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# Digital Itinerants; Youth and Youth Workers collaborate to CREATE inclusive society through CULTURE

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**Cooperation for innovation  
and the exchange of good practices**

KA227

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## Foreword

“Cultural heritage is not only about the buildings and monuments of the past - it is also about the rich traditions that have been passed down the generations. As vehicles of identity and social cohesion, this intangible cultural heritage also needs to be protected and promoted”

Audrey Azoulay

Director-General of UNESCO

Cultural Heritage is an expression of the ways of living developed by a community and passed on from generation to generation, including customs, practices, places, objects, artistic expressions and values. Cultural Heritage is often expressed as either Intangible or Tangible Cultural Heritage (ICOMOS, 2002).

“As part of human activity Cultural Heritage produces tangible representations of the value systems, beliefs, traditions and lifestyles. As an essential part of culture as a whole, it contains these visible and tangible traces from antiquity to the recent past.”<sup>1</sup>

“Our intangible cultural heritage (ICH) is constantly recreated by its bearers. Experts claim that no two manifestations of one and the same practice or expression are ever totally identical. Elements of the ICH continuously evolve, from manifestation to manifestation and while being transmitted from person to person and from generation to generation. The viability of intangible heritage practices relies on the ongoing transmission of the special knowledge and skills that are essential for their enactment or embodiment.

Safeguarding ICH means ensuring its viability among today’s generations and its continued transmission to tomorrow’s. Communities and groups of practitioners and other tradition bearers everywhere in the world, have developed their own systems for transmitting their knowledge and skills, which more often than not, depend – or, unfortunately, depended - on orality rather than on written texts.

Threats to the transmission of this living heritage come from such factors as social and demographic changes that reduce intergenerational contacts, for instance from migrations and urbanisation that often remove people from their knowledgeable elders, from the imposition of formal education systems that devalue traditional knowledge and skills, or from intrusive mass media. The response to such threats must come from the communities and groups concerned, assisted by local organisations, their governments and the international community as represented in the General Assembly of States Parties to the 2003 Convention for the Safeguarding of the ICH.





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<sup>1</sup> Culture in development (n.d.). *What is Cultural Heritage.*

[http://www.cultureindevelopment.nl/cultural\\_heritage/what\\_is\\_cultural\\_heritage](http://www.cultureindevelopment.nl/cultural_heritage/what_is_cultural_heritage)





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UNESCO's efforts are aimed at assisting States wishing to strengthen existing transmission systems within communities, or to complement these with formal or non-formal education programmes teaching skills and knowledge to other, usually younger, community members.”<sup>2</sup>

The guide that we are going to present is made with the purpose of preserving and passing on our Intangible Cultural Heritage. It represents help in the area of education and rising awareness in this field and focuses especially on youth and youth workers, who could become agents of positive change for future generations and keepers of our cultural history.

#### The main aims of the guidebook will be:

- empowering youth workers to use ICH teaching methods,
- to speak about the best practices of ICH acquisition for youth workers,
- to facilitate better understanding of the importance of ICH by youth,
- to understand the reason why ICH is important for target group,
- to capacitate building methods for (youth and culture centered) NGOs regarding ICH acquisition,
- to transfer the knowledge about acceptance and protection of ICH,
- to attract the attention of youth to ICH,
- sharing methods and best practices as a tool for youth workers, sharing interesting learning habits to enthrall youngsters for ICH,
- determining why ICH is essential for creating an inclusive society,
- to focus learning habits of youth to ICH

#### Definition of the focus group of the guide

##### In our guide we will focus on the following members of society:

- Men, women, youth, children, ICH bearers, local inhabitants
- Youth workers, trainers (experts in culture), teachers and educators
- NGOs working in the field of ICH
- Specialists, professional workers (the field of ICH), museum workers, academics
- Policy makers, local politicians





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<sup>2</sup> UNESCO (n.d.). *Transmission*. <https://ich.unesco.org/en/transmission-00078>

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## GLOSSARY

**Culture** - Encompasses ways of life, including social behaviour, institutions and norms found in human societies (often in a specific region). Term can applied to laws, customs and codes of manners, dress, arts, knowledge and language, rituals and religion.

