

Facilitating Heritage Interpretation in Secondary Schools

The HIMIS Teacher Training Course



Heritage Interpretation
for Migrant Inclusion in Schools

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Heritage Interpretation for Migrant Inclusion in Schools

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for Migrant Inclusion in Schools

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Introduction

The HIMIS Project

Heritage Interpretation for Migrant Inclusion in Schools (HIMIS) was an ambitious 2-year Erasmus+ project. The partnership developed a methodology for secondary schools to strengthen Europe's fundamental values among young people from migrant backgrounds and local families. By using the techniques of heritage interpretation the HIMIS approach aims to foster integration of students into their schools, their local communities and plural European societies.

HIMIS involved four schools in Italy, Greece, Poland and Germany. Each school used heritage interpretation to develop activities and events involving students from varied backgrounds, that would encourage them to understand better their local heritage. The students researched history and culture and developed fun activities and materials that would give everyone involved exciting and memorable experiences.

The schools were guided by three experts in heritage interpretation and teacher training:

- Red Kite Environment, UK, a consultancy specialising in heritage interpretation,
- University of Freiburg's Heritage Interpretation research group, Germany, and
- Ce.S.F.Or., Italy, an employment agency and training institution.

These three organisations developed and tested the teacher training course and provided information and mentoring that would help the teachers develop their heritage interpretation activities together with their students at their schools.

The backdrop: Refugee crisis, extremism and the rise of exclusionary attitudes

In several European countries immigration in the 1960s and 70s led to rather segregated parallel societies where even some parts of the 3rd generation are not well integrated in host communities. Then, in 2015 and 2016 more than 2.5 million refugees applied for asylum in the EU. While many Europeans helped them as volunteers, many others began to feel uncomfortable with the increasing number of foreigners. A wave of terrorist attacks by fanatic Islamists caused fear in parts of the population. Populists exploited these trends to spread exclusionary attitudes and xenophobia.

The surge in anti-migrant resentments and populist us-and-them attitudes revealed that parts of the population are sceptical towards open, modern societies. Humanist values that have evolved since the Enlightenment are ignored by many or even openly challenged. But, according to article 2 of the Treaty on European Union, these values are fundamental to the EU:

The Union is founded on the values of respect for human dignity, freedom, democracy, equality, the rule of law and respect for human rights, including the rights of persons belonging to minorities. These values are common to the Member States in a society in which pluralism, non-discrimination, tolerance, justice, solidarity and equality between women and men prevail.

These values (subsequently referred to as “European values”, c.f. 57) are crucial for living together in communities with different people from different cultural backgrounds, different religions and different traditions and beliefs. At the same time, they are also fundamental for the cohesion of the European Union. The EU’s motto “United in Diversity” supposes that these values are embraced by all, regardless of their social and cultural diversity. Without this common denominator cultural diversity can become divisive.

In order to make migrant inclusion a success, these values need to be strengthened in both groups:

- the migrants, be it refugees who arrived only recently or children and grandchildren of labour migrants whose families have lived here for decades;
- the host communities whose ancestors lived in the host country for a long time.

Open and plural European societies must help inclusion for both in order to overcome exclusionary and discriminatory attitudes. The HIMIS approach contributes to this task:

- by local heritage projects at secondary schools where groups of migrants and locals work together,
- by using heritage interpretation to bring such past experiences alive which are linked to Europe's fundamental values,
- by involving students as co-creators of heritage interpretation programmes thus provoking reflection on the roots of these values.

Heritage Interpretation

Heritage interpretation is an informal or non-formal educational activity that helps people explore meanings and significance of heritage, i.e. objects, places, characters, ideas and events from the past. It helps people to understand how the heritage of a place or a collection is relevant and valuable to people today.

Heritage interpretation facilitates first-hand experience with original heritage or authentic sites and employs various activities such as storytelling, bringing a place or object alive. Through personal guiding or through the use of illustrative media, interpreters share with participants what makes a particular heritage special and help them enjoy and understand it better.

Heritage interpretation uses many of the principles of good teaching in that it is interactive and encourages people to learn through participation. Good heritage interpretation engages with people and allows independent conclusions to be drawn based on the information provided. Both disciplines also inspire follow-up learning by provoking intellectual curiosity.

A critical difference between normal heritage interpretation and formal teaching is that the audience for teachers is generally 'captive' – at school the students have to be there, to pay attention in order to get good grades. The audience for heritage interpreters is generally 'non-captive' – the participants volunteer to be there as visitors. They do not need to pay attention and expect an informal atmosphere. They will 'switch off' if they are bored. However, the HIMIS approach partly blurs this distinction: The main 'target group' are school students and the HIMIS projects are part of a school project. Most importantly, the students are co-creators of an interpretive programme for a place instead of being a non-captive audience of visitors.

About this publication

This e-publication is focussing on the HIMIS teacher training course. It is aimed for teacher trainers who will run courses for schools that decided to implement the HIMIS approach. It might also be valuable for teachers who wish to take the lead in implementing HIMIS projects at their schools.

A more concise and general overview on the HIMIS approach and how to use it for your school is available in the HIMIS Guidelines ([URL](#)). These guidelines are recommended as a first introduction to HIMIS. They can help schools to find out whether the HIMIS approach might be suitable and valuable for their school.

The five-days training course encompasses an introduction into the philosophy of heritage interpretation. It introduces key concepts of the new HIMIS approach to value-oriented heritage interpretation contributing to prevention of exclusionary attitudes and discrimination. Hands-on exercises then develop the practical competences in heritage interpretation planning and implementation, which teachers need to assist students in their projects. The third module covers theories of intercultural communication which are helpful when working with multi-cultural groups of students. In the final module teachers transfer their new competences to their specific school environment assisted by the HIMIS trainers.

The HIMIS Teacher Training in Heritage Interpretation

During the HIMIS project the participant teachers were provided with a training course, delivered by the University of Freiburg, Red Kite Environment and CeSFOR. The course provided the essential tools that the teachers needed to help them create exciting interpretation programmes with their students.

General methodology of the HIMIS training

The course follows a competence-oriented methodology in adult education. This in-service training is dealing with experienced teachers. Plenty of room is therefore given to discuss the HIMIS approach with them and to include their teaching experience into the course.

Various teaching and facilitation methods involve teachers actively in the process:

1. lectures with questions and discussions in order to provide crucial learning content knowledge and to establish a common understanding;
2. practical exercises with teachers' involvement providing first-hand experience as a common basis for reflection;
3. indoor and outdoor hands-on case studies with real heritage sites to experience heritage interpretation methods close to real-world conditions.

Such a participatory approach to facilitate learning is especially important as secondary schools, their environments and the various socio-cultural backgrounds of students differ significantly across Europe. Hence, the HIMIS trainer team needs to adapt to the special backgrounds and questions that come up from the school teachers. That way it is easier to transfer the HIMIS approach to the diverse local settings and the needs of their school. This was also reflected in the choice of different types of pilot schools from different countries. More on their case studies and transferability can be found in the HIMIS Guidelines.

Practical considerations for the course

The training should take place at a suitable venue which is close to a heritage site or museum for practical exercises. Ideally, this heritage site should be within a short

walking distance from the venue. There should be an expert for the heritage site available who is able to offer a guided tour. It is also good if the site or museum provides some additional media-based interpretation such as panels or a brochure which the course participants can use when they prepare their interpretation case studies.

The seminar room needs to provide enough space for small group work, good lighting and technical equipment for video projection, flip charts etc. There should also be some extra space for coffee breaks.

The four HIMIS teacher training modules cover the following themes:

- **Module 1: Making meaning from heritage**
An introduction to the HIMIS approach: heritage interpretation fundamentals in relation to values, social inclusion and European cohesion.
- **Module 2: Planning and implementing an interpretation project**
An introduction to interpretive planning and implementation methods and their application for the HIMIS approach in secondary school environments.
- **Module 3: Intercultural skills**
Covers background knowledge for working with intercultural groups
- **Module 4: Students as producers of heritage interpretation**
Transfer of the HIMIS approach to various school environments strengthening the values that are crucial for social inclusion in plural societies.

Module 1

Making meaning from heritage

Author: Patrick Lehnies, Institute of Environmental Social Sciences and Geography, University of Freiburg, Germany

Module 1 lays the foundations of the HIMIS approach. It introduces the concept of heritage interpretation based on what 'interpretation' in general means and 'heritage interpretation' in particular is actually all about. There is a gap between the use of the concept of 'interpretation' in everyday language, humanities and social sciences on the one hand and in the professional field of 'heritage interpretation' on the other.

Interpretation in its essential sense refers to a mental process which takes place in an individual who tries to make sense of what she or he perceives. In the professional field of heritage interpretation there is a third person involved, a heritage interpreter, who engages in a non-formal or informal educational activity that "reveals meanings and relationships" to visitors – or who facilitates the meaning-making process for participants in interpretive services at a site or museum.

But there is a common denominator: All interpretation is about making meaning of something; interpretation always explores why a thing, a set of data, a structure or an event, a tradition or a work of art is meaningful and relevant for people. This approach offers new opportunities to use heritage interpretation beyond the well-established visitor service at museums, monuments and heritage sites. HIMIS aims to facilitate making sense of the past within local communities and in particular for working with students at schools.

This module introduces key concepts and ideas that are helpful for applying the interpretive approach in school settings. It reveals how heritage and interpretation are related to people's understanding of their place in the world and among other people. It provides the theoretical background to understanding how the interpretation of heritage can trigger mental processes that strengthen inclusion of migrants as well as non-migrants into plural and democratic societies.

The course module provides a brief history of interpretation and the historic roots of the EU's fundamental values which are essential for social coherence in diverse and plural societies. It will look more deeply into the significance of first-hand experience for what we perceive as reality, but also cover "fake news", "alternative facts" and fiction in relation to interpretation. It will then explore the area of meaning-making

which must be distinguished from scientific description and explanation. Interpretation is closely related to values, beliefs and identities. The latter can either be fixed and exclusive or open, dynamic and inclusive. Teachers need to become competent in using framing and labelling techniques, and in teaching students to identify such techniques. At the same time teachers need the ability to distinguish proper interpretation from unethical propaganda.

Module 1 comprises the following lessons:

Lesson 1.1: History of interpretation and EU's values

Lesson 1.2: First-hand experience and second-hand information

Lesson 1.3: The significance of framing and labelling for interpretation

Lesson 1.4: Value oriented heritage interpretation

Module 1 comprises a lot of theory and philosophy which might be new for some teachers. In order to avoid overwhelming them the HIMIS trainers could combine modules 1 and 2 during the first four days – Module 1 lessons for the morning session followed by Module 2 lessons which are more practical hands-on exercises. That way a better balance of theory and practice can be achieved.

Lesson 1.1: History of interpretation and EU's values

Length: 60 minutes

Objectives: Introduction to 'interpretation' as an individual mental process of meaning making and 'heritage interpretation' as a professional approach to non-formal education in relation to the EU's fundamental values of inclusiveness.

Learning outcomes:

- Understanding of the historic dimension: A brief introduction of definitions of interpretation and the historic roots of Europe's shared values.
- Understanding how heritage interpretation philosophy is connected with the ideas of Humanism, Enlightenment and Romanticism.
- Critical understanding of important definitions of 'heritage interpretation' and its various missions.

Resources:

- Trainer
- Video-projector
- ppt File

A. Learning contents

Heritage interpretation is about making sense of what people inherited from the past. It takes a historical perspective which reveals the roots of what we find important today.

However, heritage interpretation as an educational activity itself has a long history. It is probably as old as humanity. This lesson provides a very brief overview of the history of interpretation to the beginning of professional 'Heritage Interpretation' and more recent developments that are relevant for the HIMIS rationale.¹ Heritage and the ways in which it is interpreted is also linked to the development of European thinking and the emergence of humanist values.

The historic perspective is well suited for a first introduction of some key concepts and schools of thought in the field of heritage interpretation which will be further elaborated throughout the course.

Before Renaissance

People have always wanted to grasp the meaning of events they experience and the things that surround them, both for themselves and within the bigger picture of their world view. Probably, all human beings have an urge for meaning. They interpret what they perceive from the past and the present to make sense of what they encounter. In this sense interpretation is probably as old as humankind. Interpretation is the ability of human reason to link what occurs to us to a meaningful and relevant context.

In **prehistoric times** human cultures had myths, tales, religious beliefs and arts that provided meaningful contexts. These were passed on from generation to generation by mothers or fathers, old wise people, shamans, priests, storytellers, bards and singers, together with traditions, rituals and symbols (Merriman & Brochu 2006, p. 1). Old rock carvings and paintings and archaeological artefacts are witnesses of such oral cultures.

The development of script derived from images – for example the Egyptian hieroglyphs – allowed people to pass on stories about beliefs and events in writing. Every symbol in these scripts carries a meaning, in contrast to the alphabet, which the Phoenicians invented. The letters of the alphabet do not carry themselves any meaning but merely correlate to a sound which humans combine to form words. Only words, i.e. particular combinations of letters and sounds respectively, are carriers of meaning. This liberation of written language from images allowed ancient **Greek philosophy** to coin new, completely abstract concepts (Arendt 1978[1971], 102).

¹ This historical overview needs to be very brief and, hence, simplified. At the same time it is a first attempt to embed the roots of heritage interpretation in the bigger picture of European history of ideas in relation to the emergence of universalist "Western" values (which have been included in article 2 of the Treaty on European Union). More research will need to be done in this respect, but this goes beyond the capacities of an Erasmus+ project.

Greek philosophers reflected on how we make meaning through thinking and how we communicate.

Aristotle's book Περὶ Ἑρμηνείας (Peri Hermeneias) is dealing with such questions. Its title in Latin language is **De Interpretatione**. Arguably, it is the first scholar book on interpretation and investigates semantics and logic. It is one of those works of Greek philosophy that has shaped Western culture and is still relevant today.

During the **Middle Ages** religion and an interest in life after death in eternity dominated most European thinkers. Artists painted saints and scenes from the Bible on a gold background, symbolizing the non-worldly context.

From Renaissance to Romanticism

Beginning with the **Renaissance** in the 15th and 16th centuries there was a renewed interest in antique Greek and Roman thinking and in the physical world. Renaissance Humanism was also an educational movement aiming to develop a human citizenship, for example through rhetoric, i.e. the art of expressing a well-reasoned argument. The invention of letterpress printing revolutionized the sharing of knowledge and ideas. The Bible was translated from Latin into people's languages and printed. Protestantism encouraged people to interpret the texts of the Holy Book themselves and rejected the supreme authority of the Roman Catholic pope.

Critical questioning and curiosity in the empirical world of time and space indicated the beginning of science and technology. All this resulted in a new interpretation of Man's place in the world which led to the Copernican revolution.

These developments paved the way for the **Enlightenment** in the 17th and 18th century, which is sometimes also called the Age of Reason. Philosophers and scientists at that time established research based on careful observation and logical thought as the basis of scientific progress. The idea of holistic education, or *Bildung* in German, focussed on the development of the whole personality. The ideals of the Enlightenment aimed for self-determination and autonomy based on reason, combined with mutual respect among human beings. The authority of religion was challenged as well as that of absolute rulers which finally inspired the French and American revolutions. (Carter 2016, 9ff)

Winkler (2015) describes how the idea of universal human rights took shape during the Enlightenment. In 1776 Virginia adopted the "Declaration of Rights", the first declaration of **universal human rights**. It inspired the "Declaration of the Rights of Man and of the Citizen" during the French revolution in 1789. Enlightenment philosophers in North America and Europe asserted that these rights are inherent by virtue of human nature, hence universal, valid at all times and in every place, pertaining to human nature itself.



Fig. 1.1: “Declaration des Droits de L’Homme.”
Painting oil on panel by Jean-Jacques-François Le Barbier (around 1789), today in the Musée Carnavalet, Paris

However, there was a significant difference between the American understanding and that in France. In America these rights were connected with the idea of *pluralism* and the *dignity of every human as an individual* (ibid, 296f, 308). But in France Rousseau’s idea of a ‘volonté général’, the general will of the people, influenced different understanding of the human rights. It was based on an assumption that the sovereign was a *homogeneous collective subject, the Nation*. In the France of the revolution the nation should become what religion had been for the people prior to the Enlightenment: the authority which provided sense, direction and justification. The nation was supposed to replace religion as the big framework that constituted a meaningful world view. And the nation could demand that the individual serves it even by scarifying one’s life (ibid, 333). This understanding of a superordinate collective “general will of the people” justified the terror regime against those who resisted that general will after the French revolution.

Today’s fundamental values of the EU (see page 5) which are essential for liberal and plural societies are rooted in the understanding of the *dignity of each individual* human being.

In some respects, Rousseau was not a typical representative of the Enlightenment age, but rather a precursor of **Romanticism**. Romanticism was a reaction to the dry logic of empirical science, rational thinking and technology. (Carter 2016, 15). The

latter had unleashed the industrial revolution. While cities grew, the original life of simple, unspoiled people was praised. The counter-Enlightenment extolled the genius of the individual artist and of emotions. It was seeking for the deeper soul of things which analytical sciences cannot grasp.

Notions of the nation, of the “Zeitgeist” (the distinct spirit of a historic period of time) and the “Volksgeist” (the distinct spirit of a people) have in common that they conceive higher wholes in collectives that are deemed more meaningful than the sum of individuals. This strand of Western thinking on the one hand responds to the urge for deeper meaning and spirituality. On the other hand, it fostered a divisive nationalism in Europe during the 19th century which prepared the ground for the world wars of the first half of the 20th century.

Arguably, this line of thought is a driving force of populism. Many contemporary populist movements assume a pure, homogeneous people or community, the *We*, which is threatened by *Them*. Those others can be migrants, liberal globalist elites or just people who are different from what is depicted as normal. Such world views can be a root cause for exclusionary and discriminatory attitudes.

Another important aspect of romanticism is its relation to the natural world. Nature was valued as pure, inspirational and a source of spiritual regeneration.



Fig. 1.2: [Caspar David Friedrich: The morning](#). A typical romantic painting from around 1821.

This longing for spiritual meaning was also expressed in poetry, as this poem from 1838 by Joseph Eichendorf demonstrates:

Schläft ein Lied in allen Dingen,
die da träumen fort und fort
und die Welt hebt an zu singen,
triffst du nur das Zauberwort.

A song sleeps in all things around
Which dream on and on unheard,
And the world begins to resound,
If you hit the magic word.

But at the same time technological progress threatened this nature. As a consequence nature conservation became an issue in Europe and in the North America (ibid, 16). In 1872, the Yellowstone National park became the first large scale protected natural heritage in the USA.

The romantic mood is obvious in a quote of John Muir, one the most imminent figures in nature conservation and the national park movement. It is quoted by Wolfe (1945, 144) from the Muir Journals (an undated fragment from c. 1871):

As long as I live,
I'll hear waterfalls and birds and winds sing.
I'll interpret the rocks,
learn the language of flood,
storm, and the avalanche.
I'll acquaint myself with the glaciers
and wild gardens,
and get as near the heart of the world as I can.

Muir wrote about *interpreting* the rocks. This is often cited as, arguably, one of the first times that a conservation activist has written about interpreting nature. For Muir, **'interpretation' was an individual mental activity** in search of the deeper meanings in the astounding wonders of Yosemite Valley's wild nature, which he sought to conserve for future generations. But at the same time, new heritage-related educational activities emerged which would develop into 'heritage interpretation' as an educational approach.

Heritage interpretation as an educational activity

The romantic appreciation for nature and primitive rural life resulted in another phenomenon, mountaineering. Wealthy people mostly from the growing cities travelled to the Alps and used the service of mountain guides. Already in 1821 mountain guides established a professional association in Chamonix in the French Alps. They agreed a charter including standards of conduct with tourists and required knowledge about geology and botany. Those guides did not merely lead their customers safely up to the mountains but they also provided information and stories about what could be discovered along the route (Morgan-Proux & Cable 2018).

In 1891 the Skansen museum in Stockholm not only collected typical Scandinavian rural heritage, farm houses, other buildings, gardens and traditional cloths etc. but also employed people who enact life of former times to educate visitors (Ludwig 2011, 105).

From the beginning, the US national parks combined conservation with recreation for visitors. Soon enthusiastic biologists, historians, archaeologists etc. began to offer educational services. **Enos Mills** became famous as an advocate of nature

protection and the educational value of experiencing nature first-hand. In his book “Adventures of a Nature Guide” (1920) he outlined his approach of a Trail School. He participated on a committee that prepared the establishment of the US National Park Service.

Mills was probably the first to use the term ‘interpretation’ for an **educational guiding service**:

“While a guide on Long’s Peak I developed what may be called **the poetic interpretation of the facts of nature**. (...) Scientific names in a dead language together with classifications that dulled interest were ever received, as they should have been, with indifference and lack of enthusiasm by those who did not know. Hence I began to state information about most things in the form of its manners and customs, its neighbours and its biography.

Nature’s storybook is everywhere and open. And I wish children might have everywhere what the children have had here in enjoyment, educational foundation, and incentive.” (Mills 1920, 91 – emphasis PL)

“Nature guiding is not like sight-seeing or the scenery habit. The guide sometimes takes his party to a commanding viewpoint or beautiful spot. But views are incidental. The aim is to illuminate and reveal the alluring world outdoors by introducing and determining influences and the respondent tendencies. **A nature guide is an interpreter** of geology, botany, zoology and natural history.” (ibid, 111 – emphasis PL)

Mills, it appears, succeeded in bringing together in harmony what has been inherited from the Enlightenment and from Romanticism - the world of science and empirical facts and the sphere of poetry, narratives and illuminating metaphors that can reveal deeper meanings.

Besides guiding, various ways of educating visitors evolved in US national parks, such as campfire programmes, information panels, museums and visitor centres. In the 1930s and 40s research about conservation education and heritage interpretation grew. But it was an author and play writer, **Freeman Tilden**, who published his book “Interpreting our Heritage” in 1957 and established ‘**heritage interpretation**’ as a distinct **educational approach** which later evolved into a discipline. He laid out a philosophy of interpretation, introduced six principles and – reluctantly – proposed a definition “for dictionary purposes”.

Tilden defined

“the function called Interpretation by the National Park Service, by state and municipal parks, by museums and similar cultural institutions as follows:

An educational activity which aims to reveal meanings and relationships through the use of original objects, by first-hand experience, and by illustrative media, rather than simply to communicate factual information.” (ibid, 7f)

But Tilden was not happy to fix the approach of heritage interpretation by such a definition. Hence, he offered alternative wordings trying to catch the essential meaning of interpretation as:

“the work of revealing, to such visitors as desire the service, something of the beauty and wonder, the inspiration and spiritual meaning that lie behind what the visitor can with his senses perceive” (ibid, 3)

“the revelation of a larger truth that lies behind any statement of fact (...) for the enrichment of the human mind and spirit” (ibid, 8)

Similar to Mills, Tilden’s approach is based on first-hand experience and aims for the human being as a whole rather than imparting information and unrelated knowledge. Tilden’s six principles of heritage interpretation as an educational activity unpin this approach (ibid, 9):

- I. Any interpretation that does not somehow relate what is being displayed or described to something within the personality or experience of the visitor will be sterile.
- II. Information, as such, is not Interpretation. Interpretation is revelation based upon information. But they are entirely different things. However, all interpretation includes information.
- III. Interpretation is an art, which combines many arts, whether the materials presented are scientific, historical or architectural. Any art is in some degree teachable.
- IV. The chief aim of Interpretation is not instruction, but provocation.
- V. Interpretation should aim to present a whole rather than a part, and must address itself to the whole man rather than any phase.
- VI. Interpretation addressed to children (say, up to the age of twelve) should not be a dilution of the presentation to adults, but should follow a fundamentally different approach. To be at its best it will require a separate program.

