



WHAT CULTURAL HERITAGE IS IMPORTANT TO YOU?

The poster includes cultural heritage phenomena which were chosen by Finnish, Serbian and Spanish pupils as heritage that is important to them: **Slava** and **Felix Romuliana** (Serbia); **cinnamon buns**, **Lucia**, **floorball**, and **mölkky** (Finland); and the **Anguiano stilt dance**, the **Suso monastery and Scriptorium**, and **wine making** (Spain).

Use the poster and its images to familiarize participants with cultural heritage and to encourage them to share their own memories and experiences of cultural heritage. Cultural heritage includes, for example, buildings and artefacts, food traditions, and crafts, as well as knowledge and activities connected to nature.



In small groups or together as a class, participants examine the images with the help of the teacher/workshop instructor and consider the following:

- Where in Europe might the cultural heritage originate from?
- Is the phenomena or topic also found elsewhere in Europe and/or beyond?
- Which of the topics were already familiar to you?
- What kind of future challenges might the cultural heritage in question face?
- Why do you think somebody has decided that this cultural heritage is important to them? Encourage participants to think about the regional history, landscape, living environment and everyday lives of the children and young people that chose the heritage.

Finally, ask the participants to share their own ideas.

- What cultural heritage is important to you? Why?
- What kinds of living heritage have you inherited, and from whom?
- What local heritage is important to you?

You can steer the discussion towards recurring themes (e.g. music, games, nature) and shared experiences.



Watch heritage videos made by Heritage Hubs pupils on the project's [YouTube channel](#), then write a script and film your own heritage videos. The participants can also make their own interpretations of the chosen heritage, e.g. producing graffiti using traditional patterns and designs normally found in textiles and other media. You can consult UNESCO's [List of Intangible Cultural Heritage](#).



When we – as educators, teachers or parents – speak about “our cultural heritage”, whose heritage do we refer to? Who are “we”? There are various minorities in Europe – ethnic, linguistic, religious or sexual – whose voices have only recently emerged in the discourse about “our cultural heritage”. Cultural heritage can also be dark, repressed and/or silent (even silenced). Recognising this is essential for the construction of a polyphonic Europe. What kind of difficult or untold cultural heritage exists at local/national/European level?

More tips and exercises for cultural heritage education can be found from [Heritage Hubs manual for Cultural Heritage Education](#) (pdf in Finnish, Swedish, English, Serbian and Spanish). [Recommendations for Cultural Heritage Education](#) (also in [Swedish](#) and [Finnish](#)) contains ideas about how to integrate cultural heritage and intercultural dialogue into education, how to make cultural heritage accessible and inclusive, and how to promote the agency of young people in cultural heritage.

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What is important cultural heritage to you?