**Cultural artefact** - Anything created by humans which gives information about the culture of its creator and users.

**Cultural symbol** - A physical manifestation that signifies the ideology of a particular culture or that merely has meaning within a culture.

**Digitalisation** - Transformation of organisations, where the result of process enables usage of digital technologies for data collection, and establishment of trends with the goal to aid decision-making in business. On a global level, it refers to the change of society, business, working life and technology use, where opportunities arise from new conditions.

**Digitisation** - Conversion of information into digital format.

**Dissemination** - The action or fact of spreading something, especially information, widely.

**Globalisation** - The process by which the world is becoming increasingly interconnected as a result of massively increased trade and cultural exchange.

**Folklore** - Traditional beliefs, customs, and stories of a community, passed through the generations by word of mouth. Term encompasses oral literature, material culture, social folk custom and performing folk arts.

**Heritage site** - A historical site, a building, or an area of the unspoilt natural environment, considered to be important to a country or area's heritage.

**Living museum** - A type of museum which recreates historical settings to simulate a past time period, providing visitors with an experiential interpretation of history.

**Policy** - A deliberate system of guidelines to guide decisions and achieve rational outcomes, where policies are generally adopted by a governance body within an organisation to assist in subjective and objective decision making.

**Tradition** - A belief or behavior (folk custom) passed down within a group or society with symbolic meaning or special significance with origins in the past

**Transversal skills** - Skills that are typically considered as not specifically related to a particular job, task, academic discipline or area of knowledge and that can be used in a wide variety of situations and work settings. UNESCO categorises transversal skills into critical and innovative thinking, interpersonal skills, intrapersonal skills, global citizenship, media and information literacy, and also communication, leadership and problem solving.

**United Nations Educational, Scientific and Cultural Organization (UNESCO)** - An organisation that aims to contribute to the culture of peace, to eradicate of poverty, and to promote and aid sustainable





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development and intercultural dialogue through education, sciences, culture, communication and information. UNESCO works to create the conditions for dialogue among civilisations, cultures and peoples, based upon respect for commonly shared values.

**Urbanisation** - The increase in the proportion of people living in towns and cities.

## 1. INTRODUCTION

### 1.1. LEGISLATIVE FRAMEWORK

Partner countries, Slovenia, Turkey, Greece and Bulgaria, are all part of the UNESCO Convention 2003 and each have its own, but similar legislative framework, which regulates intangible cultural heritage in its own way.

The documents that regulate the field of intangible cultural heritage in Slovenia are: UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (2003), Cultural Heritage Protection Act (ZVKD-1; 2008), Act Amending the Cultural Heritage Protection Act (ZVKD-1D; 2016), Rules on the Register of Cultural Heritage (2009) and Lists of policies on heritage and protection policies (2010). In 2011, following decision of the Ministry of Culture of the Republic of Slovenia, the Slovenian Ethnographic Museum took over the tasks and obligations of the Coordinator for the Protection of the Intangible Cultural Heritage, imposed on it by legal and legal bases in the field of cultural heritage.

In Bulgaria the long-awaited Law on Cultural Heritage entered into force On 1st of June 2009. The law regulates new categories and dimensions of cultural heritage in Bulgaria. The scope and content of the term "cultural heritage in Bulgaria ", was exactly and clearly defined and replaced the outdated concepts of "Cultural monuments" and "cultural and historical heritage". It also introduced the main areas of its preservation and protection. According to art. 43 of the law, a National Council on Intangible Cultural Heritage was formed.