Tilden’s ideal of heritage interpretation is closely related to progressive education aiming to unfold the full potential of personal development, in contrast to mere instruction and reducing education to measurable learning outcomes (c.f. Ludwig 2011; Carter 2016). In Tilden’s understanding heritage interpretation serves the

highest purpose of **enriching human mind and spirit which is an end for its own sake**. This is closely linked to the universalist value of human dignity. So early Heritage Interpretation embraced elements of both schools of thought, the Humanist/ Enlightenment view of the dignity of the human individual who has a potential for personal development as well as the urge for deeper meanings which is rooted in Romanticism.

Interpretation as an effective instrument to communicate messages

Since the 1970s a new trend influenced the field of heritage interpretation. Heritage interpreters and conservation agencies were particularly sensitive to the threats of increasing degradations of nature and the environment. Hence, interpreters in protected areas shifted their focus towards raising visitor awareness for the urgency of nature conservation and environmental protection. At the same time heritage interpretation became more established as a professional communication approach which was further developed by research and the application of cognitive psychology. Successful approaches from the advertisement industry were transferred to interpretation in order to convey conservation and sustainability messages more effectively (Ham 1992). This trend resulted in a shift in how most interpreters perceived the main purpose of their profession. For many it became a powerful communication instrument to craft and convey messages that impacted on people's attitudes and behaviour in favour of the protection of the environment.

Such a view was not entirely new as interpretation was also earlier understood to promote the cause of conservation. Tilden emphatically endorsed a quote from the National Park Service Administrative Manual: "Through interpretation, understanding; through understanding, appreciation; through appreciation, protection" (Tilden 1957, 38). But it appears that for Tilden this was a natural side-effect of the main educational purpose of interpretation which was to enrich the visitor's mind and spirit. Hence, there was a shift from interpretation as education for its own sake to **interpretation as a mere instrument** to convey conservation messages and to change behaviour, or to serve – in other settings - other purposes such as economic development through attracting more tourists.

This instrumental view has been reflected by a new definition of heritage interpretation by National Association for Interpretation in the USA:

Interpretation is a mission-based communication process that forges emotional and intellectual connections between the interests of the audience and meanings inherent in the resource (quoted in Ham 2013, 7)

In that view the reference to a humanist holistic education has been diminished, and the communication process is based upon, or rather, oriented towards, serving the mission of the organisation that employs interpretation. It aims to serve the mission,

goals and objectives of the agency or other owner in charge of the site (Brochu 2003, 67ff). This can also be a private business that seeks to promote its public image and products through interpreting the company's heritage to visitors (see Knudson et al. 2003, 26ff) or a local tourism association that aims to attract visitors (e.g. Lehnies & Glawion 2000).

Besides the perceived urgency of protecting nature and the environment, there was another reason that caused the shift from "educational activity" to mission-based communication". Beginning in the 1990s, many governments decided to cut budgets for public services. In response many conservation agencies reduced their interpretation programmes, and hence staff numbers in this field. The mission-based approach aimed to convince high level management and funders that interpretation services were well spent investments in order to reach the organisation's goals (Merriman & Brochu 2006, 59). However, funders are often not familiar with the concept of "heritage interpretation". Consequently, it was proposed to drop the name 'interpretation' altogether and call this professional field 'persuasive communication' (Novey 2008, 54).

This trend to conceive heritage interpretation as a mere communication instrument for other purposes rather than an educational activity for its own sake mirrors a greater trend in education. Ludwig (2011, 109ff) describes a similar trend in the OECD's PISA approach to formal education which appears to diminish education to a means of developing human capital that serves the purpose of economic growth.

Holistic education for its own sake that also serves other purposes

The question of education for its own sake versus instrumental education for other purposes is also debated in the wider field of education. In 2016 the European Union published a new 'Cultural Awareness and Expression Handbook'. Cultural awareness and expression is considered one of eight key competences. Cultural education or cultural learning in informal, non-formal and formal settings facilitates the development of this key competence. Heritage education and interpretation is one – important – pillar of cultural education.

The handbook acknowledges four most dominant threads of legitimisation for education in arts and culture:

1. **Arts/cultural education for its own sake** means acquiring cultural and artistic competences as an essential dimension in the development of a whole person (self-formation in the arts/Bildung), including:
 - artistic skills;
 - cultural identity;
 - cultural heritage;
 - audience development.

This approach is highlighted as the core focus of the key competence of cultural awareness and expression (European Union 2016, 15).

The others follow the instrumental view to achieve desired impacts on other fields through arts/cultural education (ibid):

2. Impact of arts/cultural education on teaching and learning, aiming at the **renewal of didactics or educational systems**, including:
 - creative learning in schools, transfer effects to cognitive competences, interdisciplinary approaches to specific topics;
 - multiple learning styles, individualisation of learning approaches;
 - development of educational systems and subsystems (whole institution approach), fostering cross-curricular learning (STEAM).
3. Social impact of arts/cultural education, aiming at **social cohesion** through participation in artistic practice, culture and society, including:
 - cultural diversity, intercultural awareness and dialogue;
 - sustainable development.
4. Impact of arts/cultural education on the **economic development** of individuals and societies, mainly focussed on:
 - learning specific skills in the context of professional training for creative industries (e.g. media, folk art, crafts, design);
 - creativity as a 21st century skill for innovative societies.

“It is very important to stress that in theory as well as in practice, these dimensions or approaches overlap. (...) Each project, each measure, even each policy covers a specific range of different objectives, approaches and features. The weight given to each of the four dimensions reflects the specific profile of a concrete project or policy. This can be illustrated by giving scores to the dimensions.” (ibid, 24)

The following figure (ibid, adapted) visualises how two different projects may consider cultural education/heritage interpretation as a way of personal development (which is set top priority) and at the same time score differently on other dimensions. There is no mutually exclusive either-or dichotomy, but heritage interpretation can be both, education for its own sake and at the same time serve other legitimate purposes.

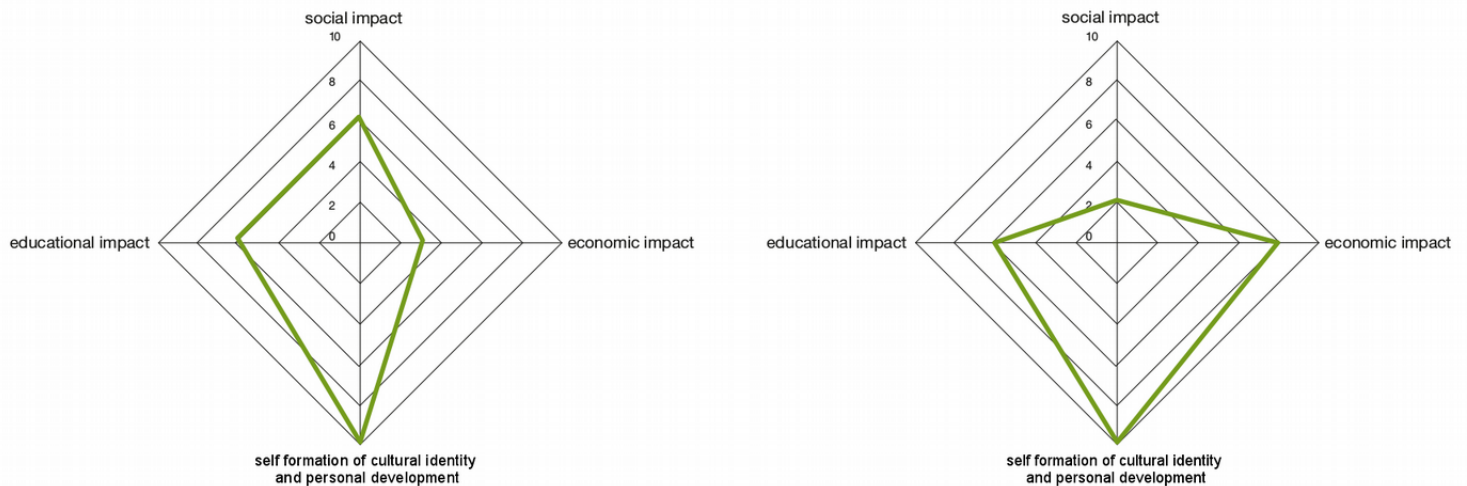


Fig. 1.3: Two hypothetical interpretation projects that aim for self-formation of cultural identity and personal development as an end for its own sake, but simultaneously aim to make positive impacts in different degrees on social cohesion, economy and education in other subjects.

So, what does the development of the whole person, the core of cultural education for its own sake, involve?

“Anthropological approaches have identified four different strategies for understanding the world, finding orientation in the world and modelling the world. These approaches are not interchangeable and cannot be categorised by rank. They are:

- the **cognitive-instrumental** approach by subjects such as the natural sciences and mathematics;
- the **ethical-evaluative** approach by subjects such as history, economics, civic education or legal studies;
- the **aesthetic-expressive** approach by visual art, music, drama, literature and dance/sports;
- the **constitutive** approach – the search for ‘ultimate reasons’ – by subjects such as philosophy, ethics or religion.

(...) Only education that integrates all four of these approaches – in a well-balanced relationship – deserves to be called education in the sense that it copes with the anthropological condition of human beings.” (ibid, 28)

Following this understanding of the anthropological condition of human beings, the core purpose (most noble purpose) of heritage interpretation is the holistic (self-)formation of human beings for its own sake. When a conflict of interests occurs, then this should usually be top priority. Formation of the human for its own sake is

most closely related to the respect for human dignity for every individual person. And that is the first of the values on which the EU is founded, according to article 2 TEU.

HIMIS projects in heritage interpretation deliberately seek a high social impact, i.e. they use interpretation as an instrument. Furthermore, HIMIS projects usually also complement other formal school subjects, such as expression in language, history, arts, media competence etc. Usually these other aims do not collide but fit well with pursuing the superior priority of holistic self-formation (Bildung) of their students' personal development.

B. Sequence of methods

1. PowerPoint presentation which covers the most important ideas of this lesson.
2. Followed by questions of understanding and discussion.
3. Trainers may distribute this chapter on learning content as a hand-out script for follow-up processing.

Lesson 1.2: First-hand experience and second-hand information

Length: 150 minutes

Objectives

- To understand basic concepts that are relevant for interpretation.
- To use these concepts in order to structure discussions or solve problems while planning interpretation projects together with students.
- To experience and understand the basic relationships between perception, concepts, facts, fiction and fake in interpretation contexts.

Learning outcomes

- Understanding of the difference between word and concept.
- Understanding of the core meaning of a concept (its denotation) as a basic unit of meaning.
- Understanding of the role of universal concepts based on own experience.
- Competence to use first-hand experience of heritage for anchoring interpretations in a person's experienced reality.
- Competence to distinguish 'experience', 'facts', 'fiction' and 'fake' and their relevance for learning and interpretation.

Resources:

- Trainer;
- Video-projector & ppt file (alternatively a suitable heritage site);
- Print-outs of sample texts;
- Flip-chart;
- Cards and markers.

A. Learning contents

Interpretation is about making sense of things or events which people encounter by embedding them in meaningful contexts. It is genuinely a process in an individual's mind. Several elements are important for the processes of interpretation:

- How we perceive something first-hand, which we could call first-hand information;
- The role of second-hand information which is passed on to us by someone.

This lesson will explore these two aspects of how we grasp the “factual reality”, i.e. the physical world of things, processes and events which occur in space and time. Lesson 1.3 will then explore how information becomes meaningful and relevant by connecting it to sphere of values and ideas which are not in the same way tangible as physical things.

First-hand experience: phenomenon and concept

When we perceive a thing with our senses, e.g. through our eyes, something astounding happens. Strictly speaking we see only colours, shades and shapes through our visual sense. But in our normal experience we ‘see’ instantly cars, houses, trees, or other things; we ‘see’ people dancing, a blue car turning right etc. Our mind immediately recognises things (and/or processes) in those colours, shades, and shapes.

This meaningful unit of a particular impression to our mind through the senses can be called a **phenomenon**. In the context of heritage interpretation “phenomenon” means any particular thing, property, event or process as it is perceptible to our senses (in contrast to the other meaning of the word which qualifies something or someone as unusual, astonishing or extraordinary).

One of the tasks of a heritage interpreter is to point their audience to remarkable phenomena which their audience might otherwise overlook, but which are important in order to understand why a place is significant.

But there is a complication: When two persons observe the same thing from the same perspective in the same situation, they could nevertheless ‘see’ different things.

One person might merely see a car, while someone else might see a VW Passat. One person might merely see a tree, while a forester might see a sessile oak and a botanist a *Quercus petraea*.



Fig. 1.4: When driving along the Wisla valley, one person in the car might see a castle on top of the hill, another person sees a building. (View from the road below Przegorzały close to Kraków, Poland).

Hence, our **first-hand experience of phenomena is not only governed by the place where we are and the time when we are there, but it is also influenced by the concepts which we have available.**

Some concepts are more abstract and general while others are more specific. Without having the more specific concepts readily available, one perceives the world differently. “Man erblickt nur, was man weiß und versteht” (one only sees what one knows and understands). That’s how the German poet and scientist Johann Wolfgang Goethe has put it. (Goethe in a letter to Friedrich von Müller, 24. April 1819)

Sometimes, however, it happens that we have no easily fitting concept available, we then consciously ponder what a given phenomenon is which we perceive with our senses. We might ask ourselves, whether this thing on top of the hill (see fig. 1.4) is a castle or something else. But normally, when we experience something, the fitting concepts appear instantly - so fast that we hardly ever realise this mental process at all.

Word and concept

In order to understand these processes better, and in order to talk about them in a precise way, we need to make some basic distinctions which are sometimes confused in everyday language. One of them is the distinction between ‘word’ and ‘concept’. A word is a sign that points to a mental unit of meaning, the concept. The word ‘house’ - h o u s e - points to the abstract concept of ‘house’. There are different words that point to this concept, for example ‘casa’, ‘Haus’, ‘kurnik’, in different languages.

A concept is a kind of basic element for thinking, a thought element which can correspond to a class of phenomena.

We can all intuitively apply concepts such as ‘house’ or ‘castle’, but we rarely – if ever – consciously give account to ourselves what they mean. When we try to grasp the meaning of a concept, then we try to find a definition or an explanation of the criteria which all phenomena, i.e. all things, features, processes which can or could be perceived, have in common to which this concept applies. To do that, we must use other concepts. This **explanation – or definition** – points to the **core meaning of a concept** which would typically be shown in a dictionary. Linguists use the technical term “**denotation**” for this core meaning. In contrast to its denotation a concept has also other accessorial meanings which are not part of its core meaning, but which people associate with it, its “**connotations**” (see also lesson 1.3).

The core meaning of the concept ‘house’ can be explained as “a structure built or serving as an abode of human beings” ([Wiktionary](#) ‘house’ no. 1 – retrieved 04.05.2018). It consists of a meaningful combination of other concepts. Many people may, for instance associate ‘home’ or ‘real estate’ when they think of ‘house’. These are connotations.

On the other hand, when looking up the meaning of the English word ‘house’ in a dictionary, one can find that the same word may point to various different meanings, i.e. to different concepts. For example, another meaning of the English word ‘house’ would be “a dynasty; a family with its ancestors and descendants, especially a royal or noble one” (ibid, no. 8). Hence, the same word can have very different meanings, i.e. signify various different concepts.

A **word** is a sign, made up of a sequence of sounds or letters, which signifies one concept or several different concepts.

A **concept** is a basic thought element which has a core meaning, made up of a meaningful combination of other concepts (which we can express by a definition). Various different words can signify the same concept.

This is an important distinction, because confusing the word with the concept can lead to confusion in debates, e.g. among students or between teachers and students (and sometimes also among experts). Teachers can resolve such kind of dispute more easily by distinguishing a controversy on words from a controversy on substance. The first is a pseudo-conflict based on associating a key phrase with differing meanings, i.e. differently defined concepts. An argument in substance is based on substantially different opinions or beliefs while all sides understand well what the other means.

Sometimes, however, the meaning of words is changed in order to underpin a certain view about a subject matter. Then both levels of conflicting views are mixed, and both sides defend their own definition. In such instances, the teacher can ask both sides to paraphrase the central issue of conflict in a way that is understood and agreed by all and avoid the contested word but focus on “the real issue”.

Such situations might occur in the course of HIMIS projects. Depending on the age and intellectual capacities of the students, teachers can consider discussing this meta-level with their students, i.e. introduce the distinction of word (sign) and concept (unit of meaning). The techniques how to resolve “quibbling on words” enhances the students’ integrative capacities and intercultural competences.

Universals

Even more importantly, the above example (the core meaning of ‘house’) demonstrates that people with different cultural backgrounds, speaking different languages, may have the same concepts available for their thinking. Arguably, the concept of ‘house’ is a more or less universal one for almost all human beings. And the concepts of ‘mother’, ‘child’, ‘hand’, ‘death’ are certainly universal concepts, or in short ‘universals’.

On the other hand, there are certainly people who are not familiar with concepts such as ‘castle’ or ‘noble dynasty’, and some centuries ago the concept of ‘photovoltaic’ was entirely unknown to humanity. These are non-universal concepts. Some technical terms point to very specific concepts which only very few people are familiar with.

A **universal concept** is a concept common to all humans, regardless of their language and their cultural or social backgrounds.

Universal concepts are important for heritage interpretation in multicultural contexts, such as HIMIS projects, because they are something that everybody can relate to (see Tilden’s principle I, p. 17).

Good heritage interpreters avoid technical terms and specialist concepts which the audience might not be familiar with. The chief aim of interpretation is not instruction in a field of specialisation, but to provoke the audience to reflect on what history can mean for them. Therefore, for heritage interpretation for final audiences at museums and heritage sites, all technical terms should be paraphrased in ordinary language.

But sometimes paraphrasing a specific technical concept can result in rather long and complicated descriptions, especially when precision matters. Then it may be more convenient to introduce a new concept which is crucial for the understanding of why the heritage is significant. For HIMIS, in a school environment, teachers may deliberately use technical terms which have already been introduced in other subjects as part of the curriculum. But when students produce their heritage interpretation media or prepare their HIMIS event, they should take care that terms and concepts they use are easily understandable for their final audiences (see module 2). Again, this is a good exercise for students to become aware of some obstacles in communication and to enhance their intercultural competence and attitude of inclusiveness.

Is this real? Phenomena in the real-world context

Probably the most important aspect of first-hand experience is that it brings about a subtle but deep sense of being connected with reality. When we experience phenomena first-hand with our senses then we take them for real. We usually take reality for granted.

However, such an assumption of a “reality” which we can take for granted is a bit tricky. Remember the statement that we only see what we know. If our first-hand experience is also governed by the concepts which our mind has available, then such an outside physical reality can become questionable. Indeed, a number of philosophers and scientists claimed that what humans regard as reality is a mere illusion or subjective imagination, or that ‘reality’ is something we cannot know. This position is called solipsism.

Also, some of the students might be convinced that everybody has his or her own “reality” or, more radically, that an outside “reality” might not exist, but just subjective impressions. In times of ‘fake news’, virtual or scripted realities, such doubts will probably spread even more widely. HIMIS interpretation projects which touch upon questions of identities and different points of view could cause students to challenge teachers with such solipsist attitudes. Therefore, teachers who run HIMIS projects should be prepared for such questions.

At a basic level, one can observe that even those people take reality for granted who question it intellectually. Someone who is theoretically convinced that all sensual experience is mere illusion will still avoid walking over a cliff edge which he or she can see. Falling down the rock face would have a real, fatal effect. And at home, the scientist in nuclear physics eats potatoes and salad, rather than protons, neutrons and electrons.

But where does this sense of reality come from, which can override intellectual beliefs? Hannah Arendt (1978, 50) pointed to a threefold commonness which guarantees for us the reality of the world of things which we experience:

First, we can perceive things with our completely **different senses** and these different impressions **fit together**. We see the cows, hear their “moo”, smell them and feel the pain if they butt us with their horns. All those perceptions fit with our concepts of and knowledge about “cow”.

Secondly, the world does not appear to a solitary subjective individual only: it also appears to **other human beings**. In spite of their different perspectives on things and the more vague or more detailed concepts they have, they **bear witness of the reality of those objects or phenomena**. We can talk with others about the flowers which we perceive and they can respond in a meaningful way. Hence, they confirm independently that these things exist.

Thirdly, even **animals** which may perceive things in a fundamentally different way due to their different sense organs, **confirm the existence of those things through**

their behaviour. The cow defending its calf obviously shares the same real world with us despite it perhaps looking and smelling differently for a cow than for a human.

This **sense of reality is reinforced by the coherent worldly contexts** in which single phenomena and objects appear for us. The electric fence and the cows in the meadow, the farmhouse, the creek in the valley, the road etc., all make sense, or better: the whole situation does not contradict our previous experiences and our knowledge. This corresponds with the changing contexts we perceive while we move through the world. While walking, the spatial perspectives change in a familiar way. At the same time, one perceives the activity in one's own body as an effort in the muscles, etc.

This **intuitively sensed coherence**, which is confirmed by others, results in a general deep trust that what we perceive through our senses is an aspect or a snippet **of the outside world of real things**.

It can happen that one element or another might turn out to be a deception, i.e. we attach an unfitting concept to what we perceive. But our deep sense of reality is not fundamentally unsettled by such a mis-conception. All the other things remain real.

These considerations are highly relevant for a better understanding of the role of heritage interpretation as an educational activity and for the HIMIS approach. Heritage interpretation is based on first-hand experience. The urge for people to take selfies in front of significant heritage things indicates how important this is: "I was really there, at the authentic significant place. The selfie is a proof that connects me with the reality of a significant heritage." This first-hand experience of the real thing is an asset of heritage interpretation in comparison with teaching through media in the classroom.

Furthermore, original objects which are perceived in their original spatial context, i.e. in their **authentic** place and environment, can provide an even stronger sense of reality regarding history or nature. While walking through the environment of the historic thing or through an entire ensemble, the person connects more intensely with the place and its "theme".

Experiencing authentic phenomena first-hand anchors heritage interpretation in our sensed reality and connects it with our person.

This can make a strong and lasting impression – provided the heritage is about something relevant and significant. On the other hand, first-hand experience of real things obviously makes no lasting impression whatsoever if those things are mundane or meaningless.

A particular heritage can make an impact through an extraordinary aesthetic experience and/or through its stories about past events.

The aesthetics can make an immediate impression, but local heritage is not as extraordinary in terms of aesthetics compared to major, famous heritage sites

elsewhere. Local heritage therefore becomes powerful through the stories which are connected with it. HIMIS students discover those narratives when working on their heritage interpretation projects. The more meaningful and significant these stories are, the more significant it becomes to experience those authentic things first-hand that witnessed this past.

HIMIS aims to activate the EU's fundamental values that foster inclusive attitudes through interpretive narratives linked to local heritage. First-hand experience then anchors these values more deeply within the students' perceived reality – provided the authentic heritage phenomena are meaningful in the light of these values (see lesson 1.3).

Second-hand information: Facts, fake and fiction

Cultural heritage is usually meaningful because of its past. It becomes 'heritage' because it is considered worthy to be passed on to future generations, i.e. because it is associated with something significant, such as past events, extraordinary people, meaningful traditions or insights in how different life was for ordinary people in former times. Of course, we cannot experience this past time first-hand when visiting such a heritage site. What we can experience first-hand are the authentic physical remnants such as a ruin or a building or artefacts which link us with the past, re-enactments of past events or performances of music or rituals in a traditional way by contemporary people in a contemporary context. But all this heritage becomes alive through information and stories that are passed on to us.

This is why interpretation is important. It complements what can be perceived first-hand. Interpretive guides, wayside panels or exhibitions communicate second-hand that information and those **narratives** which reveal why the heritage is significant and why the past can be relevant for us today.

