of groups interact on a daily and extended basis, as well as community engagement tools which “facilitate intercultural dialogue by learning from communities about their histories, traditions, values, needs and aspirations and by facilitating mediation and negotiation between conflicting interests and groups” (UNESCO, 2016, p.14). As such, they are an ideal forum for cultural heritage education. Perceptions of ordinary people, as opposed to experts, are just as important as establishing what is valuable in the cultural heritage context and how it will fit into daily lifestyles, which spurs sustainable development of local, regional, and national communities (Bajec, 2017, p.695).

Children can be easily exposed to cultural heritage matters through supplements to the academic curriculum, while adults can attend extracurricular activities hosted by the school, or even apply for continuing education programs. Some individuals have not been able to receive an education due to personal circumstances or cultural taboos. Therefore, urban schools should actively reach out and offer them specialized courses, so they can benefit from cultural heritage for development. Ideally, the participants will then take their knowledge home and disburse it to friends and family members, creating a chain to “empower a diverse cross-section of

stakeholders to identify key values in their urban areas, develop visions, set goals, and agree on actions to safeguard their heritage and promote sustainable development” (UNESCO, 2016, p.14). Schools can also involve other institutions, including museums and other arts organizations, both public and private, to further the education on cultural heritage.

What Happens Next?

The cultural heritage education revolution should not only take place in schools, but in all kinds of institutions supporting human development. Educational institutions can form a base for disseminating the importance of culture as well as targeting a younger and more malleable audience, but the educational process itself should not be limited to this environment. Informal settings are also important for people to learn how to use culture, ultimately reconfiguring the ways they think, creating viable communities and narratives, and establishing meaningful relationships (Wisniewska, 2015, p.17). The concept of *commons* is particularly important here, as it describes “resources that belong equally to a community,” whether it is a local organization, a locality, or a state (Tims, 2015, p.20). For cultural heritage education, the focus is not so much on collective ownership in the legal sense, as it is on collective responsibility and management of available resources. If citizens feel like real stakeholders, they are more likely to contribute to community development. Marginalized groups must be given the opportunity to experience membership in the commons. Otherwise, states and communities will miss out on their valuable contributions. Certain states have already implemented more inclusive policies and are seeing positive results.

For instance, in the United Kingdom (UK), socially excluded groups are at the top of the government’s funding agenda within the cultural context. The arts have been officially recognized as pivotal for neighborhood renewal and a good return on public investment due to their impact on health, crime, employment and education. Social exclusion is seen as the root of many problems, particularly as regards community development. Beginning in the 1990s, the government implemented policies that use cultural heritage

and education to improve citizens’ quality of life (Belfiore, 2002, p.91-96). Now, creative and cultural industries contribute over 100 billion pounds to the UK’s GDP (DCMS, 2018). This indicates that cultural heritage education strategies and participation can be successfully implemented and harnessed to obtain both social and economic results. Other European countries, such as Belgium, France, Poland, Germany, and the Scandinavian nations, have also invested in cultural heritage education through various national programs, providing examples of how this can be accomplished according to each country’s specific needs (Gesche-Koning, 2018, pp.19-21).

Forming partnerships and creating synergies between institutions and individuals from all social groups is the best way to take advantage of cultural heritage education. On a practical level, the Policy Department for Structural and Cohesion Policies of the European Parliament recommends the following for optimal results: Incorporating heritage education in school curricula; Disseminating good practice examples; Sharing information; Encouraging training courses in heritage education; Ensuring that these programs receive adequate funding (Gesche-Koning, 2018, pp.31-35). Using technological resources is another way to make this type of education more interesting and effective, as it provides greater access and means of participation for students. An interdisciplinary approach and the presence of ICT (Information and Communication Technology) in classrooms allow for an enriched and multi-perspective view of heritage artifacts in a digital form, the adoption of innovative teaching and learning methods, and a greater comprehension of the historical, geographical, social, and economic context concerning cultural heritage. Virtual reality reconstructions, situated lessons (fieldwork outside the school), collaborative experiences, and informal learning are all modalities of ICT with proven benefits (Ott & Pozzi, 2011, pp.2-6).

As all kinds of people become aware of the importance of cultural heritage and their right to join in the life of the community and policy formation and implementation, future laws and policies will become more diverse and inclusive at the local, regional, and national levels. These

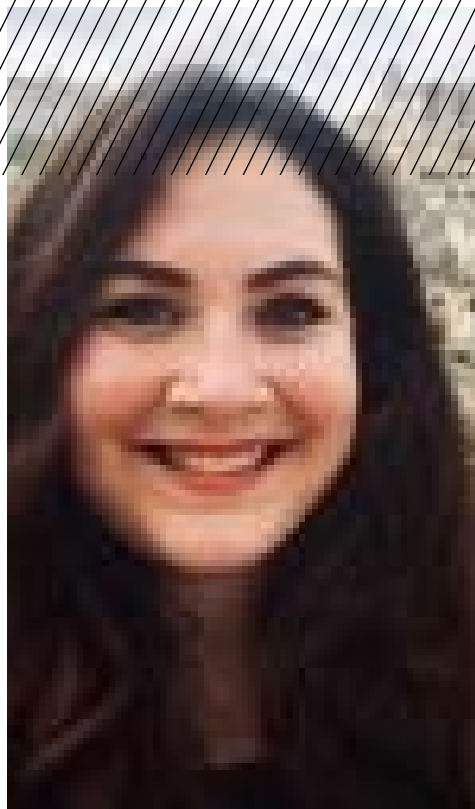
countries will then be able to adapt better to adversity, find more creative ways to solve problems, and use diversity to enrich their cultural heritage.

Questions for further discussion

- What types of outreach programs can schools implement to provide members of the community (other than students) with cultural heritage education?
- How can schools partner people from diverse groups for cultural exchange and education? Ex. Migrants and seniors, women and youths, etc.
- How can technology be integrated with cultural heritage for learning in classrooms? Can these methods be used for other audiences?
- How can schools implement more diverse and culturally inclusive policies for day-to-day learning and interaction?

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- [1] See Art.2 of The Faro Convention at <https://www.coe.int/en/web/conventions/full-list/-/conventions/treaty/199>
- [2] See Art.27 of the Universal Declaration of Human Rights at <https://www.un.org/en/universal-declaration-human-rights/>
- [3] See Art.27 of The International Covenant on Civil and Political Rights at <https://www.coe.int/en/web/compass/the-international-covenant-on-civil-and-political-rights>



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