Turkey was elected as a member of the Intergovernmental Committee of the Convention for the Protection of the Intangible Cultural Heritage in 2006-2010. Between 2008 and 2010, the country served in the Sub-Body that examines and reports the files proposed by the States Parties to the Representative List of the Intangible Cultural Heritage of Humanity. Turkey gained significant experience on world heritage by examining all the files proposed to the Representative List in 2009 and 2010. In the meantime, the country started to establish its own National Inventory system and to create file preparation processes.

In Greece, the Hellenic Ministry of Culture and Sports has the responsibility for the implementation of the International Convention for the Safeguarding of the Intangible Cultural Heritage (UNESCO, 2003). More specifically the responsibility belongs to the Directorate of Modern Cultural Heritage, which belongs to the Hellenic Ministry of Culture and Sports. The same Directorate is also responsible for the







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planning of actions for the safeguarding of the elements of ICH. Any information that is related to any element of intangible cultural heritage that is inscribed on the National Inventory is depicted in the “Form of the element of Intangible Cultural Heritage”. This kind of form is completed on a regular basis from the bearers of the element with the cooperation of the Directorate of Modern Cultural Assets and Intangible Cultural Heritage of the Hellenic Ministry of Culture and Sports. The National Scientific Committee for the Implementation of the Convention for the Safeguarding of Intangible Cultural Heritage is also involved in this effort. Its mission is to assist the administration in the implementation of the Convention and in particular in the planning and evaluation of the relevant policy.





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## 1. 2. DEFINITION OF INTANGIBLE CULTURAL HERITAGE

For almost a century, when it comes to customs and traditions, the most used concept in the scientific and in the popular literature is "folklore". With it, researchers usually denote traditional and folk culture. Gradually, however, this term began to undergo a change. There was a need to put into circulation a new, more comprehensive term to denote, not only tradition and national identity, but also to assess the global manifestations that are part of the daily life of mankind. Globally, with this difficult task, hand over the experts of different countries, as well as UNESCO.

In 1973, for the first time Bolivia officially raised the issue among UNESCO member states and proposes that effective actions should be taken for safeguarding of the folklore heritage.

Thus, on November 15, 1989, the General Conference of UNESCO came out with official document entitled "Recommendation for the preservation of traditional culture and folklore

After decades of active work during the 32nd Session of the General Conference of UNESCO, the Convention for the Safeguarding of the Intangible Cultural Heritage (Convention 2003) was adopted on 17th October 2003. It reveals a clear and precise definition of the term "intangible cultural heritage", unanimously adopted by the international community:

"The 'Intangible Cultural Heritage' means the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognise as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity."

The 'Intangible Cultural Heritage', as defined above is manifested in the following domains:

- (a) oral traditions and expressions, including language as a vehicle of the intangible cultural heritage;
- (b) performing arts;
- (c) social practices, rituals and festive events;
- (d) knowledge and practices concerning nature and the universe;
- (e) traditional craftsmanship.





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1. 3. LIVING HUMAN TREASURES SYSTEM



UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage heritage allows for the selection and undertaking of specific steps for its implementation for individual countries to take into account their own specifics of development and essence. Recommended in this case is that the measures for protection to arise as a consequence of a preceding stage of a preliminary research and implementation of the so-called inventory (lists, registers) to visually reveal the content of the representative samples of the intangible cultural heritage of each nation and community.

The compilation of such a type of inventory is one of the essential tasks that Convention 2003 and the operational directives for its implementation place before the Member States, which have ratified it and which must always be given a priority.