Visitors who drive up the hill to the castle of fig. 1.4 (p. 24) will see a smaller building next to it (fig. 1.5). At a first impression, most visitors might guess that it is rather old, maybe mediaeval.



Fig. 1.5: A building called the "Bastion" on top of the hill above Przegorzały, (Kraków, Poland).

But then, after coming closer, they may discover a label at the wall. It provides some information about this building (see fig. 1.6).



Fig. 1.6: A label at the “The Tower Villa” offers some basic factual information.

This information might come as a surprise for many: the building has been constructed only in the 1920s. It was not part of a mediaeval castle, but an architect’s villa. Today it belongs to the university.

This is factual background information which one cannot perceive first-hand. An arts historian with expert knowledge might have recognised the architectural style of modernism – remember: “we only see what we know”. But from merely looking at what can be perceived first-hand he or she could not know who the builder was, or that it was given to the university.

When reading an interpretive text on a panel or when listening to a guide, most people generally **trust that the facts are true**. But is this trust always justified? In times when even the American president’s official press officers presents obvious false claims as ‘alternative facts’ and denounce unpleasant information as ‘fake news’, one cannot any more take this trust in second-hand information for granted (Lehnes 2017).

Teachers may be confronted with students who are vulnerable to various kinds of populist, radical or fundamentalist beliefs. Such students might doubt facts which do not fit into their world view, and by doing this they can impress other students. Against this backdrop HIMIS projects can offer opportunities to reflect upon the reliability of second-hand information and how to discern fact from fake and fiction, and thus contribute to develop media competences of the students.

When students research their heritage theme, teachers should guide them in how to **critically scrutinize** at least some of their **sources**, for example by raising the following questions:

- Is there any factual **evidence** that could be independently checked, such as artefacts or documents in archives? Is this evidence unambiguous, or is it open for different interpretations about what really happened in the past?
- Are the sources **credible**? Are they based on scientific findings or on original data that have been properly documented and published in a scientific journal? (This could lead to a discussion with your students about how science ensures high reliability through peer reviews. Errors, which cannot be ruled out for sure – or rare instances of deliberate betrayal – are usually discovered and corrected by other scientists later).
- Could the sources be **biased** because of vested interests, or do they have a reputation for often making claims that were later proven to be wrong?
- Have historic incidents been **independently confirmed** by other contemporaneous witnesses?
- Do the facts, or what is claimed to be facts, make sense in the greater context, or are there any contradictions? Are there internal **logic contradictions** in the line of arguments of one and the same source, or are there **mutually contradictory assertions** by different sources?

Sometimes, or rather often, it is impossible to establish all facts based on evidence or credible sources. This is especially true for student projects. A major learning goal for HIMIS is, however, to raise the students' awareness of how to scrutinise the reliability of sources. They should understand and exercise a source critical approach, and become able to recognise flawed second-hand information.

But if HIMIS students – or professional interpreters – are not able to establish the fact accurately, they still have to work with uncertain information. In order to convey a full picture and an intriguing story, interpreters may draw upon most likely **hypothetical assumptions**. This can be done, for instance, by transferring general knowledge about the way people thought and felt at the time to a particular case. They might employ a working hypothesis which they cannot prove, with the limited resources of their project, and confront it with an alternative hypothesis. Presenting both to the final audience makes it clear that the factual base is uncertain.

Interpretations may even use **fiction**, e.g. by using a fictional character who tells the story of a place from a certain point of view. This is fine, as long as the interpreters make clear to their audience what is based on factual evidence, what is hypothetical and what on fiction.²

Importantly, students should back up their interpretation with **references to the sources** on which the factual content is based. They do not need to refer to these sources during an interpretive programme or on an interpretive panel because this would interrupt the flow of the story for the visitors. But a good and trustworthy interpreter should have these references ready for those visitors who want to learn more about the subject or who want to scrutinize the facts themselves.

This is all relevant for the HIMIS approach. While working on their interpretation projects, students can learn a lot about responsible and truthful communication and become cautious of manipulative techniques such as:

- drawing false conclusions from the behaviour of an individual to claim that was a characteristic of a whole group (thus creating stereotypical generalisations),
- selling hypothetical assumptions as facts,
- repeating stories that come from unreliable sources which might have an interest in creating positive or negative image about other people.

Exclusionary attitudes that hinder inclusion are often based on such urban myths. HIMIS can contribute to making students less vulnerable to populist or fundamentalist ideologies that skew the factual reality.

True but incomplete facts

The label about the “tower” villa (fig. 1.6) contained information about the time of its construction and the current owner of the building. There was nothing that would raise doubts in that information. But how could students quickly cross-check this information and maybe find out more?

Today, the quick and easy way of finding more information is an internet research. This is probably the first thing your students might do when asked to research a theme. And indeed, there is a [Wikipedia article about Przegorzały](#) which also covers the buildings on top of the hill:

² Many reconstructions of, for instance, archaeological sites are also based on a mixture of evidence and well reasoned assumptions. Best practice in heritage interpretation must be transparent about what is authentic, what is reconstructed based on clear evidence and what is based on assumptions (e.g. analogies from other places etc.). See also ICOMOS Charter for the Interpretation and Presentation of Cultural Heritage Sites (ICOMOS 2008)



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Przegorzały

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Coordinates: 50°02′55″N 19°52′32″E﻿ / ﻿

Przegorzały – a district in [Kraków \(Poland\)](#), located 6.5 kilometres (4.0 mi) west of the city centre. Originally a separate village, it was first mentioned in 1162 as the property of the [Norbertine Sisters](#). Przegorzały was incorporated into the city of Kraków by the Nazi occupiers in 1941. Today, it is an outlying part of the [Zwierzyniec](#) District, but thanks to several nature reserves Przegorzały has retained a semi-rural character. Przegorzały is at the edge of the Wolski Woods, east of [Bielany](#) and west of the [Kościuszk Mound](#), overlooking the [Vistula](#) river.

During the [Nazi occupation 1939-1945](#), over a thousand people (largely ethnic Poles accused of involvement in resistance against the Nazis) are believed to have been executed in Przegorzały at the spot known as [Glinik](#).

The most famous building in Przegorzały is the so-called "Castle" and adjacent "Bastion". What is now known as the "Bastion" was built by the Polish Art Historian [Adolf Szyszko-Bohusz](#) as his own residence in the 1920s, naming it "Belvedere" after the beautiful view. The occupying Nazis confiscated that building and added the larger "Schloss Wartenberg" as a residence for [Otto Wächter](#) and [Luftwaffe](#) officers. Currently, they house the [Institute of European Studies of the Jagiellonian University](#) and a restaurant.

References

- Ryszard Burek (ed). Encyclopedia Krakowa (2000) pp. 817-818
- <http://zamki.turystyka.euocity.pl/glowna.php?v=zamek&nr=312>

Categories: [Districts of Kraków](#)



View of the Castle and Bastion from the south (right bank of the Vistula)

Fig. 1.7: Screenshot of the Wikipedia article about Przegorzały– retrieved 08.08.2017

The Bastion building had been confiscated by the Nazis. Otto Wächter resided in the “Bastion villa” and the neighbouring “castle” is a Nazi building from the 1940s. Was this Otto Wächter a significant person? Following the [Wächter link](#) we find out more. When he lived there, he was governor of the district of Krakow after the German Nazis had invaded Poland. He was responsible for expelling 68,000 Jews from the city, and later, for forcing the remaining 15,000 in a new Ghetto. None of these facts is mentioned on the label at the Bastion villa.

One could argue that the label at the “Tower Villa” (fig. 1.6) is biased because it omitted this information. But this points to another problem: It is often impossible for heritage interpretation to present all the facts that are available for a heritage site. **Interpreters must select which factual information to include** and what to omit. Interpreters cannot tell everything and must not get lost in irrelevant detail – cluttering visitors’ minds with indigestible information (Tilden 1977, 23).

The key criterion for such selections should be **relevance**. Heritage interpretation tells stories which are based on what can be experienced first-hand and is based on facts. But bare data and facts are similar to first-hand sensual perception in that they, in themselves, are meaningless. They become meaningful through context, through their place in bigger narratives. They become relevant through their relation to ideas and values which people care about. The next lesson deals with this aspect and the role of values.

Conclusions for lesson 1.2

- First-hand experience of phenomena which we perceive with our senses connects us with the reality of the physical world in which we live.
- Only a limited section or snippet of the physical real world can be perceived first-hand, depending on the sense organs and the position of a person in terms of place and time. That implies that – as a human being - we can never have the full overview over the full reality.
- How we perceive a section of real world depends also on the concepts, knowledge and understanding which we have intuitively available while perceiving things and processes.
- Some concepts are universal, all humans know them regardless of their cultural backgrounds and languages. Such universal concepts can serve as a bridge between people and are important for interpretation in multi-cultural contexts, i.e. for HIMIS projects.
- We cannot perceive first-hand what happened in the real world in the past or at other places. Hence, we rely on knowledge that is passed on to us second-hand as information about the past and other places.
- This information can be based on facts which we can take as a (past) reality, or it can be erroneous, deliberately faked or fictional. HIMIS projects offer opportunities for teachers to work with their students to elaborate criteria for the credibility and trustworthiness of second-hand information.
- Heritage interpretation should itself be credible and trustworthy. Interpreters need to be critical about the quality of the sources on which they base their heritage interpretation, and they should be prepared to share theses references with their audiences. They should indicate what is historic fact, what is hypothetical assumption and what is fictional (such as a fictional 'historic' character illustrating a typical way of living and thinking of people at a former time).
- Heritage interpreters usually need to select which facts to include in the interpretation and which to omit in order to avoid information overload and irrelevant detail. When they develop their interpretation, students will need to

select what to include and what to leave out of their presentation. This is an important experience to better understand how all media need to work.

- Through these considerations and experiences teachers will be better equipped to deal with populist or fundamentalist attitudes among their students that negate a factual reality or claim that anything can be true. HIMIS projects offer opportunities to discuss with students such 'philosophical' questions which can make students less vulnerable to populism or fundamentalism.

B. Sequence of methods

The trainer can teach this lesson either indoors using a PowerPoint presentation or outdoors using objects at a real heritage site. Either way, it is important to develop the learning contents through a series of activities which allow the learners to experience what is taught. Otherwise this topic could easily seem to become very theoretical and abstract.

It is important to choose a suitable example. It should not be a major heritage site but rather a site or a feature of local or regional significance which the participants of the training are not familiar with.

The HIMIS training course materials contain a ppt-file that uses the Przegorzały 'castle' example which is very suitable for this exercise (for download at: www.himisproject.eu). This was developed for the HIMIS pilot training at Corfu. Please also check the notes in the ppt-file. They contain additional instructions and some further information.

Activity 1.2.1: Perception and concept

Show a heritage feature (e.g. fig 1.4)

Task: participants should quickly write down on a card what they saw.

Then collect cards on a flip-chart and group together those that are similar. E.g.: "castle", "old castle", "house", "building" ...

Discussion: "Did different people see different things?"

Reflection: What happened? Did all group members experience that the perception came together instantly with a concept? This is what probably most participants experience. Such instant perception works only if a person has a fitting concept already available in his or her mind.

Then ask your participants whether anybody did ponder what it was, rather than immediately seeing the thing. Let him or her describe what happened. Probably, he or she tried to find a concept which fits the shapes, structures and colours which one perceives through the eyes...

First **conclusion**: “We only see what we know” (Goethe)

Tip: Choose a heritage feature which the majority does not know by its individual name. It is good to choose something which appears easy to recognise, but which may later turn out to be something different from what most participants ‘see’ at first sight.

Activity 1.2.2: universal concepts

Participants form pairs (of neighbours) or small groups.

The trainer chooses one of the concepts from the collection of words (from activity 1.2.1). It should be commonly known and simple, such as “house”.

Task: Each group should explain or define the core meaning of that concept “house” [or “casa”, “Haus”, “kurnik”) in one or two sentences.

If some find that difficult the trainer can encourage them to think about related but different concepts such as tent, barn, factory, garage, watch tower. 5 min. All present their result.

Discussion: Can we find a common denominator, a common understanding?

Conclusions:

- All of us can intuitively apply common concepts such as ‘house’ or ‘castle’, but we rarely – if ever – consciously give account to ourselves what is their essential meaning.
- We can – more or less – agree on a core meaning of a concept even if we come from different cultural backgrounds and speak different languages.

This activity is followed by the introduction of the technical terms ‘concept’, ‘denotation’ (core meaning) and ‘universal concept’.

Activity 1.2.3: Phenomena in the real-world context

Discussion with the group: How can we know that the heritage thing which we perceive is real?

Option: In case you use a PowerPoint presentation, you can provoke the group by stating that what they see is just a projected image, which could be photoshopped.

Collect observations which give us the conviction that something we experience first-hand is real. If you are outside with the group, then you can move around the heritage thing. If you use PowerPoint indoors, then you can show other slides from different angles and explain the impressions one has when moving around.

The activity aims to identify the experiences that cause the deep conviction of taking part in a reality. The more the group finds out by itself the better. But the trainer

should be prepared to help with a presentation or with story-telling about having been at that place together with other people...

This activity is followed by a very brief introduction of solipsist beliefs and their limits in real life.

Conclusion: Experiencing authentic phenomena first-hand anchors heritage interpretation in our sensed reality and hence connects it with our person.

Activity 1.2.4: Second hand information - facts and omitted facts

Show a heritage feature that most laypersons are likely to associate with a wrong concept (c.f. the seemingly mediaeval 'bastion' building which is a modern villa).

Task: participants should quickly write down what they see (similar to activity 1.1) but this time they should try to be as specific as they can.

Then collect some answers and show a short text from a label or a publication that reveals the correct facts.

Conclusion: we rely on second-hand information in order to find out what really happened in the past. Especially if one is not an expert in the subject matter, the first impression can be wrong.

This exercise is followed by a presentation (see subsequent slides in the ppt):

- researching the factual information
- discovery that the information label (or a personal interpretation or an interpretation of the heritage feature in the internet) omitted significant historical facts
- discovery that some sources might not be fully credible (e.g. the Wikipedia article about Otto Wächter as retrieved in 08.2017 was written by the son of Otto Wächter)

This throws a light on some difficulties with second-hand information.

Activity 1.2.5: Group discussion: the credibility of second-hand sources

Group discussion - Brainstorming: cards on flip chart

Lead in question: How can we assess credibility of second-hand sources?

The outcome may be structured as follows:

1. Empirical evidence

- which we can (or could – provided we invested enough time and money) perceive first-hand

- which is testified and documented by trustworthy persons and/or institutions with a good reputation / track record
- which is in line with several independent trustworthy testimonials (see also 2.)

2. Logical and semantic coherence

- consistency of the use of concepts and arguments
- no contradiction with the greater picture (the context) based on accounts of (credible) eye-witnesses and researchers

This activity is followed by a presentation of the conclusions for lesson 1.2 for HIMIS projects.

Need for adaptation

This sequence of activities and presentations worked well during the pilot testing in Corfu using the example of Przegorzały and the label at the “Tower Villa” building.

Of course, as a trainer you are encouraged to adapt the methods in a way that is most suitable for the heritage sites you choose for your activities. The important point is that the participants should experience the learning content for one exemplary heritage site or feature – either at a real heritage site (if time allows) or through a presentation of a suitable example.

Lesson 1.3: The significance of framing and labelling for interpretation

Length: 90 minutes

Objectives:

- To understand the basic concepts that are relevant for interpretation.
- To gain the ability and confidence to use these concepts in order to structure thinking and discussions, or solve problems.
- To understand basic relationships among values and become able to apply this knowledge in interpretation contexts.

Learning outcomes:

- Knowledge and understanding of the difference between the concrete physical world (phenomena and facts) and metaphysical context (concepts and ideas that make things and events meaningful and relevant for people).
- Understanding of the relationship between the core meaning of a concept (denotation) and its associated meanings (connotations).
- Ability to identify and responsibly use framing and labelling techniques.
- Ability to employ framing and labelling in interpretation that resonates with values.
- Ability to employ interpretation from multiple perspectives.

Resources:

- Trainer;
- Video-projector;
- ppt File;
- Flipchart
- Cards and markers

A. Learning contents

Lesson 1.2 focussed on the importance of first-hand experience of authentic phenomena and of factual information for heritage interpretation. This lesson focuses on interpretive narratives that embed phenomena and facts in contexts that are meaningful and relevant for people. This has a lot to do with how we frame stories about heritage and how these stories relate to the value dimension.

Meaningful narratives resonate with values

The previous lesson looked at concepts as the basic elements of meaning. But while a concept alone carries meaning it is still not yet meaningful. For instance, try to think “Building”. This is not a meaningful proposition or a meaningful question. The same is true for a phenomenon which a person perceives through his or her senses. It might appear immediately with a concept, but *as a singular* concept it does not *mean* anything *for* that person. As such it does not make sense.

But concepts rarely appear in the human mind isolated. They are usually a part of a thought. A thought is expressed by a full sentence.

A thought connects several concepts in a meaningful way. It is a basic element of meaning-making. Narratives then connect thoughts in meaningful ways.



Fig. 1.8: “A building” - When a person sees this and merely associates the concepts of “building” or “house” with it, then this is not yet a meaningful thought. A thought would connect several concepts, for instance that of “building”, “palm tree” and “location” and “warm climate”.

“The building of figure 1.8 is the San Giacomo Theatre in the town centre of Kerkyra on the Greek Island of Corfu.” This is a statement of factual

information which makes sense. But it still does not make a point why this building could be significant.

Interpretation is needed in order to reveal why this building is meaningful for people. Figure 1.9 shows how the building is interpreted by a Wikipedia article:


Nobile Teatro di San Giacomo di Corfù

From Wikipedia, the free encyclopedia


Nobile Teatro di San Giacomo di Corfù, translated as **The Noble Theatre of Saint James of Corfu**, or simply **Teatro di San Giacomo**, was a theatre in **Corfu, Greece** which became the centre of Greek **opera** between 1733 and 1893.^[1] Despite its provincial origins it attracted Italian musicians and composers, many of whom became permanent residents of Corfu and contributed to the local music scene.^[1] The theatre acted as a **catalyst** in this cultural interaction and gave impetus to the development of the Ionian School of Music.^[1] Corfiot composer **Nikolaos Halikiopoulos Mantzaros** was a beneficiary of the **synergy** between the Italian and Corfiot musical traditions.^[1]

History [edit]

Nobile Teatro di San Giacomo was named after a **Catholic cathedral** in Corfu. Established in 1693 as a gathering place of the Venetian nobility of Corfu it was converted into a theatre in 1720 and became the first modern theatre to be established in Greece.^[1] Initially the theatre staged theatrical plays but in 1733 an opera was performed there for the first time.^[1] The opera was A. Aurelli's *Gerone, tiranno di Siracusa*.^[1] The operas were continuously staged especially between 1771 and 1892 when the theatre was converted to a **City Hall**.^[1]



Teatro di San Giacomo (now Corfu City Hall)



The **Municipal Theatre of Corfu**, which in early 20th century replaced the legendary Nobile Teatro di San Giacomo (which was converted into Town Hall). This photograph shows the theatre prior to the 1943 **Luftwaffe** bombardment and its subsequent destruction during World War II.


The musical tradition established by the theatre is especially important to the history of modern Greek music since it helped establish a Greek musical presence at a time when the Greek State did not even exist.^[1] The theatre staged the type of comic opera known as **opera buffa** which was less elaborate and therefore more economical than the full fledged **opera seria**.^[1] San Giacomo's opera crews were mainly from southern Italy.^[1]

The opera house functioned during times of upheaval unabated as, for example, during the arrival of the French in 1797.^[1] In 1799, during the **Russia-Ottoman** siege, the theatre continued its performances even as the foreign opera troupe was unable to leave the island due to the blockade.^[1] The performance at such a challenging time was used as a means for **propaganda** and to raise the morale of the population.^[1]

The theatre attracted many Italian professional musicians who came to Corfu as teachers as well as composers and performers.^[1] This had the effect of generating an appreciation for music among the locals and this gradually led to the appearance of the first Corfiot music professionals who, in turn, became the first professional musicians of modern Greece.^[1] Corfiot **Spyridon Xyndas**, for example, wrote the Greek opera *O ypopsifios* (*The Parliamentary Candidate*) which became the first opera composed on an exclusively Greek **libretto** and was performed at San Giacomo in 1867.^{[1][2][3]}

The oral tradition held that operatic performers who found success at the theater were distinguished with the accolade *applaudito in Corfù* ("applauded in Corfu") as a tribute to the discriminating musical taste of the island audience.^[4]

The theatre was replaced by the **Municipal Theatre of Corfu** in 1902. The Municipal Theatre and its historical archives, many of which belonged to Teatro di San Giacomo, were destroyed during a **Luftwaffe** bombing raid in 1943.^{[1][4]}



The historic stage curtain of Teatro di San Giacomo depicting a scene from the *Odyssey*

Fig. 1.9: An interpretive narrative about the [Nobile Teatro di San Giacomo from Wikiperdia](#) (retrieved 25.11.2018).

The story has a clear main focus on the significance of the opera house for Corfiots and for Greece as a place where musical traditions from Italian and Greek cultures met in a productive way. The story embeds the building in the bigger context of modern Greek music, and reveals the significance of the small theatre for the entire country of Greece, and how the synergies from Italian and Greek musical traditions enriched musical life. The narrative underlines the importance of the opera by telling the anecdote of the siege when the opera contributed to uphold the morale of the population.

This interpretive narrative in the Wikipedia article could also be told in front of the building as part of an interpretive walk through the historic city centre. The story is probably meaningful for and appealing to many people. It can trigger feelings and emotional connections because it **resonates with values** which many people hold: local and national pride, achievement as a frontrunner, openness for fruitful exchange with other cultures, resistance against an enemy, destruction during war which contradicts the values of peace, preservation of one's heritage and security.

These values, which **are implicitly triggered through the narrative, make the heritage relevant and meaningful for people**. Visitors who experience the authentic building first-hand connect this meaningful narrative with this concrete heritage. Both the authentic heritage and the significant story become part of their personal life experience.

Framing: choosing a meaningful conceptual framework

The historic San Giacomo building becomes significant for people, because the narrative embeds it in a **conceptual framework, in short a “frame”**, which alludes to values. Such a conceptual framework is a bundle of associated knowledge and ideas in a person's memory. Framing is the activity of a communicator which either creates such mental frames connected to a heritage, an event or a person. Or through framing an interpreter activates frames that are already existing in a person's mind. Frames are both mental structures that order our ideas and communicative tools that evoke these structures and shape our perceptions and interpretations over time. (PIRC 2011, 36ff)

Framing provides a direction for the story and “boundaries” of contexts that are relevant or irrelevant. Indeed, mental frames already influence the research that precedes the selection of contents and the creation of a narrative.



Fig. 1.10: A frame provides a direction of attention. A conceptual frame directs the mind to a section of interrelated concepts and ideas that are connected with a thing.

We have seen that the interpretation of the Teatro San Giacomo in Wikipedia frames the building within the idea of intercultural exchange in the field of music. Other

functions of the building before it hosted the opera are only briefly mentioned. The narrative almost omits what happened to the building after 1892 apart from the very brief mention that it had been converted to a city hall. On the other hand, the story concludes with another building, the new theatre, which was destroyed during World War II. This end of the story has not much to do with the Teatro di San Giacomo building.

But this story-line is not the only possible one. It could be framed in a very different way, for instance as an example of architectural heritage in the context of the history of arts. Or the building could be framed from the perspective of social class distinctions – a building of the Venetian nobility which is gradually opened to upper class Greeks and finally, as society changes, becomes accessible to local middle class working people. Maybe, it could even be interpreted within the conceptual framework of gender studies, fixed role models for men and women that are overcome by the time. For such a story line, the more recent history of the building as a city hall would probably become much more significant.

Different frames shape the narrative from different angles. They would, of course, require researching other factual information and other features of the building would become more suitable to anchor such different stories.

Framing is an inevitable part of interpreting heritage. When creating an interpretive storyline or plot, as interpreters we must select which

- phenomena
- facts
- thematic focus
- contexts and background information, anecdotes, ideas, values to be activated

Without using the word “framing”, Freeman Tilden already in 1957 investigated what this involves for interpreters. It is impossible to tell visitors all factual information that would be potentially available about a heritage site or collection. And it would make no sense, as “it is a sign of native intelligence on the part of any person not to clutter his mind with indigestibles” (Tilden 1977: 23). In order to digest new information the interpretive stories must relate to what is relevant and meaningful for the audiences, i.e. already existing mental frames. Therefore, the interpreter – similar to an artist – “ruthlessly cuts away all the material that is not vital to his story” (ibid: 29).

But this is not a one-sided process directed only by the interpreter – especially in personal interpretation. Interpreters should rather provoke visitors to search out for meaning themselves, and to join the interpreter as a fellow discoverer (ibid: 36). This means that the audience should be encouraged to influence the thematic focus and the framing of the heritage according to their interests. At the same time, it is the purpose of interpretation “to stimulate the reader or hearer toward a desire to widen his horizon of interests and knowledge, and to gain an understanding of the greater truths that lie behind any statement of fact” (ibid: 33).

Good interpretation is therefore based on a creative interaction between the interpreter and the audience about the significance and meanings of the authentic heritage object. Ideally it is a co-creation. The theme and the conceptual framing, and hence the meaningful narrative, evolves through an interactive process between the participants (i.e. actively involved audiences), the heritage phenomena and the interpreter. A skilful interpreter provides input that stimulates participants to discover more and deeper meanings. New experiences and new knowledge can provoke the visitor to re-arrange their previous knowledge and reshape ideas and beliefs they already held.



Fig. 1.11: The arrows in the centre of the interpretive triangle symbolise the dynamic development of meanings in the interpretive process (Ludwig 2017: 102)

For HIMIS projects the principles of co-creation are even more important in order to activate students to develop their own interpretations. As a teacher you need to facilitate this process in a way that heritage features and background information are chosen that allow you to frame the heritage in narratives that activate the fundamental values of freedom and inclusiveness of art. 2 of the Treaty on European Union (see page 5).

Labelling and connotations

So-called “labels” are a special type of frames referring to groups of people. They are highly relevant for interpretation and for multicultural communication.

Recall the final sentences of the Wikipedia article on the Teatro di San Giacomo:

“The theatre was replaced by the Municipal Theatre of Corfu in 1902. The Municipal Theatre and its historical archives, many of which belonged to Teatro di San Giacomo, were destroyed during a Luftwaffe bombing raid in 1943.”

The same event is also reported on another website at Corfuin.com:

“In the beginning of the 20th century, the theatre San Giacomo changed into a town hall, while at the same time the new Municipal Theatre was built, covering the needs of theatre lovers. The new theatre had a capacity of 1000 seats and excellent acoustics. The Municipal Theatre of Corfu was considered one of the most complete theatres of Europe. The first performance was given in 1902. The years after had a lot of glorious moments. Unfortunately, the Municipal Theatre was destroyed on the night of 13 September 1943. It was the night the city got burned from the Germans. In 1952, the Municipal council decided to demolish the building, following the advice of an expert group. In 1980, the new Municipal Theatre was built, without, however, managing to erase the bitterness for the tragic disaster.”

Those who bombed the new theatre and the city are referred to as “Luftwaffe” (the German air force) in the Wikipedia article and as “the Germans” in the second narration. Each is factually right, but the different labels have different effects on different audiences.

Some readers might be Germans. They will inevitably feel referred to as soon as they read or hear the label “Germans”. Even if they were born long after the war and even if they refused to join the army because of conscientious objection, they probably feel uneasy when they read the second text. Others will immediately realise that this destruction has nothing to do with themselves as they belong to other nationalities. But the narrative can create, or rather reinforce, a mental connection between “the Germans” as perpetrators in a brutal war against innocent civilians, and crimes against humanity.

Labelling the perpetrators as the “Luftwaffe” makes a big difference. It does not refer to contemporary German civilians.

Labelling is a way of creating, activating or reinforcing frames that refer to groups of people. This may be used consciously, or probably much more often unconsciously.

Labels are a powerful communication instrument. Obviously, the choice of a label makes a difference for people in the audience. Every listener instantly checks whether he or she is addressed by a label. As soon as a group label is used, referring to a group to which a person belongs, this person more or less instinctively has to pay attention. This effect is similar to hearing one’s name mentioned by someone in a party on the other side of the room. It is almost impossible to resist listening to what they are saying about you. (Ham 2013, p. 41)

Labels can frame people in negative, positive or neutral contexts. Even positive labels can cause negative feelings for people, as they may cause a bad feeling of *not* belonging to the “good ones”.

Similar to other forms of framing it is almost impossible not to use labels when telling a story. So how can interpreters or teachers deal with labelling in a good and responsible way?

Labels are concepts as other concepts. They can be more abstract or more concrete. Remember the example of “castle”, “house” or “building” in lesson 1.2.

The more abstract the concept or label, the wider is its extension. This means that a larger number of more diverse particular things fall under the concept. A group label is a more or less abstract concept that denotes and characterises people. In order to label people appropriately it is good to check which possible label describes the group most precisely. In the above examples, “Luftwaffe” is more concrete and more precise than “the Germans”. “The Germans” is an undue generalisation, as it refers also to contemporary people and civilians. But even “the Luftwaffe” is not fully appropriate, because the contemporary German Luftwaffe is very different from that during the Nazi regime. Today, the German army is controlled by a democratically elected parliament and bound to human rights etc. A more precise and more appropriate label for the perpetrators who destroyed the new theatre might be “Nazis-Germany’s air force”.

Populists often employ inappropriate labelling as a rhetorical trick to frame minorities in negative contexts. They label individual perpetrators of a crime by labelling as refugees, thus linking the negative incident to the entire group, despite many other refugees never committing a crime. Through repetition of this kind of negative framing they attempt to strengthen the negative mental associations with refugees. This technique creates or reinforces stereotypes, not only of refugees but also of other minorities.

This is not always easy to look through. The factual information is often true and confirmed for example by the police. The perpetrator is really a foreigner of a certain nationality or a member of a minority group, a refugee etc. They do not need to claim that all members of that group are similar. That would be an obviously wrong generalisation. But labelling in combination with framing can work under the radar of full consciousness and establish a conceptual link between the group label and certain mental frames.

The result is that the meanings are added to a more or less abstract concept such as “German” or “refugee”. In lesson 2 we saw that the core meaning of a concept is called its ‘denotation’ (which would be its dictionary definition). But additional meanings are associated with a concept, the **connotations**. While the core meaning is more or less the same for different people, even from different social and cultural backgrounds (remember ‘house’), the connotations that resonate with the concept

may vary to a large degree among different persons. Connotations are established deep frames that are linked to a concept.

Connotations and frames often link concepts, including labels, with the sphere of values. Interpreters, as well as teachers in the classroom, need to use them if they want to embed phenomena and facts into a meaningful context. They are the bridges to people that make a narrative relevant. But they should be used with care and in a responsible way.

Labelling, framing and HIMIS

The choice of words matters a lot. A HIMIS project offers many opportunities to discuss with students whether a label is appropriate or not.

It is one of the aims of HIMIS to provoke such discussions about group labelling among your students and to raise awareness for appropriate and inappropriate labelling. Students should become more aware of who is included or excluded by a group label and learn to check more suitable alternatives.

Students should also become more aware of the fact that a label, as most other concepts, often carries associated meaning, the connotations, and that these connotations may be very different for different people. The student group will probably have experienced that some terms are considered derogative while they are rather neutral for others. Depending on the age of the students and the ability of abstraction, teachers may consider introducing the difference between denotation and connotation of a concept and reflect upon its relevance for their lives.

With regard to framing of a thing, an event or a person, the students can experience that we have to make choices when we research and create a story. Often such choices are made unconsciously, driven by a personal interest or by deeply anchored mental frames in the memory. Such frames may well be more or less appropriate such as stereotypes or clichés. But when students work on a heritage interpretation project, teachers can challenge them to make such decisions consciously and explore different framings.

But it is important for all students to experience framing activities and the need to make such choices. When working with students to research the meanings of their local heritage and then develop an interpretative narrative, HIMIS projects offer plenty of opportunities to change perspectives and discuss beliefs, value preferences and identities of people in the past. Teachers can ask students of any age to change points of view and put themselves in the shoes of different persons or groups in history, such as

- those with power
- average people
- minorities
- marginalised

- immigrants
- emigrants

Such exercises train the student's ability to empathise with others. Training to change perspectives is probably easier for most students in historic contexts. They do not feel so strongly about people who lived in the past without obvious links to their own identity. But developing and reinforcing the ability to look at an issue from various perspectives is key for an inclusive community. If such abilities to change perspectives and reframe narratives have been strengthened, then it will be easier to find constructive solutions in hot conflicts that occur at school and in the local community.

Again, for older students who are used to abstract thinking on a meta level, a teacher may decide to introduce the technical concept of "framing" and to reflect on the inevitability of making such choices, not just for heritage interpretation but for all media productions, such as journalism.

B. Sequence of methods

As with lesson 2, trainers can teach this lesson either indoors using a PowerPoint presentation or outdoors using objects at a real heritage site and with real heritage interpretation e.g. on interpretive panels. Either way, it is important to develop the learning contents through a series of activities that allow the learners to experience what is taught. Otherwise this topic could easily seem to become very theoretical and abstract.

It is important to choose a suitable example. The interpretive story should contain group labels that can easily make some people feel embarrassed or touch them emotionally. If the real interpretation on-site is well done and uses labels in an appropriate way, then you should produce an amended story on a hand-out which demonstrates the critical issues of framing and labelling.

The HIMIS training course materials contain a ppt-file that uses the example of the Teatro San Giacomo and the two different interpretations which are used as examples in the description of the learning content. They are suitable for this exercise (for download at: www.himisproject.eu). This was developed for the HIMIS pilot training at Corfu. Please also check the notes in the ppt-file. They contain additional instructions and some further information.

Activity 1.3.1: Narrative and subjective reactions

Preparation: Split in 2 groups

- Each group receives a different interpretation of the building (for example, two print outs – in our case of the Teatro San Giacomo from Wikipedia and from Corfuin.com).

- Both groups receive three closed envelopes with a card that briefly describes a visitor who relates differently to the heritage. Examples from the Teatro:
 - Dorothea, a local inhabitant from the island of Corfu, Greece
 - Hans, a tourist from Hamburg, Germany, whose grandmother never got over having lost her husband at Stalingrad in the war,
 - Maria, a tourist from Milano, Italy, who loves classic music

Task 1: One or two from each group take one letter and pretend they are the person on the card without telling the others. They are then told to read their interpretation text (either Wikipedia or Corfuin.com) and are requested to write down:

How would the person feel? proud? upset? embarrassed? other?

What causes those feelings?

Task 2: the groups change the panel texts but remain the same person and repeat the exercise, checking whether the other text makes a difference...

When comparing, watch the final paragraph in both texts.

Plenary discussion:

Both groups report on their feelings and thoughts: first Dorothea, then Maria, then Hans.

Questions:

- Were there any differences for the same visitor?
- Could they have felt differently, if they had different temperament or different beliefs and attitudes?

Reflection

The two texts frame the history of the theatre buildings differently, and they are very likely to cause different feelings for different people with different personal and socio-cultural backgrounds.

Presentation followed by group discussion

Introduction to labelling, how it connects people with a place, with emotions and values, and how you can use this knowledge for your HIMIS projects

Opening question: What feelings or reactions might different group labels that are used in the interpretive story cause for different characters described above (here Hans and the “the Germans” - “the Luftwaffe”).

Recall the on-site discussion of Hans’ reactions.

Would other group labels have made a difference?...

Input: Hans' reaction on the Corfuin interpretation does not only depend on the different labels and his nationality, but also on his personality, his attitudes, beliefs and identity constructs.

Introduce different Germans called "Hans" with different backgrounds and personalities...

Conclusions:

- The labels chosen for an interpretation resonate differently with different people.
- It is one of the aims of HIMIS to provoke such discussions about group labelling among students and to raise awareness for appropriate and inappropriate labelling

Presentation and discussion: Introduction to "frames" and "framing"

PowerPoint presentation continued.

Activity 1.3.2: Other frames lead to other narratives

Task: Brainstorming of the full group

Which different framings could be imagined for an interpretation of the Teatro San Giacomo?

Hint: think of other approaches through the eyes of other disciplines or historic interests that would lead to other directions and a different thematic focus.

The trainer collects ideas on cards on the flip chart. For example:

Architectural heritage, Italian influences in the building's architecture? Social history related to the theatre, the meaning of the building for poor people who were not allowed or could not afford to visit the opera...

Conclusion: The same heritage can be interpreted by completely different narratives from different points of view.

Different framings result from changing perspectives. Regroup the cards according to two different types of perspectives:

- Disciplinary perspectives, such as music, architecture, gender studies...
- Perspectives of various stakeholders and other groups in history.

Changing perspectives can result in completely different framings and stories.

Activity 1.3.3: Concluding an interpretive story

Small groups of two or three

Instruction:

Ask teachers to change the ending of the Corfuin story about the role of the Teatro San Giacomo as a place where Italian opera culture met Greek music. Try to reframe the story by ending it in a way that makes a different point.

Write ideas for different concluding paragraphs on a card (just write down up to three key words).

Discussion: Collect the different ideas on a flip chart:

Possible answers (for the Corfuin narrative):

- the story ends with the great success of the old opera which caused a need to build a new, much bigger theatre building.
- leave aside the new opera (but tell its story at the place where it stood) and investigate if anything significant happened in the building later when it became town hall.
- research if there was any positive story from the philharmonics that overcomes the bitterness – e.g. does something exist such as European philharmonic festivals / opera exchange between the former enemy countries? Twin cities...

The latter could lead to an insight, that in contemporary Europe the difficult past is not denied, but that old grievances, hostilities and bitterness can be overcome...

Reflection: There are many different ways for employing various frames in what is essentially the same main narrative.

Conclusion: Tiny tweaks in the framing can make a huge difference with regard to which values are activated, which group labels are connected with which frames and which feelings are triggered by interpretation. Teachers need to be aware of this power of framing. They can facilitate similar experiences for their students in the course of their HIMIS project.

Presentation continued:

Summarise the significance of labelling and framing.

Lesson 1.4: Value oriented heritage interpretation

Length: 90 minutes

Objectives:

- To understand the role of universal values for interpretation.
- To understand basic relationships among values and become able to apply this knowledge in interpretation contexts.

Learning outcomes:

- Ability to link framing and labelling in interpretation with values.
- Understanding of universal values, value preferences and the relationships between values.
- Ability to recognise individually different value preferences and to strengthen fundamental values of inclusiveness with students who have different socio-cultural backgrounds.
- Ability to use interpretation together with students in a way that provokes reflection and evaluations from multiple perspectives.

Resources:

- Trainer;
- Video-projector;
- ppt File;
- Flipchart
- Cards and markers

A. Learning contents

Heritage interpretation frequently alludes to values and feelings. While science strives for objective, or rather intersubjective, facts and knowledge, interpretation strives for embedding historic facts into contexts that are meaningful for people. Relevance and meaningfulness are closely linked to values. Value education is also an important part of general education at schools. Heritage interpretation can provide new approaches for this task beyond the traditional school subjects. Therefore, research findings on values are important for heritage interpreters as well as teachers.

Universal values

Remember lesson 2. It introduced the notion of universal concepts, i.e. concepts which more or less all humans are familiar with, regardless of the language they speak or their social or cultural differences. “Man” and “Woman” are examples. Universal concepts are important for heritage interpretation, because they have meaning for all people. Interpreters can use universal concepts in their stories to connect the heritage with something people already have in their minds and which they can relate to their own life experience.

The universal concepts that were discussed in lesson 2 are abstractions of concrete physical things (including living beings), features or phenomena that appear and disappear in the real world at certain points in time and space. Values are different, they are a special type of concept. Values and virtues are immaterial mental entities that provide humans with orientation of what is desirable. They belong to the sphere of meta-physics, in the sense that you cannot measure them with physical instruments. For some this may sound a bit obscure, and many people think that values are essentially subjective. But research has identified a large number of values that are universally known for people across different cultures.

The following table lists universal values that were identified in cross-cultural research (PIRC 2011). These universal values, or variants of them, are derived from and tested in studies of several tens of thousands of people interviewed in more than 60 different countries (Fischer & Schwartz 2011).

A Spiritual Life	Emphasis on spiritual not material matters	Inner Harmony	At peace with myself
A Varied Life	Filled with challenge, novelty and change	Intelligent	Logical, thinking
A World at Peace	Free of war and conflict	Loyal	Faithful to my friends, group
A World of Beauty	Beauty of nature and the arts	Mature Love	Deep emotional and spiritual intimacy
Accepting My Portion in Life	Submitting to life's circumstances	Meaning in Life	A purpose in life
Ambitious	Hard working, aspiring	Moderate	Avoiding extremes of feeling & action
An Exciting Life	Stimulating experiences	National Security	Protection of my nation from enemies
Authority	The right to lead or command	Obedient	Dutiful, meeting obligations
Broadminded	Tolerant of different ideas and beliefs	Pleasure	Gratification of desires
Capable	Competent, effective, efficient	Politeness	Courtesy, good manners
Choosing Own Goals	Selecting own purposes	Preserving my Public Image	Protecting my 'face'
Clean	Neat, tidy	Privacy	The right to have a private sphere
Creativity	Uniqueness, imagination	Protecting the Environment	Preserving nature
Curious	Interested in everything, exploring	Reciprocation of Favours	Avoidance of indebtedness
Daring	Seeking adventure, risk	Respect for Tradition	Preservation of time honoured customs
Detachment	From worldly concerns	Responsible	Dependable, reliable
Devout	Holding to religious faith and belief	Self Discipline	Self restraint, resistance to temptation
Enjoying Life	Enjoying food, sex, leisure, etc.	Self Respect	Belief in one's own worth
Equality	Equal opportunity for all	Self-Indulgent	Doing pleasant things
Family Security	Safety for loved ones	Sense of Belonging	Feeling that others care about me
Forgiving	Willing to pardon others	Social Justice	Correcting injustice, care for the weak
Freedom	Freedom of action and thought	Social Order	Stability of society
Healthy	Not being sick physically or mentally	Social Power	Control over others, dominance
Helpful	Working for the welfare of others	Social Recognition	Respect, approval by others
Honest	Genuine, sincere	Successful	Achieving goals
Honouring of Elders	Showing respect	True Friendship	Close, supportive friends
Humble	Modest, self effacing	Unity with Nature	Fitting into nature
Independent	Self reliant, self sufficient	Wealth	Material possessions, money
Influential	Having an impact on people and events	Wisdom	A mature understanding of life

Fig. 1.12: List and brief explanations of universal values (PIRC 2011)

For HIMIS it is important to understand that values are universal concepts which can also be used to relate an interpretive narrative to something which is meaningful for the audience. And indeed values are generally more meaningful to people than descriptive concepts as values are something they care about.

But, how come that there are obvious differences between the value-systems of cultural groups or individuals despite the fact that many values are universally known? What is different is how important a value is considered in comparison to other values.

Value preferences and the value map

Empirical research on value preferences found out that respondents who gave a certain value a very high priority tended to give certain others also a very high priority.

This enabled mapping of values and visualising which values are more closely associated and which are more distant from each other (see fig. 1.13). Those values which are mapped closely together tend to be considered of high importance by the same individuals:

- Persons who hold a certain value (e.g. “humble”) in very high esteem, will also value some others highly (e.g. “honest”).
- The same persons are likely to hold values which are further away (e.g. “wealth” and “social power”) in significantly lower esteem.

The resulting value map has then been divided into sections which contain familiar values.

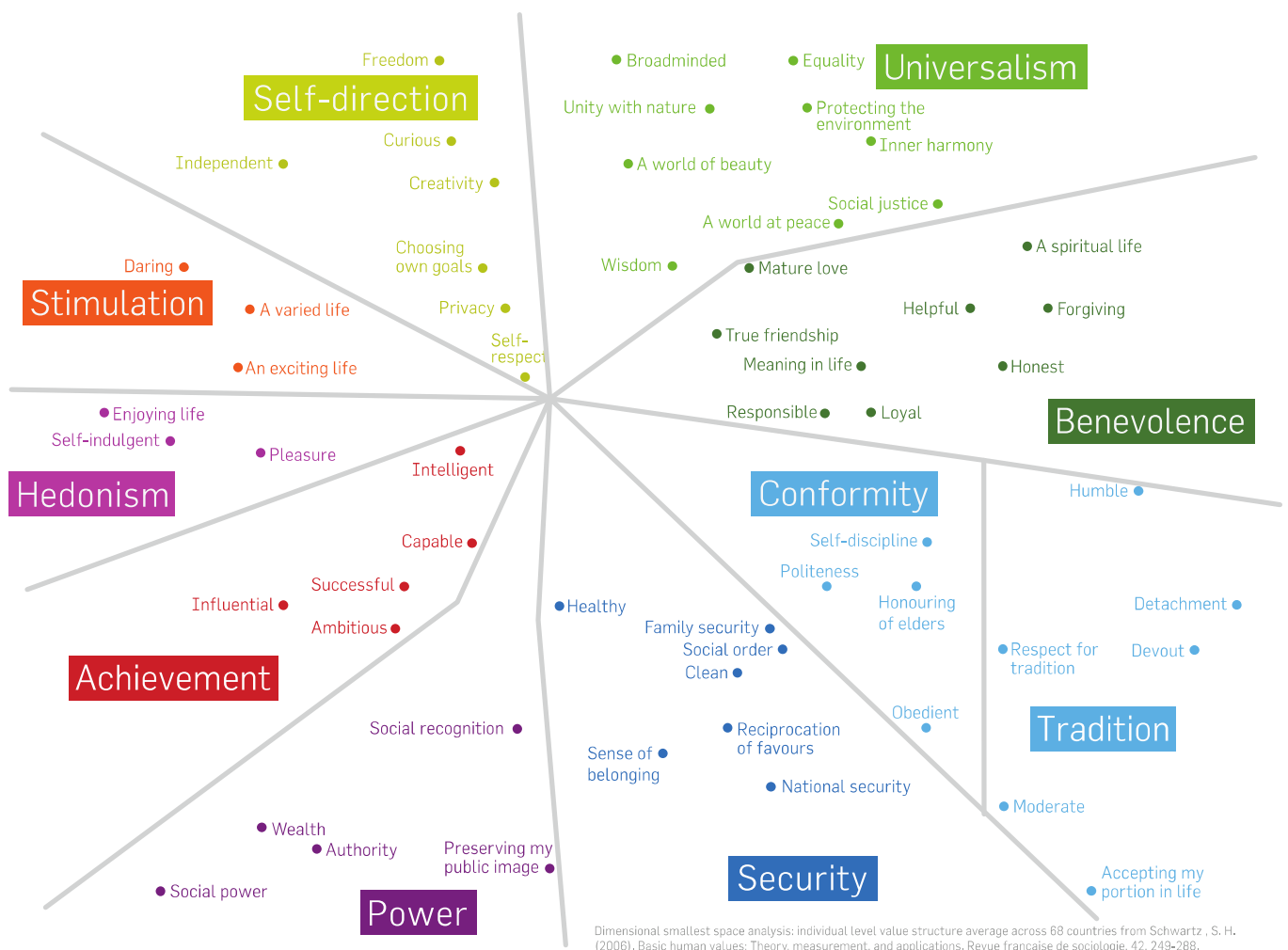


Fig. 1.13: Mapped distances between universal values based on statistical analysis (dimensional smallest space analysis) of value structure across 68 countries and 64.271 people (Schwartz 2006).

Each of these groups of closely related values can be characterised by a more abstract value.

- Universalism: Understanding, appreciation, tolerance and protection for the welfare of all people and for nature
- Benevolence: Preservation and enhancement of the welfare of people with whom one is in frequent personal contact
- Tradition: Respect, commitment and acceptance of the customs and ideas that traditional culture or religion provide the self
- Conformity: Restraint of actions, inclinations and impulses likely to upset or harm others and violate social expectations or norms
- Security: Safety, harmony, and stability of society, relationships, and of self

- Power: Social status and prestige, control or dominance over people and resources
- Achievement: Personal success through demonstrating competence according to social standards
- Hedonism: Pleasure and sensuous gratification for oneself
- Stimulation: Excitement, novelty and challenge in life
- Self-Direction: Independent thought and action – choosing, creating, exploring

These ten general values can be depicted on a circle, which Schwartz called “value circumplex”. It shows four major directions similar to compass points (fig. 1.14).

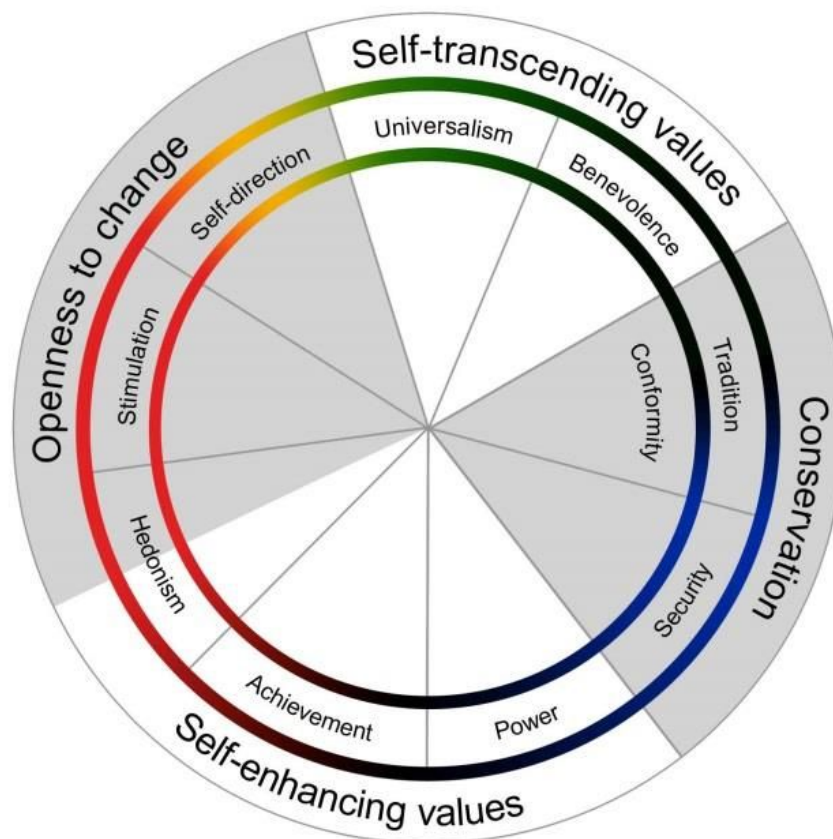


Fig. 1.14: The four major directions of the circle of universal values (Interpret Europe 2017, based on Schwartz 1992)

Arguably, calling the bottom direction “self-enhancing values” could be a bit misleading, or cause confusion. In the following text we call it “self-oriented values” which makes it clearer that this is the polar opposite to “self-transcending”.

Legitimacy to promote European values

The previous section looked at value priorities of individuals or groups as a subject of empirical research. But the value map can also provide direction for education or for societies. Heritage interpretation, and education in general, do not only describe value systems, but they influence how value preferences develop for individuals such as students, but also collectively for societies. Value education necessarily interferes in the value systems of students. Here, the question arises whether teachers and heritage interpreters have any legitimacy to do that?

There are probably three different reasonings that justify a value oriented educational approach:

- A political and legal reasoning
- A historical reasoning
- A pragmatic reasoning

The value priorities agreed by democratic governments and parliaments

The HIMIS guidelines and the preface to this manual already referred to the fundamental values of the European Union which have been stated in article 2 of the Treaty on European Union (TEU). To recapitulate, these values are:

- respect for human dignity, freedom, democracy, equality, the rule of law and respect for human rights, including the rights of persons belonging to minorities,
- pluralism, non-discrimination, tolerance, justice, solidarity and equality between women and men.

All of these values are in the self-transcendence sector with the exception of freedom which lies close to the others. They all belong to the universalism, benevolence and self-direction value groups, i.e. the upper half of the value circle.

We have seen that the studies on values showed that these values are not genuinely European but universal values. But they are “European values” in the sense that the EU’s member states consider them fundamental for the EU, i.e. the EU and its member states grant them the highest priority (Voices of Culture 2018, p. 14ff).

Article 3 TEU lists the common aims of the Union and member states. And the Union’s first aim is “to promote peace, its values and the well-being of its peoples”. This underlines again that these values are considered top priority and the EU and its member states call for their active promotion.

This legal framework has not been imposed by ‘unelected bureaucrats’, but the treaty has been negotiated and accepted as a political agreement between democratic

member states, and their parliaments ratified the treaty. On these grounds, school teachers and heritage interpreters can and should promote these values.

Historical reasoning

In a historic sense, these values can be considered “European values” because they are rooted in past experiences of European societies. Since Humanism and the Enlightenment, a world view that acknowledged and appreciated human dignity became more powerful in European cultures. This was not a straightforward process. There were other trends in history which discriminated people because of their race, their gender, their nationality, their religion or their ethnicity (see lesson 1.1). These trends caused divisiveness, conflict and catastrophic wars in the 20th century. In response to such negative experiences the values of universalism were strengthened by global and European institutions, such as the United Nations, the Council of Europe and the predecessors of the EU.

Pragmatic reasoning

Furthermore, these values are fundamental for modern societies in times of globalisation. The EU’s motto “united in diversity” refers to the inspiration and innovation that can come from cultural diversity and fruitful exchange. But, as we have seen, it is a historical experience, that cultural diversity can easily lead to divisiveness, if the core values of equal rights, non-discrimination, tolerance respect for human dignity etc. become too weak in a society. Therefore, European values are crucial for the functioning of an open society which embraces diversity in a positive way. A common appreciation of self-transcending values is the crucial foundation that can unite people with diverse social, cultural backgrounds and plural beliefs. It is no coincidence that these European values are at the same time those values that are crucial for HIMIS in order to foster inclusion.

Populist movements that attempt to weaken European values

The arrival of many refugees in 2015 caused very different reactions in parts of European host societies. There has been a lot of support for refugees by local citizens. But at the same time, also intolerance or discriminatory attitudes came to the fore in smaller or larger parts of local communities and European societies. In turn, experiences of discrimination and exclusion cause migrants to feel excluded. Such negative experiences can counter and diminish their efforts to include themselves in their new community.

Recent populist movements sometimes even oppose universalism values. They essentially argue that the universalist values have been over-stressed by liberal elites and they denounce, for example ‘political correctness’. Such populists consider migrants as a danger because they see them as a threat to the conservation of their national identity. It appears that significant parts of the wider population sympathise with populist and prioritise values of hedonism, achievement, power, security, tradition and conformity.

There are indications that the value priorities of those who lean towards right-wing populism are probably rather similar to the value priorities of many migrants. Many migrants who grew up in traditional and conservative cultures also tend to have difficulties with the values of universalism. There seems to be a significant overlap in value predispositions of anti-immigrant populist movements and those immigrants they target.

Therefore, the more fundamental conflict which appeared in recent years is that between sections of European societies that embrace universalism and others for whom the values of conservation and self-orientation are of much higher priority.

HIMIS teachers might face critical questions from colleagues, parents or students because they take a side in this conflict. Therefore, it is important to understand that HIMIS and other forms of value education are not just based on subjective value preferences, but on legal grounds and democratic legitimacy as well as on terrible historical experiences. A weakening of the values of universalism and openness could result in a revival of nationalism and tribalism and would risk dramatic consequences for all Europeans.

This leads to the question of how the values of universalism can be strengthened while respecting the autonomy and freedom of opinion for all, including traditionalist migrants or students who lean towards populist attitudes.

Mutual influences between values

In general, all values are positive – at least to some degree and in certain circumstances. But probably everybody can remember situations when competing values made it hard to take a decision. The reason for this is an antagonism between values on different sides of the value circle which Schwartz explained (2012, p 8ff):

“One basis of the value structure is the fact that actions in pursuit of any value have consequences that conflict with some values but are congruent with others”. “The closer any two values in either direction around the circle, the more similar their underlying motivations; the more distant, the more antagonistic their motivations.” (...) “For example, pursuing achievement values typically conflicts with pursuing benevolence values. Seeking success for self tends to obstruct actions aimed at enhancing the welfare of others who need one's help.”

This antagonism has been compared to a see-saw (PIRC 2011, p. 18). Activating or strengthening values on one side of circle will usually result in a lower weight of the antagonistic values on the opposite side of the circle.

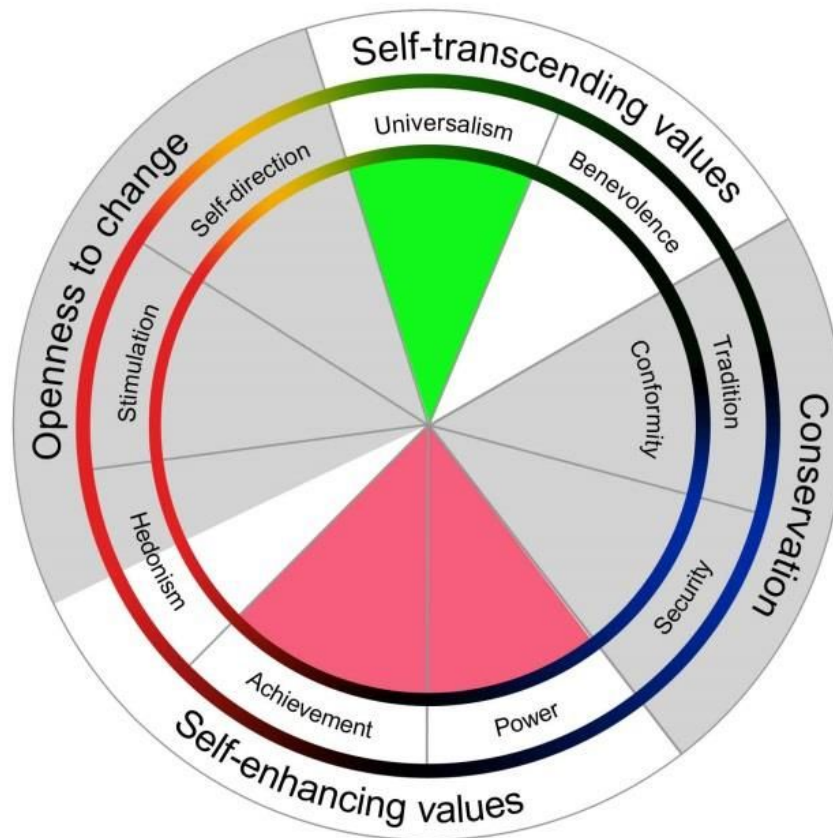


Fig. 1.15: See-saw effect (based on PIRC 2011 and Schwartz 1992)

This is highly relevant for value education. There is plenty of evidence that trying to persuade people to do something good beyond self-interest (e.g. for refugees or the environment) through appealing to self-interest (e.g. monetary incentives or appeals to prestige) can result in a backlash. The Common Cause Handbook reports an instructive case (PIRC 2011, p. 60):

“A referendum was to be held in Switzerland to decide where toxic waste sites should be located, and two researchers carried out a number of large surveys of whether people would be happy to have the waste sites near their own communities. The population was very well informed, and were aware of the risks involved.

When the offer of compensation was suggested, 25% of people said yes; without the offer, 50% did.

These striking results led the researchers to conclude that thinking about civic responsibility alone was a stronger incentive than thinking about civic responsibility plus money: two motivations which appeared to compete, rather than complement. The intrinsic motivation was clearly present, but the extrinsic focus suppressed it.”

If heritage interpretation or class room education are triggering the values of self-orientation and conservation then they will very likely weaken those of universalism, openness for change and benevolence.

This has consequences for the practice of heritage interpretation. Rather often, cultural heritage, such as impressive buildings or castles, is framed from the perspectives of rulers. Interpretive stories then often activate values of power and achievement, national pride and national security etc. Such framing does, often unintentionally, weaken the values of self-transcendence which are on the opposite side of the value circle.

Conclusion for HIMIS projects

For HIMIS projects it is therefore very important to analyse which framings activate which values in which ways.

Teachers should avoid unintentionally strengthening values that are antagonistic to self-transcendence and openness in a one-sided way. Teachers should therefore facilitate the research of the heritage themes in a way that students discover new perspectives related to the European core values.

But, keep in mind that all values are inherently positive. There are opportunities for teachers and students to investigate a heritage from different sides which also show that values of self-orientation and conservation are positive. This will include also those students for whom these values are very important. A multi-perspectives approach can then reveal to students that there is a tension between values which are all positive and to a certain degree justified.

Teachers can aim to provoke discussions which should reveal that both antagonistic sides have a valid point. Such discussion should lead students to discover that problems and unresolvable conflicts often occurred in history, when one value group was taken as absolute, in an uncompromising or fundamentalist exaggeration. Then it can turn into something negative, a “non-value” (see figure 1.16). The values of self-orientation are in principle something positive and must not be confused with selfishness and egoism. The latter would be a non-value.

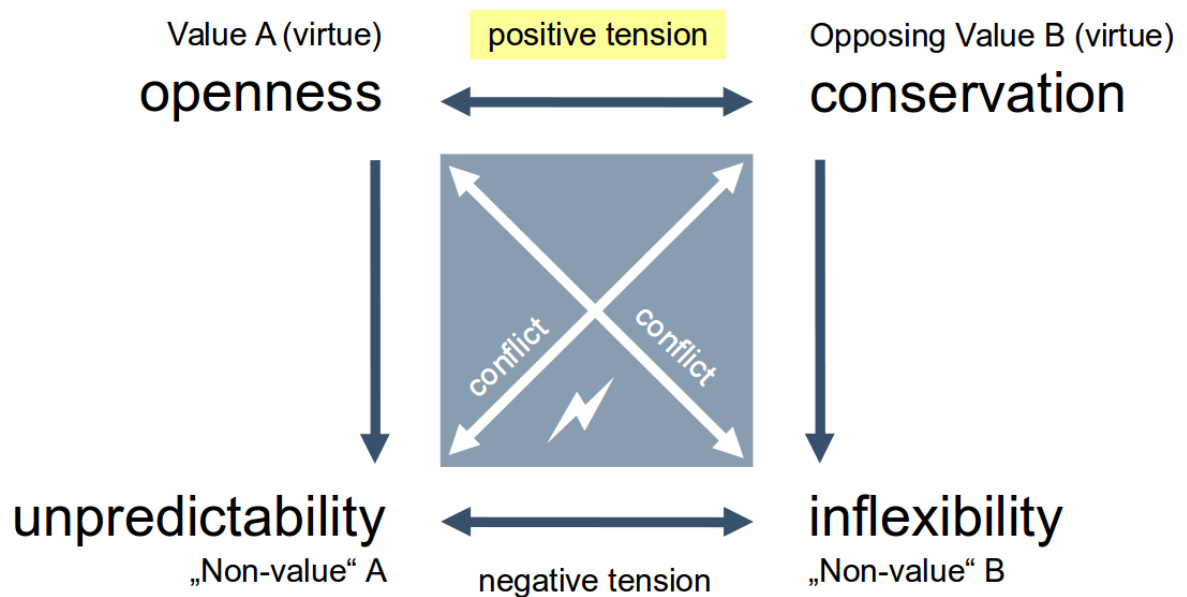


Fig. 1.16: Opposing values and non-values (Interpret Europe 2017, p 19 based on Helwig 1965; slightly changed)

Historic incidents and relationships can be very useful examples of value conflicts. Students can explore such positive tensions as well as conflicts in relation to historic characters and situations. There is an advantage that this is not directly linked to current, hot conflicts. It is easier for students to explore different value preferences and different points of view, if they do not strongly identify themselves with one side.

Value conflicts occur in various ways which may resonate with your students:

- Value conflicts between historic groups and their beliefs,
- Value conflicts within a historic group,
- Value conflicts within a historic individual, a conflict of conscience.

Teachers can facilitate discussions among the students exploring when a value becomes a non-value. At the same time, they can search for the valid points in the views of both sides. Such exercises are similar to those introduced in lesson 1.3 which encouraged students to put themselves in the shoes of various historic protagonists, stakeholders as well as minorities and marginalised groups.

However, in relation to opposing values students should learn that a dominance of a singular value group over all others risks overstressing. HIMIS projects should aim for students to understand how such a one-sided dominance can finally result in anti-human fundamentalism, destructive extremism and even in violent conflicts and war.

Teachers may consider progressing from concrete stories about historic people, events and structures to more general insights into the nature of value conflicts. They might decide to explain elements of value theory that are useful for their students. Probably this makes sense only for older students who are capable of more abstract

and theoretical thinking. When they become familiar with these analytic tools through HIMIS, they will probably be more prepared to cope with their own value conflicts.

Another finding is relevant for HIMIS projects. There is not only the weakening effect caused by opposing values, but Schwartz described another effect, that, if a certain value is activated in a positive way, its neighbouring values are strengthened, too. Pursuing neighbouring values such as achievement and power values is usually compatible. Seeking personal success for oneself tends to strengthen and to be strengthened by actions aimed at enhancing one's own social position and authority over others (Schwartz 2012, p. 8). This effect has been described as bleed-over effect (PIRC 2011) or, maybe more nicely, as “spill-over effect” (Interpret Europe 2017, p. 22).

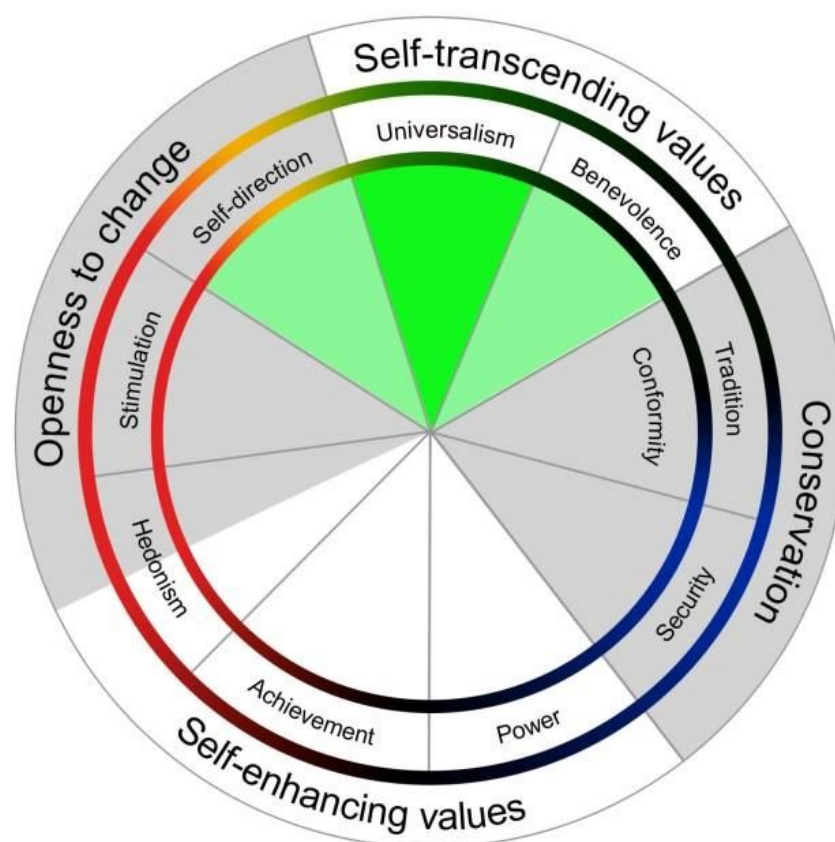


Fig. 1.17: Spill-over effect.

The spill-over effect can be used for HIMIS projects. There are various values in the universalism group. Activating one of them helps to strengthen other familiar values from the same group, too. To a certain degree, the spill-over effect tends to strengthen even the values in neighbouring sectors in a similar way as the see-saw effect weakens those on the opposite side of the value circle.

For example, a historic incident at a local heritage site was about the bad experiences resulting from intolerance and suppression of opinions in the past. Such narratives about non-values activate indirectly the positive values of tolerance and

freedom in the students' minds. Because of the spill-over effect this active engagement with values of universalism will then also strengthen other familiar values, such as non-discrimination, broadmindedness and equality.

As a consequence, if a teacher wants to address a problem with discriminatory and exclusionary attitudes in their class, there is no need to find historic incidents in their local heritage that overcome discrimination. It should suffice to engage with heritage that is linked to incidents that activate one or several other self-transcending values. Indeed, depending on the situation in the class, it could be wise to avoid addressing the theme of discrimination directly, if there is a risk that those students who are to be reached might feel that this is a deliberate pedagogical trick.

Carefully planned heritage interpretation can be a powerful means to consciously activate universalist values which are based in the dignity of every human. It can do this without putting off or excluding those who personally hold the antagonistic values of security, power and achievement in high regard.

An interpretation project with students as co-creators is even more powerful, because this can provoke them to more intensely reflect on beliefs and values.

This can be an important step

- to overcome stereotypes,
- to differentiate and further develop preconceived concepts, ideas and beliefs,
- to self-critically reflect upon one's own values and non-values.

The last point will probably not happen in the class room, but maybe later at home or when a situation triggers the memories of a student's previous HIMIS experiences.

The next module will deal with the practice of developing and implementing heritage interpretation projects.

B. Sequence of methods

Trainers can teach this lesson indoors using a PowerPoint presentation and activities. The first activity refers to the heritage example which was used in the previous lesson and builds upon those activities.

The HIMIS training course materials contain a PowerPoint file that uses the example of the Teatro San Giacomo in Kerkyra. The description of the activities uses this example. Of course, trainers are encouraged to use their own examples which are related to the site where the course takes place.

Activity 1.4.1: Resonance with values

Instruction: Split up into small groups of four to five teachers.

Remember, how in the previous example interpretations activated values and emotions. Please, identify values that are directly or indirectly activated through the choice of words and concepts in the texts.

Write down on three cards three key words from both interpretations which trigger emotions or values. Write down these values or emotions on the same card.

Presentation of group results and discussion: “Do all agree that the selected concepts or ideas trigger similar values and feelings?”

Would all visitors possibly agree with these values? Remember the different characters (Maria, Dorothea, and the three different “Hans” from Germany)

Reflection: There are some values linked to the interpretive story on which almost all agree. But there can be differences in how important certain values are for different persons.

Conclusion: One important finding is that values are not entirely subjective. Indeed, research has shown that there are a number of universal values which humans are familiar with despite their coming from very different social and cultural backgrounds and speaking very different languages. This is similar to other universal concepts (see lesson 1.2 for universal concepts). But for HIMIS, universal values are even more important because they are relevant and meaningful for all people, students as well as audiences, who will participate in their final interpretation programmes.

Activity 1.4.2: Value preferences

Preparation:

- Printed hand-out of Schwartz’s list of universal values.
- Red and green pencils for each participant.
- A big large print-out or plot of the value map (see fig. 1.13).
- 3 red and 3 green sticking dots per participant.

Instruction 1: There is a list of universal values from Schwartz’s research. He used them in more than 65 countries. Please mark those values that are personally very important for you (the teachers) with a green cross. You have 5 minutes.

Instruction 2: Most of you will probably have marked quite a few important values. Please mark now no more than 3 values with a green circle that are of the highest priority for you.

Instruction 3: Now, please mark no more than 3 values with a red circle that are of the lowest priority for you, or you consider even negative.

The trainer asks some participants to tell the group which values are of highest priority for them. Then the value map is revealed and explained.

Instruction 4: All participants should stick their green and red dots according to their most important and least important values on the value map.

Likely outcome: It is very likely that green dots will cluster in the upper half, while red will probably cluster more in the lower left corner.

Discussion: Teachers who sign up for a project such as HIMIS will probably hold familiar value preferences. Can you imagine other people holding different value preferences? Colleagues? Students?

Conclusion: Relevance for your HIMIS project:

You can do this same exercise asking yourself what might the value preferences be for different groups of students who grow up in different socio-cultural environments (families, peers and friends who influence their value preferences)?

Presentation, questions and discussion:

Legitimacy of promoting values, familiar and opposing values, non-values and consequences for HIMIS projects.

Final test for Module 1

A conclusive discussion examines the learning outcomes of module 1. Module 4 will comprise a comprehensive test of the competences acquired through all modules.

Duration: 60 minutes

Activity: Group discussion

Teachers are asked to explore the ethical implications of heritage interpretation that aims to promote values. This will require a critical appraisal of a number of key concepts and approaches of heritage interpretation. The trainer will be able to assess whether the core principles of HIMIS have been understood.

Preparation:

The teachers are split into two groups.

Each group receives a flip chart paper and cards.

Instruction: Your groups have to defend contrary claims regarding the usefulness of heritage interpretation.

Group A: Interpretation as empowerment

You'll need to explain to your colleagues at your school how students can be empowered through heritage interpretation and how a HIMIS project can make students less vulnerable to populism, fundamentalism or other divisive ideologies.

Group B: Interpretation to serve populist propaganda:

You belong to a group which aims to protect their country from liberals and foreigners and “Brussels”. Explain to your fellows how you can use heritage interpretation as a propaganda tool to persuade people to embrace the ideas of anti-migrant and anti-EU populism.

Each group has to collect ideas and methods for achieving your group's goals through making heritage more meaningful. Please take all four lessons into account. Think about both information and interpretation that links the phenomena and facts to the sphere of values.

Plenary discussion:

First discuss the results of group A, the integrative interpreters aiming to empower their audience. Then group B, the “populist manipulators” report their approach.

The participants might find out that they need to add some items to the approaches of group A after having listened to the “populists”.

Contrasting both approaches should result in some conclusions about professional ethics for heritage interpreters and teachers.

The aim is not to develop a fully elaborate ethical code of professional ethic, but to provoke teachers to reflect on ethical implications and to become aware of both the responsibilities of heritage interpreters as well as the dangers that interpretation might be distorted for the purposes of propaganda.

It is good if the discussion brings up some questions which cannot be resolved immediately. Open and disturbing questions are good, because they will keep participants engaged. The subsequent modules will offer opportunities to further these considerations.

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Module 2: Planning and implementing an interpretation project

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Heritage Interpretation can be used in many ways and can be delivered by a wide variety of media. It can often be difficult to decide what stories you want to tell, who to tell them to and how to bring them alive through media. The best approach for choosing your methods is to write an interpretation plan.

Planning is the foundation of all good interpretation, which is why it is good to start your interpretation project with an Interpretation Plan. The plan helps you to understand what it is you are wanting to interpret and what are the best ways of developing the stories and delivering them to your chosen audiences. By developing a plan, a school will be most effective in selecting the stories that will interest students, teachers and the final audiences, and choosing media that will be both informative and engaging.

This module takes teachers through an interpretation planning process. It shows the steps that can be taken to develop a plan and presents options for different types of media and activity that can be used for interpretation delivery. By going through this process participants will learn how to develop and implement a heritage interpretation project with their students.

An interpretation plan will outline:

- what you are going to interpret
- who you are doing it for
- why you are doing your project
- how you will do it.

The module starts with a visit to a heritage site that will be used as a case study during the module and a tour from a local expert who can explain key points in the history of the site. There should be further visits to the site by the participants as they develop their interpretation plan.

After the site visit the participants should assess the features of the site and draw up a list of those features and attributes that they would like to use as a case study

during the course. There should be opportunities available for participants to return to the site to review their list and to seek further information if necessary.

By creating an interpretation plan during this course, participants can learn about, and practice, selecting a site, or sites, they would like to interpret and then develop a programme of interpretive media and activities. Using this approach as a case study, teachers can then apply their new competences when working with their students to develop a heritage interpretation project back at their schools.

Module objectives

The objectives for this module are:

- to present an outline of the various steps to be taken to develop an interpretation plan.
- to enable teachers to work through the planning process with guidance from the HIMIS trainer.
- to encourage teachers who participate in this course to feel comfortable with the interpretation planning process.
- to equip teachers with the tools they need to identify and develop interpretation projects together with their students and to deliver them with ease and confidence.

Lesson 2.1: Tour of a heritage site

Length: 2 hours 45 minutes

Objectives

- Visit and understand a heritage site that can be used as a case study during the training course.
- Compile a list of its key features and stories to be used during the course to develop the interpretation plan.

Learning outcomes

- Be aware of the key features of the site – both its physical attributes and the key events in its history and development.

- Understand the relationships between the place and the key people associated with its history.

Resources:

- HIMIS trainer
- Guided tour leader
- A heritage site which is suitable for a case study

A. Learning contents

A local heritage site should be chosen for the course participants to use during the training course and for them to practice on while developing a heritage interpretation project. We will call this the 'case study heritage site' throughout this module. The site could be any of the following:

- A building of architectural and heritage interest, such as a castle, civic building, heritage bridge, church or other religious building, a domestic building.
- A canal or railway with historical interest.
- A national park, nature reserve or other protected area with biodiversity interests.
- A museum or art gallery.
- A site of cultural interest, such as a historical or contemporary street in a town, or the old town centre.
- Other natural or landscape area with interesting stories.

It is important to choose a heritage site with a good potential to be interpreted from different historic stakeholders' perspectives, and – crucially for HIMIS – it should be possible to be interpreted in relation to the EU's fundamental values. Stories linked to the site should resonate with the values of discrimination/non-discrimination, tolerance/intolerance, equality/inequality and rule of law/despotism.

An important part of this site visit is to have a guided tour from a local expert who could explain its key features and tell some of its stories. The purpose of this tour is for the participants to gather facts and stories that they can then use to create a heritage interpretation project during this training course. The guide should provide the facts that allow participants to frame interpretive stories in a way that resonates with some of the article 2 values (see appendix 2).

B. Training methods

Activity 2.1.1: Participating in a guide tour

Description

The tour leader takes the group on a tour of the heritage site or area. The expert should provide a map of the site and explain:

- Key moments in history with dates, for a historical site.
- Key people involved through history, their connections with the site and their stories.
- Architectural details, including building styles and significance of features – such as ramparts in a castle.
- Importance of habitats, for a natural site, and the characteristic species.
- How the site has been used or cared for.
- Any other features or stories that would capture the interest of visitors.

Important: The tour leader should be briefed in advance, that he or she also explains those stories of the site that relate to the EU's fundamental values and to include different historic stakeholders' perspectives in the story. During and after the tour, the HIMIS trainer should be ready to ask the tour leader questions which ensure that these aspects are delivered.

Development

The participants should take notes of the features of interest and also assess and record:

- Themes, phenomena and stories suitable for the HIMIS approach
- Technical issues such as:
 - Access to and around the site – how easy it is for people with mobility or visual problems.
 - Safety issues – how safe it is for families and young people.
 - Location of toilets and car parks.
 - Signage and waymarking to, and around, the site.
 - Any issues that may cause difficulty for people visiting the site.

Lesson 2.2: WHY are you developing a heritage interpretation project?

Length: 60 minutes

Objectives

- Understand what you want to achieve by creating a heritage interpretation project.

Learning outcomes

- Be aware of the possible outcomes for developing and implementing a heritage interpretation project.
- Understand how students as co-creators can benefit from developing a heritage interpretation project.
- Understand how participants in the interpretive event, or audiences, can benefit from visiting the heritage interpretation event or interpretive trail.

Resources

- HIMIS trainer
- Large paper or flip charts and pens for the tables

A. Learning contents

Introduction

This lesson explores the reason, or reasons, for interpreting a place or a thing. What would teachers want to achieve from getting students to participate in the interpretation project and telling people about the case study site or object?

In this training course lesson, the teachers are asked to think about what they would hope to achieve with the project they are developing during this course for the case study heritage site visited in Lesson 2.1.

Back at their schools, the teachers and their students should together select a series of objectives that are relevant for both the students and their audiences.

Developing objectives

The overall objective for the HIMIS project was to encourage students, and their families, with migrant backgrounds to feel more integrated in their schools and

communities by understanding better the culture, heritage and environment of their local area. A key objective also was to encourage all students including those from local families to understand and appreciate European values of respecting human dignity and human rights, freedom, democracy, tolerance, equality and the rule of law.

For the HIMIS approach the primary objectives for **the students as co-creators of heritage interpretation projects** are:

- to foster inclusion of students in open and plural societies in Europe
- to promote understanding and appreciation of the EU's fundamental values which are crucial for communities that benefit from cultural diversity
- to help students experience that events and things may have had different meanings for different people who had been affected in different ways
- to help them transfer such experiences and values into their own daily lives
- to engage in activities beyond the national curriculum that encourage self-confidence and self-worth
- to empower their self-esteem as co-creators of heritage interpretation projects
- to provoke them to reflect upon deeper questions regarding beliefs and value preferences
- to support their personal development and their urge to shape their identity
- to let them experience that any interpretation and communication needs to select what is deemed relevant (media competence)
- to develop the students' ability to distinguish facts and interpretation from fake, bias and propaganda.

There may be other objectives for the **participants in the school's interpretive event** or for the **audience** engaging with the interpretive media that the students produce. These might include:

1. Encouraging participants to share their perspectives and experiences relevant to the place with each other and with their families.
2. Encouraging a sense of belonging to the community and to the heritage feature, helping, through the sharing of experiences, to break down barriers that may exist in the community.
3. Creating a sense of pride among local people.
4. Helping participants and visitors to have a more fulfilling visit by explaining things they may not easily see or understand.

5. Helping visitors and local people appreciate and enjoy the local heritage.
6. Protecting special features through better understanding and care.
7. Improving the wildlife interest of the area.
8. Encouraging better care for the environment.

B. Training Methods

Activity 2.2.1: Identification of the range of objectives for the project

Description

Understand the reasons why you want to develop a heritage interpretation project, using the case study heritage site visited in Lesson 2.1.

Development

- Ask the participants to form groups of 3 to 4 people each. These groups will work together for the entire case study project.
- Ask participants to think about their objectives for this case study project regarding the students – why do they want to do it?
- What do they hope to achieve for the participants in the final event, the audiences and the site?
- Draw up a table that identifies the range of objectives for the project.
- Ask a representative of each group to present their objectives to the other groups.

Remarks for the trainer

The HIMIS trainer should provide potential objectives during the exercise if needed.

It is helpful at this stage to have a conversation with the teachers about when they would discuss the HIMIS objectives with their students. Teachers could discuss these objectives at the beginning, which may either increase their sense of belonging and their appreciation of the EU's core values (see appendix 2, page 89), or it may lead to students feeling patronised and moralised. Discussion at a later stage, after the students have explored their heritage and begun to understand for themselves the learning outcomes, may be more appropriate. It is for the teachers to determine the best time to have this discussion.

Lesson 2.3: WHO are you involving in the interpretation programme?

Length: 60 minutes

Objectives

1. Understand who the project developers and audiences are for the heritage interpretation event or product, and their specific characteristics.
2. Understand how to choose activities that are appropriate for the project developers and audiences.

Learning outcomes

- Be aware that there are many different types of project developers and audiences for this type of project.
- Be aware that different audiences have specific characteristics and that it is important to choose the right approach for each audience type.

Resources

- HIMIS trainer
- Cards and pens

A. Learning Contents

There are two groups that need to be clearly identified at the start of developing the interpretive programme. They are the students and others (called the **project developers**) who will jointly create the interpretive programme and the invited audiences (called the **invited audiences**) who will experience the final interpretive programme. It is important to clearly identify who will be involved in each of these groups.

The **project developers** could be students from your school, preferably with multi-cultural backgrounds, or from a number of schools in the area. They may also include members of the community who have an interest in the project and its outcomes and other specialists who can provide input on, for example, history, photography or art.

The aim of the HIMIS approach is to involve students from different cultural backgrounds to work together, sharing their knowledge, understandings and experiences to create exciting interpretation projects. In choosing the project developers it is therefore important to include a range of students with different backgrounds, interests, specialisms and enthusiasms who could contribute their skills

and experiences positively to the development of the project. It is for the teachers to decide how this selection process takes place.

The **audiences** for the final interpretive programme or path may be other students from your school, students from other schools in the area, members of the community, officials or elected members from the local authority, or representatives of other organisations who you invite to the delivery of the project. The audience may have a wide range of ages, with different interests, backgrounds and levels of understanding about heritage.

Choosing project developers

Potential project developers in a HIMIS project should include:

1. Students from the school with a variety of cultural or migrant backgrounds. They could be migrants themselves or could be from migrant families. Ideally the group is mixed, with other students from local families, some of whom might be vulnerable to xenophobia and others from more open and liberal families. A good mix can provoke discussions within the group of students which lead to mutual understanding and reflections upon value preferences.

Furthermore, potential project developers in a HIMIS project could include:

2. Students at any grade in the school.
3. Students with interests in any specific discipline – history, environment, art, drama, photography, video, language, cookery, sport, etc.
4. Students from other schools in the area that wish to participate in the project.
5. People from the community with relevant specialist knowledge
6. People who would be willing to help develop the project, particularly outside of school hours.
7. Local specialists, such as historians, photographers, artists or actors.

Choosing audiences

Potential audiences for the project may include:

- Other students from the school.
- Parents and relatives of the students.
- Students from other schools.
- People from the local communities, including parents of the students and those active in community activities.
- Local dignitaries, such as from local government, the education authority or from local organisations.

It is important when selecting the audiences to think about their characteristics and interests, as this will influence how you may develop the project. For example:

- If the audience includes families or young people they may need to think about offering something for children, such as quizzes, trails and storytelling.
- If the audience includes people from different countries or ethnic backgrounds they need to think about presenting the interpretation in a more visual way or in different languages.

But remember, the main objective is that your students learn through the experience of creating heritage interpretation and to provoke your students to reflect about history and the roots of today's values. Attracting a huge audience with the final product is not the most important aim of the HIMIS approach. **It's more about the process for the students than the final product for the audience.**

In this training course lesson, the teachers are given an audience type and asked to think about their characteristics. They will then use this audience type when they develop their case study project later in the course.

Back at their schools, the teachers and their students should work together to identify who will participate in the development of their school project and who will be its audiences.

B. Sequence of methods

Activity 2.3.1: Choosing and analysing your audiences

Consider the audiences for the case study heritage interpretation project. The purpose of this activity is for course participants to understand how audiences differ in their needs and interests.

Development

- Select a series of different audience types and write each on separate cards. These could include the following:
 - Families with young children
 - Young people aged 11 – 13
 - Young people aged 14 – 17
 - Older people aged 65+
 - People with special interests, such as local history or archaeology
 - People with disabilities, such as impaired vision
- In their existing groups, ask each group to select a card without seeing the audience written on it.
- Ask the groups to consider the characteristics of their audience.

- Ask the groups to consider the implications of these characteristics – for example, if the characteristic is age-related then what are their requirements likely to be for interpretation?
- Finally, each group should present their findings to the others.
- Members of the groups may also discuss their findings.

Lesson 2.4: WHAT are you going to interpret?

Length: 90 minutes

Objectives

- Understand how to identify features and stories about heritage sites.
- Understand how to explore and develop questions and stories about heritage sites while creating a heritage interpretation project.

Learning outcomes

- Understand the features of the site.
- Select those main features and stories that could be included in a HIMIS project.
- Understand the strengths, weaknesses, opportunities and threats posed by a site.
- Understand how to select an overarching story that will be the basis of a heritage interpretation project and then identify a series of stories and questions that help to develop deeper meanings about this overarching story.

Resources

- HIMIS trainer
- print out of article 2 TEU (see Appendix 2, page 89)
- print out of SWOT analysis form (see Appendix 2, page 90)

A. Learning contents

The 'what' is a description of the unique and special features about a place, or things, that you want to tell people about. What is special about a site, feature or collection and what stories do you want to tell about the objects, places, landscapes, food, buildings, people, nature, customs and folklore?

Gathering information

In this training course lesson, the course participants should use the information they gathered from the case study heritage site visit in Lesson 2.1

Back at their schools, the teachers would use the heritage site they have selected with their students. The first thing the project developers need to sort out is what is particularly interesting and special about the site. What have you got to interpret? What are its unique or special features that the students want to share with each other and tell other people about.

Teachers will need to direct the discussion in a way that ensures that features and items are included that are relevant for the purposes of HIMIS. But it is also important to check that other people, including the final audiences (see Lesson 2.3), find the stories interesting and significant as well.

Collect as much information as you can. Good places to start are:

- existing heritage interpretation on the site as well as publications about the site
- older residents will remember great events and former personalities
- local libraries and records centre – for books and articles about the area as well as maps and plans. Old plans and maps can be very useful.
- the internet
- local societies – such as local history and wildlife groups

The features of a site, museum or area could include:

- Archaeology and history of the site or area.
- Key characters who have been involved with it, in the past and now.
- wildlife
- landscape
- good viewpoints
- photographs or illustrations
- maps and plans, both contemporary and historic ones
- local events
- local products such as food, arts and crafts
- anything quirky and memorable about your area

It is helpful to use a SWOT analysis to analyse the information. A SWOT analysis looks at the Strengths and Weaknesses and the Opportunities and Threats posed by the site or feature. See Appendix 3 on page 90 for a SWOT analysis form.

Choosing your stories

Once you have understood the features and stories of the heritage site you need to decide what stories or questions you want to explore with your students, which will be the basis of your heritage interpretation project. It is good to have an overarching story that sets the context of your school project and a series of related stories or lines of enquiry and investigation that help your students and their audiences to understand this overarching story.

For a historical site, such as a castle, the overarching story might be the conflict between people from different tribes or countries at a point in time. There will be a lot of other related stories and questions that help to provide deeper meaning about this overarching story. These might include:

- A short history of each of the tribes at that time.
- Explanations of why they were fighting over this land.
- What were the political and economic issues at the time?
- How did they attack their enemies and/or build their defences?
- What were their methods of travelling – overland, or by ship?
- Where did the tribes live?
- What were their lifestyles?
- What did they eat?

Remember that most people are interested in people and like hearing human interest stories. You could link your interpretation to a relevant character.

You can explore all these stories and questions from different perspectives – from the points of view of each tribe, from the people at each level of society (noblemen or peasants), from migrants who may have been living in the area either voluntarily or as prisoners or slaves.

While exploring these issues and stories you can relate them to how people live now in multi-cultural societies. You can also explore issues that help to resolve differences and conflicts in ways other than through warfare – for example through tolerance, non-discrimination and understanding the benefits of living multi-cultural communities.

B. Sequence of methods

Activity 2.4.1: Analysis of features and stories

Analyse the features of the case study heritage site and explore its stories and questions.

Development

- The teachers should work in their existing groups.
- Provide all teachers with a print out of article 2 TEU (see Appendix 2, page 89)
- Ask each group to compile a list of the key features of the case study heritage site. See Appendix 1 for a sample site assessment form.
- Ask each group to undertake a Double-SWOT analysis on the site to identify the Strengths, Weaknesses, Opportunities and Threats of the site and its features. See Appendix 3 for a SWOT analysis matrix.
 1. SWOT on contents: Analyse SWOT for suitable content for the HIMIS goals, the potential for multi-stakeholder perspective interpretation and the links to the EU's core values
 2. Technical SWOT analysis for the technical aspects, such as access, safety issues, location of toilets, etc.
- Present the compiled list of features and the SWOT analysis of the site to the other groups.
- Ask the groups to each select an overarching story and a series of related stories or questions that help to explain that story. The groups must each remember the audience that they considered in Lesson 2.xx and to choose the stories that are relevant to that audience.
- At the end, a representative of each group should identify their audience and present the stories to the other groups, followed by a plenary discussion.

Lesson 2.5: HOW will you interpret the heritage site?

Choosing a selection of media and activities that will tell the stories of the heritage site.

Length: 45 minutes

Objectives

- Understand the many different types of media and activity that can be used in heritage interpretation.
- Understand how these media can be chosen to be appropriate for the stories to be told and the audiences for interpretation.

Learning outcomes

- Be aware of the different types of media that are available for heritage interpretation.
- Understand how these media can be used so they are appropriate for the project developers, the audiences and for the stories that you are intending to tell.

Resources

- HIMIS trainer
- Examples of different types of media

A. Learning contents

The 'how' is the media or activities that you choose to deliver the interpretation. There are four broad categories of interpretive media.

Printed and graphic interpretation includes leaflets, publications and trail guides. It usually involves a mix of written text and visual material such as illustrations, maps and photographs. The best printed and graphic interpretation has striking design and succinct, stimulating text.

On-site interpretation includes indoor and outdoor panels and exhibitions and 3D installations such as seating, sculpture and specially designed waymarking. Often visually exciting and creative they use local materials and can involve craftspeople.

Personal interpretation is when heritage interpreters interact with visitors face-to-face during a guided walk or talk, or through a live performance or presentation from artists, actors, experts, activity and workshop leaders. There is a lot of research which shows that personal interpretation is the most effective and memorable kind of interpretation (provided it is done well). The best personal interpretation usually involves excellent communication skills.

Electronic interpretation covers a wide range of computer and audio-based material including websites, smart phone / tablet apps, audio guides, podcasts, interactive screens and CDRoms.

Most heritage sites employ a mix of different media that complement each other for an exciting visitor experience. A well planned media mix can also address different target audiences which prefer different communication styles and contents.

Some examples of media

- Interpreters
- Guided tours
- Role playing
- Self-guided tours
- Panels and displays
- Books, leaflets and maps
- Audi-visual shows
- Events & activities
- Art, music, theatre, dance
- Local people & volunteers
- Internet & downloads
- Digital media & apps

B. Sequence of Methods

Activity 2.5.1: Selection of media

Description

In this activity, teachers consider different types of media and how they can be used to tell stories from the case study heritage site involving the audiences they considered in Lesson 2.3.

Development

- In their existing groups, teachers consider the list of media above and any examples of media that are provided by the HIMIS trainer.
- Course participants draw up a list of desired media and consider their advantages and disadvantages for different audiences and for different purposes.
- At the end there is an open discussion on how media and activities can be used to provide interesting and engaging interpretation of the case study heritage site. Teachers need to take into account which media and activities are feasible and attractive for students as interpreters.

Lesson 2.6: Putting it together

Developing and presenting a heritage interpretation programme for the heritage site using the techniques learned in this course.

Length: 6 hours

Objectives

- Teachers are able to develop and present a heritage interpretation project at the case study heritage site.

Learning outcomes

- Course participants are able to construct a heritage interpretation activity using the process learned during the training course.
- Course participants feel confident to start developing an interpretation project in their schools.

Resources

- HIMIS trainer
- Paper, pens
- Access to shops for participants to buy other materials if needed

A. Learning Contents

At the end of this module course participants will put together a short interpretive programme that demonstrates their understanding of the stages in the process for developing interpretation. The development of the activity should use the learning from the lessons above and be based at the heritage site visited in Lesson 2.1.

The course participants should have the time to gather materials they would like to use for the activity, to visit the site to rehearse their project and to discuss details with the HIMIS trainer. The role of the trainer is to provide information and mentoring and to guide the process whenever necessary.

B. Sequence of methods

Activity 2.6.1: Developing an interpretation programme

Course participants develop and present an interpretation programme at the case study heritage site.

Development

- In their groups, course participants develop an interpretation project for the final audience type identified for their group in Lesson 2.3, employing the techniques learned during the course, and using any materials they wish to be bought from local shops. The activity should be appropriate to that audience type.
- Course participants can visit the site for inspiration and rehearsal.
- Each group should take care that they meet the HIMIS objectives regarding stories that involve different people's perspectives and resonate with the fundamental values of open and inclusive European societies.
- The trainer will provide advice and mentoring during the development process.
- Each group will present the activity at the heritage site with the other groups as audience.
- Members of the other groups will be the audience for the project, assessing the quality and appropriateness of the interpretation activity for the presenting group's audience type.
- The trainer will provide feedback to each group.

Appendix 1: Site visit assessment form

Resources	Interpretation concepts

Appendix 2: The EU's fundamental values

The EU and most European societies are composed highly divers in terms of social and cultural groups. Such diversity can be enriching and inspire innovation, but it can also lead to separation, exclusionary attitudes and discrimination.

There must be solid common ground in order to bring the EU's motto '**United in Diversity**' alive. This common ground is expressed in Article 2 of the Treaty on European Union (TEU):

The Union is founded on the values of **respect for human dignity, freedom, democracy, equality, the rule of law** and respect for **human rights**, including the rights of **persons belonging to minorities**. These values are common to the Member States in a society in which **pluralism, non-discrimination, tolerance, justice, solidarity** and **equality between women and men** prevail.

These values should be promoted through the HIMIS projects. They are the indispensable common element that unites all people in the EU, regardless of their social and cultural differences.

Appendix 3: SWOT Analysis

Strengths	Weaknesses
Opportunities	Threats

Module 3: Intercultural skills

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The intercultural skills are nowadays mandatory for people like us living in a multicultural work environment, in particular for teachers who have to face, deal with and coordinate multicultural classrooms.

This Module focuses in particular on intercultural competences and communication in order to be aware of human, linguistic and social processes which affect our daily lives and how to deal with and question some processes in order not to be strung along by the media.

In view of the H.I.M.I.S. project aims, the training stresses moreover practical activities in game-based learning extremely useful to make secondary school students aware of intercultural issues and let them cooperate with people belonging to different cultures and with migrant backgrounds.

In an increasingly globalized world we are more and more in contact with people from different countries and different cultures speaking different languages. Gaining intercultural skills is therefore something that is directly linked with our personal experience . However, we do not develop competences in intercultural understanding and communication very well in our usual work environments.

Lesson 3.1. Intercultural sensitivity and the stereotypes

Length: 50 minutes

Objectives

- Development of intercultural skills to recognise how cultural difference is experienced and how we can tailor educational interventions.

Learning Outcomes

- Being aware of how people experience cultural differences and how this affects our judgements;

- Being aware of how attitudes like superiority and the denigration of differences develop;
- Being aware of how minimization of differences is not the key to developing a positive intercultural approach;

Resources

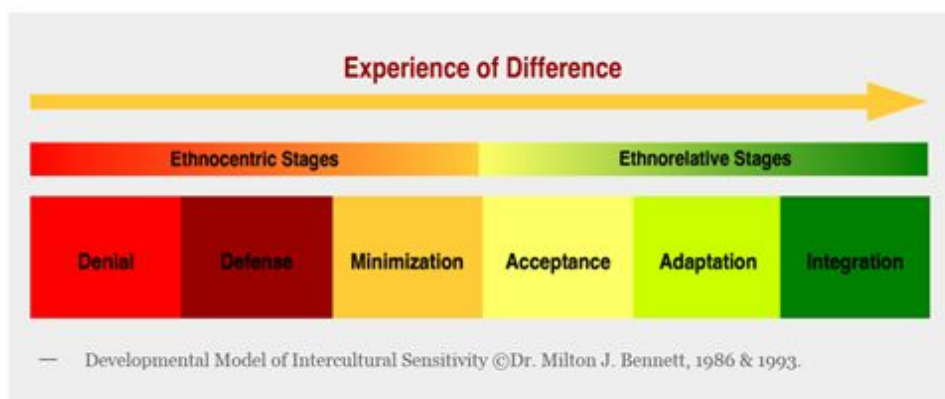
- Teacher/Trainer;
- Video-projector;
- Ppt File;

A. Learning contents

The Developmental Model of Intercultural Sensitivity

The Bennett scale, also called the Developmental Model of Intercultural Sensitivity (DMIS), was developed by Dr. Milton Bennett. The framework describes the different ways in which people can react to cultural differences.

Organized into six “stages” of increasing sensitivity to difference, the DMIS identifies the underlying cognitive orientations individuals use to understand cultural difference. Each position along the stages represents increasingly complex perceptual organisations of cultural difference, which in turn allow increasingly sophisticated experiences of other cultures. By identifying the underlying experience of cultural difference, we can make predictions about behaviour and attitudes, and education can be tailored to facilitate development through the stages. The first three stages are ethnocentric as we see the world only from the perspective of our own culture. Climbing the scale, we develop a more ethnorelative point of view, meaning that we then experience our own culture in the context of other cultures. By the fourth stage, ethnocentric views are replaced by these ethnorelative views.



To develop intercultural skills the training starts from the idea that our way of looking at the world around us is one particular construction of reality, which is just one among many others. Gaining intercultural skills is not a matter of information, it is a matter of experience.

But how do people experience?

The Developmental Model of Intercultural Sensitivity (DMIS) was created by Dr. Milton Bennett (1986, 1993, 2004, 2013) as a framework to explain how people experience and engage with cultural difference. The DMIS is a well know theory in intercultural studies. It is based on observations Bennett made in both academic and corporate settings about how people become more competent intercultural communicators. Using concepts from constructivist psychology and communication theory, he organized these observations into positions along a continuum of increasing sensitivity to cultural difference.

The underlying assumption of the model is that the more complex one's understanding of cultural difference becomes, the more sophisticated the experience of culture is and the potential for exercising competence in intercultural relations increases. By recognizing how cultural difference is being experienced, predictions about the effectiveness of intercultural communication can be made and educational interventions can be tailored to facilitate development along the continuum.

According to the DMIS theory a continuum extends from ethnocentrism, the experience of one's own culture as "central to reality", to ethno-relativism, the experience of one's own and other cultures as "relative to context" . Developmental movement is generally one-way, permanent, and applicable to anything defined as cultural difference, although there may be "retreats" from some positions. More or less familiarity with particular cultures does not change one's level of sensitivity, although it affects the breadth of competence one can enact .

Positions along the continuum define the general ways in which perception of cultural difference is being organized into experience . The particular configuration of perceptual strategies used by each individual and group is their predominant experience of difference: one position is predominant, although perceptual strategies may span several positions. In other words , each group has a unique complex experience of cultural difference that is nevertheless characterized by one of the following developmental positions.

The worldviews of ethno-centrism

Denial of Difference

Denial of cultural difference is the state in which one's own culture is experienced as the only real one. Other cultures are either not discriminated against at all, or they are interpreted in rather vague ways. As a result, cultural difference is either not experienced at all, or it is experienced as associated with a kind of undifferentiated

other such as “foreigner” or “immigrant” . People with a Denial worldview generally are disinterested in cultural difference when it is brought to their attention, although they may act aggressively to eliminate a difference if it impacts on them. In a more extreme form of Denial, the people of one’s own culture may be perceived to be the only real “humans” and other people are viewed as simpler forms in the environment to be tolerated, exploited, or eliminated as necessary.

Bennett suggests that Denial of cultural difference is the default condition of typical, mono-cultural primary socialization.

Defence against Difference

Defence against cultural difference is the state in which one’s own culture is experienced as the only viable one. People at Defence have become adept at discriminating difference, so they experience cultural differences as more “real” than do people at Denial. But the Defence worldview structure is not sufficiently complex to generate an equally “human” experience of the other . The cultural differences experienced by people with a Defence perspective are still stereotypical. However, they seem real by comparison to the Denial condition. Consequently, people at Defence are more openly threatened by cultural differences than are people in a state of Denial.

The world is organized into “us” and “them”, where one’s own culture is superior and other cultures are inferior. People of dominant cultures are likely to experience Defence as an attack on their values and as a threat. People of non-dominant cultures are more likely to experience Defence as the discovering and solidifying of a separate cultural identity in contrast to the dominant group. Re-discovery of one’s culture of origin in the Defence mode strengthens identification with the culture of origin. This can in rare instances even lead to radical and extremist attitudes against the hosting culture.

A variation on Defence is Reversal, where an adopted culture is experienced as superior to the culture of one’s primary socialization (“going native,” or “passing”). Reversal is like Defence in that it maintains a polarized, “us” and “them” worldview. It is unlike Defence in that it does not maintain the other culture as a threat.

Minimization of Difference

In this state, the experience of similarity outweighs the experience of difference. People recognize superficial cultural differences in food, customs, etc., but they emphasize human similarity in physical structure, psychological needs, and/or assumed adherence to universal values. People at this position are likely to assume that they are no longer ethnocentric, and they tend to overestimate their tolerance while underestimating the effect (e.g. “privilege”) of their own culture. In other words, as explained by the Canadian Center for Intercultural Learning, “people who adopt this point of view generally approach intercultural situations with the assurance that a simple awareness of the fundamental patterns of human interaction will be sufficient to assure the success of the communication. Such a viewpoint is ethnocentric

because it presupposes that the fundamental categories of behaviour are absolute and that these categories are in fact our own."

The worldviews of ethno-relativism

Acceptance of Difference

In this state, one's own culture is experienced as one of a number of equally complex worldviews. People at this position accept the existence of culturally different ways of organizing human existence, although they do not necessarily like or agree with every way. They can identify how culture affects a wide range of human experience and they have a framework to organize observations of cultural difference. We recognize people at this stage through their eager questioning of others. This reflects a real desire to be informed, and not to confirm prejudices. The key words of this stage are "getting to know" or "learning."

Adaptation to Difference

In this state individuals are able to expand their own worldview to accurately understand other cultures and behave in a variety of culturally appropriate ways. Effective use of empathy, or shifting frame of reference, is used to understand and be understood across cultural boundaries. It is the ability to act properly outside of one's own culture.

Integration of Difference

Integration of cultural difference is the state in which one's experience of self is expanded to include the movement in and out of different cultural worldviews. Here, people are dealing with issues related to their own "cultural marginality"; they see their identities at the margins of two or more cultures and central to none.

Cultural marginality may have two forms: an encapsulated form, where the separation from culture is experienced as alienation; and a constructive form, in which movements in and out of cultures are a necessary and positive part of one's identity..

B. Sequence of training methods

Lecture: The Developmental Model of Intercultural Sensitivity; 40 min., [see also file.ppt – link]

Answering question / plenary discussion 5/10 min

To start a critical discussion the trainer could provoke questions such as:

- Could it be that the "Minimization of Difference" stage is – to a certain extent – right? Can you name things which all healthy human beings have in common

regarding biological structure, psychological needs and also universal values (c.f. module 1)?

- Does the acceptance of commonness rule out being curious in learning and discovering difference where there is real difference? Can a person hold a world view that there are universal aspects applying for all humans but at the same time respect different frameworks of reference of people from different socio-cultural groups and behave in a way that does not offend the others?
- Could a strategy Defence against Difference be justified in some cases? e.g. if the 'other culture' justifies beheading of 'non-believers' or selling women as sex slaves?
- Is there really a straightforward development towards more sophisticated and more appropriate worldviews about the perception and experience of cultural differences?

Possible conclusion of the group discussion: The theory of DMIS is valuable as a conceptual analytical tool to understand better various world views in the classrooms, but the reality is probably more complex than the six stages in a sequence.

Lesson 3.2: Stereotypes and Prejudices

Length: 60 minutes

Objectives

- Development of intercultural skills by recognizing stereotypes, prejudices and their social consequences.
- Development of intercultural skills by acquiring game-based learning activities to question the relationship between stereotypes and prejudices.

Learning Outcomes

- Being aware of what is a prejudice and how it affects social behaviour;
- Being aware of what is a stereotype and how it affects social behaviour;
- Being aware of what is the relationship between stereotypes and prejudices and how to question it;

Resources

- Teacher/Trainer;
- Video-projector;
- Ppt File;
- Flipchart;
- Markers.

A. Learning contents

Stereotypes and Prejudices

In our culture, stereotypes and prejudices have a negative meaning being usually associated with racism and hostility against ethnic groups. But we should bear in mind that they are part and parcel of our normal thinking when we categorize people according to abstract concepts (c.f. module 1.3). They come into action in connection with other people during our daily life and that is why our way of thinking and judging reality is often less flexible than we might think.

What is a prejudice?

From the etymologic point of view the term means a judgement made before the experience, expressed in absence of adequate data.

Because of this absence it is usually seen as a wrong judgement even if the lack of data does not coincide necessarily with a wrong judgement as full data do not strictly ensure a correct judgement. The idea that prejudice is a wrong judgement is so old that it can be considered as part of the term. Indeed, one of the pillars of modern science involves the loss of pre-categorizations in support of analysis of facts.

The social sciences are extremely interested into prejudice as an obstacle to knowledge, but two further important features are taken into consideration:

- The fact that prejudice affects social groups;
- The fact that prejudice entails a negative approach towards one or more social groups.

According to these considerations, the prejudice can be interpreted as the tendency to consider people belonging to particular social group (c.f. 'labelling' module 1.3) by an unduly unfavourable manner.

Prejudice can be shaped through two processes:

- Inductive (experience-based): If you meet a Norwegian man you will start creating an opinion on his behaviours and you would then be keen on applying those opinions to all Norwegians; an undue generalisation from a single experience or a small number of experiences to an entire group.
- Deductive (non-experience-based): adopting a generalization without any experience-proof and applying it to all the Norwegians we'll ever meet.

What is a stereotype?

Nowadays the concept of stereotype is linked with social sciences. Actually, the term comes from the typographic environment where it was coined at the end of the 18th century to describe the production process of images and characters by using fixed forms.

The introduction into the social science dates back to 1922 and had been realized by Walter Lippmann when he published an innovative book about the shaping and development of the public opinion.

He argued that the way we get in contact with reality is not direct but mediated by mental images (stereotypes) (see also module 1.2 regarding how we experience reality by applying preconceived concepts). According to Lippmann such images are shaped by the mass communication that was developing in those years.

Those images are simplifications, often crass and rigid in reality, due to the fact that the human mind is not able to understand the whole complexity of the world.

At the same time the stereotype has a defence role. It seeks to keep a culture and a social organization fixed and to preserve and to safeguard the positions acquired by the individual.

It is evident how the concept of stereotype is extremely connected with prejudice, to such an extent that stereotyping is often confused and associated with prejudice. It is possible to claim that the stereotype is the core of a prejudice, a set of information and beliefs related to a particular category of objects [i.e. social groups etc.] elaborated into a unique, coherent, stable image able to uphold and to create a prejudice against them. In first place, the stereotype is able to funnel the evaluation of some data (and the lack of further data) into a prejudice. (c.f. also module 1 on denotation – connotation, labelling, framing and reflective thinking to unfreeze stereotypes)

B. Training methods

Lecture: Stereotypes and Prejudices; 20 min., [see also file.ppt – link]

Answering **question** / plenary **discussion** 5/10 min

Activity 1 (see below); 30 min

Activity 1

Description: The activity focuses on how stereotypes are cultural representations shared also between people coming from different backgrounds. Recognising and criticising the process of stereotyping will allow participants to avoid prejudices.

Objectives:

- To share cultural representations (drawings) through non-verbal communication and understand each other;
- To explore our stereotypes and prejudices about other people;
- To generate creativity and spontaneous ideas in the group;

Time: 30 minutes

Development:

- 1) Ask participants to form teams of three or four people. make the group as multicultural as you can.
- 2) Give sheets of paper and a pencil to the teams and let them sit slightly isolated from each other.
- 3) Call up one member from each team and give them a word (the same to all) related to cultural connotations such as nationalities, religions, sub-cultures (An English gentleman, a Muslim girl, a gipsy traveller).
- 4) Tell them to return to their groups and to draw the word while the other team members try to guess what it is. They may only draw images. No numbers or words can be used. There should be no speaking except to confirm the correct answer. The drawer is free to make more than one drawing.
- 5) The rest of the team may only speak their guesses, they may not ask questions. They have maximum 10 minutes to answer correctly.
- 6) When the word is guessed correctly tell the team to shout out.
- 7) Each picture guessed corresponds to one point. Put the score up on the flip chart.
- 8) Ask the drawer to write on their picture, whether finished or not, what the word was.
- 9) Now ask the teams to choose another member to be the drawer. The groups will play three rounds (you can choose to play more and change the drawer anytime).
- 10) At the end, ask the groups to pin up their pictures so that the different interpretations and images of the words can be compared and discussed. Go on to ask where we get our images from, whether they are negative or positive and what effects that may have on our relations with the people concerned.

Resources:

- A list of things for participants to draw;

- A flip chart and marker to record the scores;
- Sheets of paper and pens for the group drawings;
- Sticky tape or pins to display the drawings.

Lesson 3.3: Intercultural Communication

Length: 60 minutes

Objectives

- Development of intercultural skills by discovering how communication works and how it affects our social exchanges.

Learning Outcomes

- Being aware of how native language can affect intercultural relations;
- Being aware of how language can hide meanings and intentions not explicitly declared;

Resources

- Teacher/Trainer;
- Video-projector;
- Ppt File;
- Flipchart;
- Markers;
- Paper and pencil for the participants;

A. Learning contents

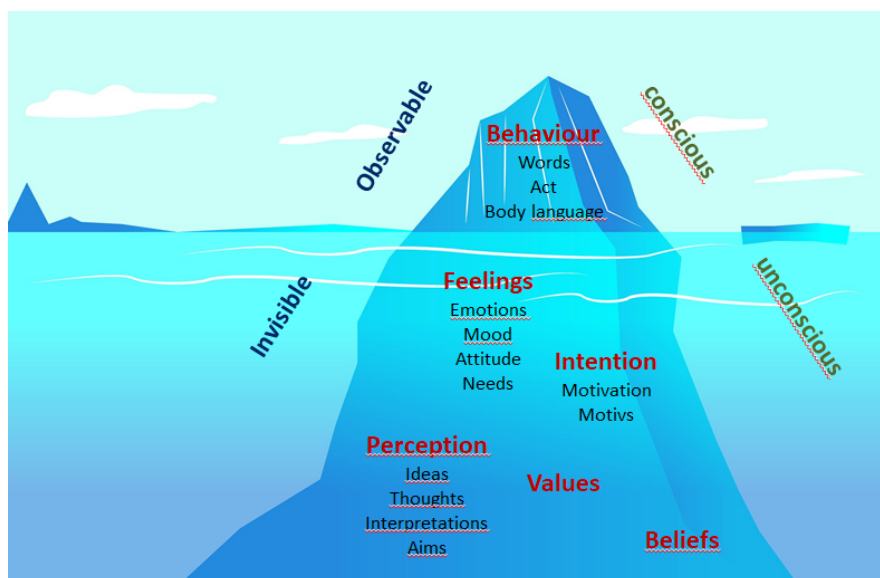
Introduction

Intercultural communication is defined as situated communication between individuals or groups of different linguistic and cultural origins. This is derived from the following fundamental definitions: communication is the active relationship established between people through language and intercultural means that this communicative relationship is between people of different cultures, where culture is a set of distinctive spiritual and material traits that characterize a society and social group.

Tawara D. Goode (2000) says that culture is defined as an “integrated pattern of human behaviour which includes thought, communication, languages, beliefs, values, practices, customs, courtesies, rituals, manners of interacting, roles, relationships, and expected behaviours of a racial, ethnic, religious or social group whose members are uniquely identifiable by that pattern of human behaviour.”

This definition is wider and tries to include all the different aspects related to culture. Cultures can be different in many aspects, such as: the relationship with nature and environment; time; space; power, but also communication. This brings us to the next lesson: what is communication?

The iceberg is a metaphor for communication – when communicating with people we are conscious about the words the other person speaks, we can see how the person behaves and observe the body language.



This is the peak of the iceberg, which is above the surface. However, under the surface there are many more important aspects in a conversation, which are invisible to us, so that we are not completely aware of them:

- The feelings of the other person, such as emotions, mood, attitude or needs
- The intentions of the other person – what are the motives and what is the motivation within a conversation
- The perception of a person – what are his or her ideas, thoughts, interpretations and aims
- The values and beliefs of a person

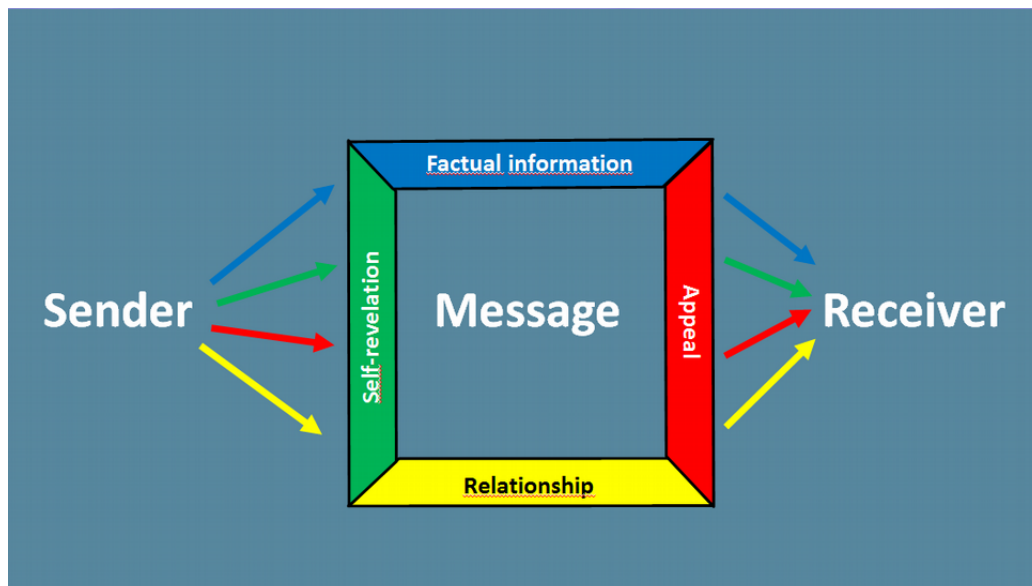
All these aspects are relevant when communicating, although we don't see them. Sometimes we might suspect that there are underlying things to a conversation, mainly from the way a person speaks and behaves. That is why it is important we are aware that in a conversation it is not only the words that matter. We should reflect on how we communicate with others.

The 4-Sides Model

Many misunderstandings can happen in communication and especially in intercultural communication. But how exactly does communication work? How much information is hidden in a message?

Communication usually takes place between a sender and a receiver. Between them, we have the message, which should get across. A message does not only consist of the facts. We interpret what has been said and how it has been said.

Every message can be sent and received through one of the following four channels foreseen in the 4-Sides Model by Friedemann Schulz von Thun:



Factual information. The sender of the message gives data, facts and statements. It is the task of the sender to send this information in a clear and understandable way. In other words: this channel focusses on the content of the message or what the sender is informing about.


Self-Revelation. In every message, we can find information about the sender. On the layer of self-revelation, the sender reveals himself. This message consists of conscious intended self-expression as well as unintended self-revealing, which is not conscious to the sender. Thus, every message becomes information about the personality of the sender. In other words: this channel is about what the sender wishes to express beyond the literal meaning (like intentions, feelings etc.).


Relationship. The relationship layer expresses how the sender gets along with the receiver and what the sender thinks about the receiver. Depending on how the sender talks to the receiver, it can express esteem, respect, friendliness, disinterest, contempt or something else. This can be recognized for example through the way of formulation, the body language or the intonation. In other words: this channel is about what the sender thinks about the receiver and how they get along.

Appeal. A person stating something also wants to affect someone. This appeal-message should make the receiver do something or leave something undone. The attempt to influence someone can be more or less open like an advice or hidden like a manipulation. In other words: this channel is about what the sender wants the receiver to do.

Misunderstandings happen when the message is sent through one channel and received through another channel.

Let's make some example:

	Sender	Receiver
Factual Information	There is something green in the soup	There is something green in the soup
Self-revelation	I don't know what it is	You don't know what it is and that makes you feel uncomfortable
Relational	You should know what it is	You think my cooking is questionable
Appeal level	Tell me what it is!	I should only cook what you know in the future? If you don't like the taste you can cook for yourself

	Sender	Receiver
Factual Information	The light is green	The light is green
Self-revelation	I am in a hurry	You want to get going
Relational	You need my help	You think I'm a bad driver
Appeal level	Get a move on!	I should start driving and pull away from the intersection

B. Training methods

Lecture: The 4-Sides Model; 20 min., [see also file.ppt – link]

Answering **question** / plenary **discussion** 5/10 min

Activity 2 (see below); 35 min

Activity 2

Description: The activity lets participants coming from different countries exchange information about their national heroes or villains, providing an insight into their different cultures and histories.

Objectives:

- To help participants become aware of different perspectives on historical events and the heroes or villains associated
- To reflect on history teaching and the role of heroes;
- To be self-critical about one's own national history.

Time: 35 minutes

Development:

- 1) Divide participants into groups according to their nationality;

- 2) Start by asking people individually to think about one positive national historical figure and one negative national historical figure and national figures related to the cultural, artistic and historical environment. The choices should highlight a particular national attitude, behaviour or style. Allow ten minutes for this.
- 3) Now ask the members of each group to share their choices listing the names of the heroes or villains and what was their most important achievement on a flip chart. They are asked to outline why those heroes or villains are, or were, important for their countries. Allow sufficient time for a real exchange of information and questioning;
- 4) Focus the discussion around the following questions:
 - Was anyone surprised by any of the heroes or villains mentioned? Why?
 - Did anyone know the heroes mentioned by the other groups?
 - What human values do they stand for or against?
 - What if they lived today? Would their values and actions make them heroes?

Resources:

- Flipchart;
- Markers;
- Paper;
- Pens.

Lesson 3.4: Cultural Shock

Length: 80 minutes

Objectives

- Development of intercultural skills by discovering how language works and how it affects different cultures.

Learning Outcomes

- Being aware of how language is performed differently in different countries;
- Being aware of how different styles of language performances might be misread;
- Being aware of what is a cultural shock and how to deal with it;

Resources

- Teacher/Trainer;
- Video-projector;

- Ppt File;
- Flipchart;
- Markers;
- Paper and pencil for the participants;
- Playing cards
- Playing rules

A. Learning contents

Rules/Context Oriented Culture

In different cultures, there is not only the different interpretation of a sign, gesture or facial expression, but also a difference in the way we talk, using a lot of gestures or a very limited usage of gestures. The anthropologist Edward T. Hall therefore divided cultures into rules-oriented and contexts-oriented cultures.

In context-oriented cultures, communication is less verbally explicit. Contextual elements like body language, facial expressions and tone of voice are really important. Therefore, elements like situation and people are more important than the actual words used. In such cultures things are left unsaid or implied rather than stated, so you need to read between the lines. The group is valued over the individual and relationships are important. In simple words, you could say: “yes” can mean yes, no or maybe.

Examples for high context cultures are: Asian cultures, but also Southern European cultures.

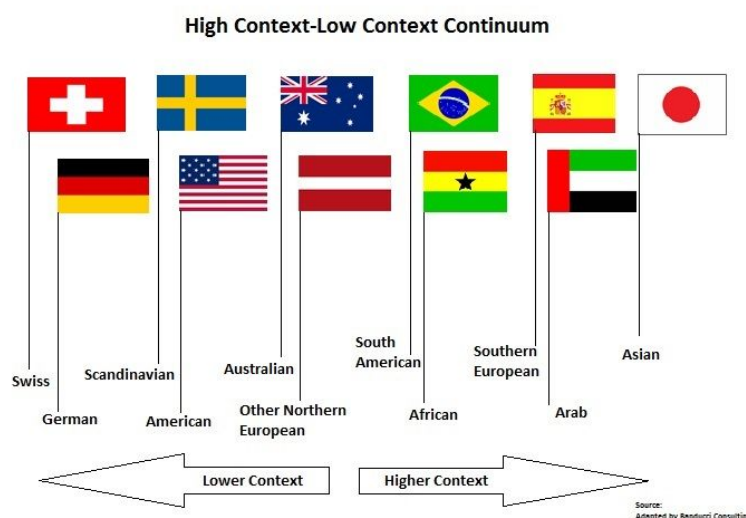
In rules-oriented cultures, communication is direct and explicit. So, things are said and taken literally. Information is primarily communicated through language and rules are explicitly spelled out. Those cultures are rules-oriented and things like results and

punctuality matter. In simple words, you could say: “yes” means yes and “no” means no.

Examples for rules-oriented cultures are: Swiss, German or Scandinavian cultures.

Of course, no culture is completely rules-oriented or context-oriented.

Another feature usually developed by the context-oriented cultures is the



“circular form” of communication instead of the linear form privileged by the rules-oriented culture.

The circular form involves the introduction of details, comments, digressions that are not completely linked with the topic the discussion is addressing.

This form can be displayed both in oral and in written texts: for example, in the first page of written texts you can often notice that the main topic, the logic connections, the themes that are going to be argued as well as the conclusion the text wishes to reach are not clearly mentioned. It looks like that the main goal at the beginning is to encourage the reader to use cultured references, highlighting a common cultural background between the author and his/her audience, the definition of historical temporal context etc.

The cultures which usually managed the text in this way are: Asian, Southern European, African and South American.

Such cultures appreciate the art of rhetoric often at the expense of understanding.

Elsewhere, rules-oriented cultures (North America, Central-North Europe) might interpret that as “hot air”.

Incidentally, nowadays papers, abstracts or projects have been modelled after the Anglo-Saxon style where the main topics and the conclusions are clearly mentioned, in particular in some fields such as academic or in European project design to choose an example close to us.

People who usually prefer the circular forms consider the linear discourse as a debasement and an extreme simplification of the discourse while for low-context people it is sometimes hard to understand the conclusions a circular text is oriented to as they are not used to getting open interpretations.

Styles of conflict

Different styles of communication involve eventual styles of conflict.

Being able to recognize a style of conflict is fundamental because a wrong interpretation of a style of communication might lead to wrongly interpreting the message and the behaviour of the speaker.

Styles of conflicts belong to the learning path which develops from socialisation and it can change through the experience we gain in different cultural contexts.

Relating different styles of communication (direct and indirect) with different styles of conflicts characterised by the high or low emotional expressiveness, we can obtain a grid composed of 4 quadrants corresponding to 4 intercultural styles of conflicts: discussion, engagement, accommodation and dynamic.

This grid has been developed by Mitch Hammer and it is called: The Intercultural Conflict Style Inventory (ICS).

Discussion: approaching the conflict resolution through language precision and emotional control. People use a direct style and they try to base their arguments on data and facts. Problems are faced directly, and usually calm is preserved.

However, such features can let the user feel uncomfortable when the topic is around emotions and sometimes they can appear insensitive to other people belonging to different “Conflict style” typologies:

Engagement: the approach is always directly accompanied by a high emotional expressiveness. People engaging in this style are keen on thinking that the individual’s honesty is based on the degree of verbal and non-verbal intensity during the conversations. They can appear uncomfortable interpreting points of view detached and they can appear insensitive towards who delivers opinion through a softer way .

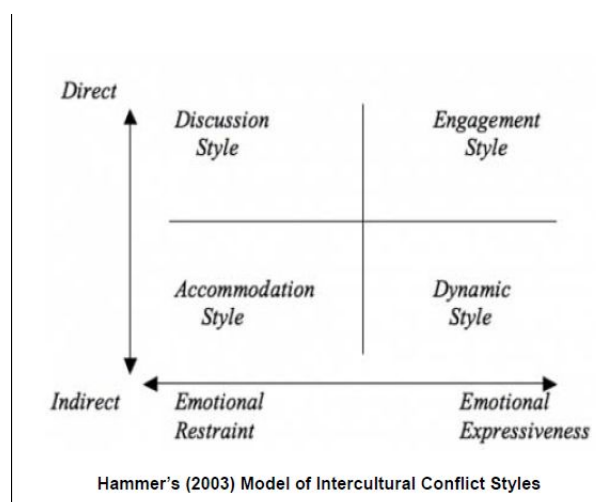
Accommodation: the approach is indirect, both communication and emotional expressiveness are restrained. The language is ambiguous, it keeps open more positions and it is full of verbal circumlocutions (metaphors, stories).

The emotional restraints let the user respect the other speaker’s feelings. However, the people using this kind of style might let appear people disinterested and selfish in particular when the engagement of third persons intermediary is common.

Dynamic: people using this style often engage intermediaries. The use of indirect communication involves a broad employment of stories, metaphors, rhetoric forms, language and mental associations.

The tones are more vibrant, colourful and dynamic. The credibility of the interlocutors is based on the degree of emotions revealed. Often some criticism is directed towards people using this kind of style, in particular about the inability to discuss using rational arguments.

While not intended to be comprehensive, the ICS points to some regional cultural differences with regard to emotional expression and directness of approach to conflict resolution.



For example, North American (US, Canada) cultural patterns are predominately within the Discussion Style, European patterns are often located in the Discussion and/or the Engagement style, and Central and Latin American patterns to conflict can be found in the Accommodation and Engagement style.

Asian cultural patterns primarily fall under Accommodation (e.g., Japan, Cambodia). The Arab Middle East

cultural patterns resolve conflicts within the Dynamic style and Israeli patterns can represent the Engagement style. African cultural patterns can be characteristic of any of the four styles. This information does not intend to stereotype cultures, but rather stimulate thinking and discussion around cultural systems in general.

B. Training methods

Lecture: The Cultural Shock; 30 min., [see also file.ppt – link]

Answering **question** / plenary **discussion** 5/10 min

Activity 3 (see below); 45 min.

Activity 3

Description: The activity is a card-game able to let participants experience the cultural shock.

Objectives

- To raise awareness on cultural differences, especially when people move from one culture to another;
- To foster self-reflection;

Time: 45 minutes.

Development

- 1) The tutor will divide the participants in 4 groups of 4 people (if the participants are less, the main feature is to have a number of tables and participants even);
- 2) Each group will sit on one table;
- 3) The tutor will provide a deck of poker cards and the different rules to each group;³
- 4) Each group will start to play the game. If someone has questions the tutor will answer just to the group the questioner belongs to.
- 5) Just after the beginning of the game, the tutor will remove the rules from the tables;

3 E.g.: Table 1: Ace low – Diamonds trump
Table 2: Ace low – Clubs trump
Table 3: Ace high – Hearts trump
Table 4: Ace High – Spades trump

- 6) During the tournament the participants are not allowed to talk or write down words. If the participants need to communicate they have to express themselves by other ways: use your hands and feet or draw something.
- 7) Each group will play 3 rounds. After each round write down how many cards each person won (1 card = 1 point). After 3 rounds sum up the cards. The one with the lowest rank is the loser and s/he will move to the next table.
- 8) The player moving to another table will soon realize that the rules of the game are different and that s/he has to deal with a new system without the possibility to use words. The same will happen to the participants 'hosting' the newcomer.
- 9) After 3 rounds the tutor will stop the game and s/he will lead a discussion with the participants analysing the following issues:
 - What did you expect at the beginning of the game?
 - When did you realise that something was wrong?
 - How did you deal with it? How did you behave?
 - What did you feel when you recognised that something was wrong?
 - How did the impossibility to speak contribute to the disorientation?
 - How did you react at first to the newcomer?

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Module 4: Students as co-producers of heritage interpretation

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HIMIS employs a methodology which is rather unusual for formal education at secondary school. The first lesson explores how the HIMIS approach can add value to a normal school education. With its focus on authentic heritage and learning by a real-world project with students as co-creators, HIMIS complements the usual classroom education.

School systems in Europe are very different. Some countries have comprehensive schools that keep learners with various practical and intellectual talents together including a mixture of students with a wide range of social and cultural backgrounds. In other countries secondary school students are separated. Furthermore, the school systems vary greatly regarding the possibilities to integrate student projects in their day to day routines.

For these reasons there is no single model for adopting the HIMIS approach in all schools. The previous training modules therefore needed to convey principles: principles of heritage interpretation and value education, principles of interpretation planning and principles of intercultural communication.

The second lesson of the final module therefore focuses on the transfer of the HIMIS approach to the concrete school environments of the participating teachers. This transfer requires applying and demonstrating the new competences teachers gained during the training course.

This module comprises two lessons and concludes the course with the evaluation.

- Lesson 4.1 Classroom and real world learning
- Lesson 4.2 Adaptation of the HIMIS approach to different school environments

Lesson 4.1 Classroom learning and real world learning

Length: 30 minutes

Objectives:

- to recapitulate some important features of the HIMIS approach.
- to set the stage for the integration of HIMIS in schools

Learning outcomes:

- Understanding how local heritage and interpretation complement history education
- Appreciation of the benefits of concrete real-world examples in value education
- Reinforcement and deepening of the understanding of key concepts of the HIMIS approach

Resources:

- Trainer
- Video-projector
- ppt File

A. Learning contents

The HIMIS approach complements normal classroom teaching in many ways. Heritage interpretation projects with students as co-creators offer a unique combination of opportunities with regard to:

- Settings and learning environment
- Hands-on project learning
- Multiple perspective interpretations
- Critical media competence

Settings and learning environment

Both heritage interpretation and history teaching deal with the past. But teaching history in the class room inevitably relies on media. Heritage and history of national

or European significance which is usually featured in history lessons is impressive mostly in terms of size and aesthetic appeal, rather than local heritage.

On the other hand, there is a strength in heritage that students experience the real thing first-hand. This connects authentic heritage, and hence past realities, with the students' personal life experience. Teachers can intensify this experience by encouraging the students to interact with the heritage asking them to explore the special features and phenomena of the heritage that are remarkable.

Local heritage is connected with the place where students live and which is part of most students' identity and sense of home. This can enhance interest and engagement, and intensify learning.

Furthermore, students will frequently pass by local sites which become meaningful for them as they are reminders of this special learning experience.

Student projects

The usual approach in most secondary schools is to split learning content in different school subjects according to different disciplines. This is of course a useful approach to introduce knowledge and train skills in a well organised and structured way.

A typical HIMIS project can build on that basis and employ a holistic learning experience. A heritage interpretation project requires problem-oriented research and develops the abilities of integrating findings and methods from various disciplines, such as history, social science, arts, geography, archaeology, economy etc. It explores what is relevant and of interest with regard to a concrete heritage site, event or historic character, regardless of disciplinary boundaries.



Fig. 4.1: Students are engaging with their project at the city archives of Waldkirch.

Real world project learning is holistic also in the sense that students can experience a complete work-flow from research to selection of themes and interpretive story-elements to implementation through methods of personal interpretation, media and a public event.

It is rewarding for students to collaborate as a team with diverse social and cultural backgrounds and achieve a concrete result that is finally presented to an audience. This team experience contributes to social cohesion.

Multiple perspective interpretations

Classroom teaching focuses on conveying knowledge that is part of a state's curriculum. This is necessarily knowledge which is more general. It is usually illustrated by ideal-typical examples which make it easier to understand the essential ideas that a lesson needs to convey.

But the real world is rarely ideal-typical, and this is usually reflected in local heritage. Concrete heritage resulted from various influences in the past. Therefore, it is very suitable to train critical and flexible thinking. That way, heritage interpretation can counter tendencies to perceive the world and judge other people based on inadequate and simplistic black-and-white thinking. It offers plenty of opportunities to overcome stereotypes and cliché by training students to look more carefully at nuances, detail and take observations seriously which contradict preconceived beliefs.

Local heritage is rarely ideal-typical. It is therefore suitable for applying general knowledge in a critical way. The HIMIS approach demands that students interpret the past from multiple perspectives of different stakeholders or community groups. It is therefore very well suited for training empathy with other people.



Fig. 4.2: Interpretation demands of students to put themselves into the shoes of other people who lived in the past under very different circumstances.

Researching local heritage – buildings, structures, artefacts or other remains from the past – usually reveals significant events and people. Research for the purpose of

heritage interpretation encourages students to explore deeper meanings and meaningful relationships linked to the heritage. Deeper meanings are particularly relevant for most people if they resonate with universal values. Careful interpretation can deliberately frame heritage in ways that strengthen the values of self-transcendence and openness for change. These values are crucial for building inclusive and productive societies in a world of global change.

Critical media competence

In the course of their HIMIS projects, students must learn – to a certain extent – to research a heritage site or collection. This involves the ability to critically assess the reliability and trustworthiness of an original historic source or, more often, of secondary and tertiary sources in publications.

There is plenty of opportunity to learn to distinguish facts from fiction. They will be confronted with balanced opinions but also with biased sources and distorted or twisted reports that serve a special interest. A heritage interpretation project can train students' ability to identify inappropriate exaggerations and employing a source critical approach.

Furthermore, students as media producers will also experience the necessity to select themes and stories, and frame them in a way which makes it relevant for their envisaged audience. This involves cutting out what is not relevant for the theme. Students as co-producers of heritage will learn how to use labelling of groups carefully and responsibly to avoid excluding and putting off parts of their audience. Both the source critical research as well as the experience as media producers will contribute to developing critical media competence.

Engaging students as co-producers of heritage interpretation complements the normal class-room education. While the latter is important for conveying knowledge and skills structured according to school subjects, the HIMIS approach is more rooted in real life. It contributes to personal development which is more open to inclusion and less vulnerable to inadequate over-simplifications and discriminatory attitudes.

B. Training methods

This lesson opens the last day and summaries key contents of the previous lessons. It sets the stage for the teachers' major task of the final day to transfer the new competences to their schools.

- 1) PowerPoint presentation,
- 2) followed by questions of understanding and discussion.
- 3) Trainers may distribute this chapter on learning content as a hand-out script for follow-up processing.

Lesson 4.2 Adaptation to different school environments

Length: 4 hours

Objectives

- To understand how the learning from this course can be used to develop a heritage interpretation project
- To begin the process of planning a school interpretation project

Learning outcomes

- Understand how to apply the learning from this course in developing a school heritage interpretation project with students
- Ability to prepare an interpretation programme that engages students, fulfils the aim of fostering inclusion in their communities and provides memorable experiences for all participants and audiences
- Confidence in developing a heritage interpretation project that encourages understanding and appreciation of European values

Resources:

- Trainers
- Print-out of the HIMIS guidelines
- Tables with flip chart paper, cards and coloured pens

A. Learning contents

This lesson does not teach new learning contents, but course participants start to plan a heritage interpretation project for their students using the learning from this course.

B. Sequence of methods

Following modules one to three, participants now have the opportunity to start planning their own interpretation project. This lesson should be relatively unstructured, allowing the participants time and space to work on their projects.

Participants can work individually or in groups offering support to each other when required, with the trainers providing help and mentoring.

Activity 1: Identifying suitable heritage

Instruction:

Participants should brainstorm suitable heritage sites in their schools' home town and create a provisional list of heritage sites.

The trainers distribute the HIMIS guidelines and ask the teachers to assess their list of heritage sites and museums regarding their suitability for a HIMIS project.

Teachers are encouraged to use chapter 4.3 of the HIMIS guidelines.

Activity 2: Outline of a possible students' project

Instruction:

The participants should proceed through the process of 'Why, Who, What and How' (see HIMIS guidelines chapter 5), and create an outline of an activity, or series of activities, that could be developed by the school. This should be considered only an outline, however, as a crucial part of the process of creating an interpretation project is to work with the students during the development phase.

Activity 3: Presentation and discussion of ideas

Instruction:

Towards the end of the session, participants should individually, or in groups, present their outline projects to the whole class.

Plenary presentations and discussion:

Each individual or group representative can comment on the presentations and the teacher/trainer should provide constructive feedback. This should include how the project was developed recognising the 'Why, Who, What and How' process, how well it fulfils the aims of HIMIS and how it can translate into a full heritage interpretation project in a school. It should also include reflections on how European values may be strengthened through developing the project.

Remarks for the trainers

This lesson focuses on the transfer of the new knowledge and skills to the teacher's work place. It allows trainers to assess the competences the teachers have gained during the course. But this lesson should not feel like passing a test situation, but as a first step to begin working on their school's HIMIS project. They can benefit from advice from the trainers and ask questions. Despite the informal and supportive atmosphere, the trainer will be able to assess the competences of teachers allowing them to issue certificates if foreseen by the training providers.

Course Evaluation and Feedback

Length: variable

Objectives:

- To provide feedback for the trainers.
- To provide an evaluation of the course for the course provider.
- To improve the training course

Learning outcomes:

- To identify areas of improvement for the teacher training course
- To understand better which aspects of the course work well for the course participants.
- To provide evaluation data for the course provider.

Resources:

- Trainer
- Other resources depend on the evaluation instruments or feedback methods

The training should be concluded by a formal evaluation or a more informal feedback round.

The course evaluation is typically prescribed by training providers. Most training institutions have their own standard evaluation instruments that ensure data consistency over a range of courses. Otherwise, the trainers have their preferred formal or informal methods to collect feedback from course participants.

There is no need for a special evaluation or feedback method for HIMIS courses.

Conclusive Remarks

In the first place, HIMIS focused on ‘migrant inclusion’, but the project team was aware from the beginning that it needed to address also the native population. It is about helping migrants to understand and appreciate those values which help them to integrate in diverse and plural European societies. And at the same time, it helps the host community to develop, grounded in the same values, an attitude of inclusiveness which is indispensable for a successful integration of migrants.

As the project proceeded, it became clear that the HIMIS approach is not only applicable for the task of migrant inclusion, but for fostering social inclusion at large. It can also be applied with regard to minorities or marginalised people. It has a great potential to address the problem of discriminatory and exclusionary attitudes in general.

The results from the pilot schools were very encouraging. But for mainstreaming the HIMIS approach it should probably be broadened to a more general approach of value education through heritage interpretation projects at schools. It can also contribute to addressing the challenges of populism without excluding or putting off those who tend to prioritise the values of conservation and self-orientation. The essential problem of populism is not the values – as all values are in principle positive – but a lack of balance, lacking an ability to perceive issues from different perspectives and therefore oversimplification, one-sidedness and polemic distortion.

These findings are relevant for mainstreaming the HIMIS approach at schools, but also for the further development of heritage interpretation at monuments, heritage sites and museums. Many of these ideas from the HIMIS project have been embraced by the 2018 “Voices of Culture” structured dialogue of the European Commission with the cultural sector on social inclusion. One of the HIMIS experts was also invited to the Commission’s stakeholder consultation for the New European Agenda for Culture in February 2018. In the meantime, the Commissioner launched the New Agenda for Culture which stresses the social dimension of culture and aims to harness the power of culture and cultural diversity for social cohesion and well-being.

This is a success and a challenge. HIMIS was a highly innovative and experimental project. But it was just a beginning. Please don’t hesitate to contact the heritage interpretation experts. We are aware that there is still scope for a lot of improvement. Your feedback is appreciated: patrick.lehnes@geographie.uni-freiburg.de or peter.seccombe@redkite-environment.co.uk

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