### 1. 3. 1. LIVING HUMAN TREASURES - THE EXPERIENCE IN DEVELOPMENT OF THE INVENTORIES OF ALL PARTNER COUNTRIES

“In **Slovenia**, they use the Register of Intangible Cultural Heritage, which is a technical list of intangible cultural heritage from the area of the Republic of Slovenia. The register includes elements connected with intangible cultural heritage and the bearers of that heritage. Elements that are pan-Slovene or characteristic of a specific region may have a number of bearers, while local elements may have only one. Proposals for inclusion in the Register are drawn up by the Coordinator for the protection of the intangible cultural heritage, while the Register is maintained by the Ministry of Culture. In 2009 and 2010 the role of Coordinator was carried out by the Institute of Slovene Ethnology at the Scientific Research Centre of the Slovene Academy of Sciences and Arts, and since 2011 by the Slovene Ethnographic Museum. Elements of intangible cultural heritage in the Register with special significance can, in a further procedure, be declared as living masterpieces of local or national significance, and the latter can apply for UNESCO’s Representative List of the Intangible Cultural Heritage of Humanity.”<sup>3</sup>

In 2001, **Bulgaria** launched a national project under the name "Living Human Treasures - Bulgaria", as the part of the UNESCO Living Human Treasures pilot program. The Bulgarian register of traditional activities and skills under the this program is structured in two main sections, according to the study area - at national level and by region. In this case the administrative division of Bulgaria, which consists of 28 administrative districts is used. In the first, the national scope, all activities and skills that are specific to the whole country are presented. The Bulgarian National Register is structured in six main sections: traditional rites and holidays, traditional singing and playing, traditional dancing and children's games, traditional storytelling, traditional crafts, home activities and livelihoods and traditional medicine.





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<sup>3</sup> Mravinec T. (2019). *Slovenian Register of Intangible Cultural Heritage*.

<https://www.interregeurope.eu/policylearning/good-practices/item/2155/slovenian-register-of-intangible-cultural-heritage/>

According to the Intangible Cultural Heritage inventory study, which is accepted as an indicator of the richness of the traditions and customs of the countries and prepared in accordance with the UNESCO Convention for the Protection of Intangible Cultural Heritage, 29 people and a community from **Turkey** are included in the "Living Human Treasures". Within the scope of the Convention for the Protection of Intangible Cultural Heritage, the General Directorate of Research and Education of the Ministry of Culture and Tourism, formed a commission consisting of relevant NGOs, academics, tradition bearers and transmitters, and created the National Inventory of Intangible Cultural Heritage and the National Inventory of Living Human Treasures. As of December 2013, there are 60 items in the National Inventory of Intangible Cultural Heritage, while there are 20 tradition masters registered in the National Inventory of Living Human Treasures.

In **Greece** there is no recognition of Living Human Treasures, but everything has been included in the Intangible Cultural Heritage inventory. The enrichment of the National Index of Intangible Cultural Heritage of Greece is a process open to all throughout the year following the relevant announcements. The procedure is structured in the following stages: Submission Intention, Statement Publication of Submission Intention Statements, Completion and Submission of Intangible Cultural Heritage Identity Card.

#### 1. 4. EACH COUNTRY'S CONTRIBUTION TO THE REPRESENTATIVE LIST OF THE MASTERPIECES OF ICH

In the UNESCO's Representative List of the Intangible Cultural Heritage of Humanity, **Slovenia** has registered four units since December 2018:

1. **Making Idrija bobbin lace**
2. **Dry stone walling**
3. **Door-to-door rounds of Kurenti**
4. **The Škofja Loka Passion play**

There are 5 heritages of **Bulgaria** in the Representative List of the Intangible Cultural Heritage of Humanity:

1. **Bistritsa Babi, archaic polyphony, dances and rituals from the Shoplounk region -Bulgaria (2008);**
2. **Nestinarstvo, messages from the past: the Panagyr of Saints Constantine and Helena in the village of Bulgari - Bulgaria (2008)**





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3. The tradition of carpet-making in Chiprovtsi - Bulgaria (2009);
4. Surova folk feast in Pernik region - Bulgaria (2014);
5. Cultural practices associated to the 1st of March Bulgaria – North Macedonia – Republic of Moldova – Romania (2015)





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There are 20 heritages of **Turkey** in the Representative List of the Intangible Cultural Heritage of Humanity:

1. **Meddahlık / Arts of the Meddah, Public Storytellers (2008)**
2. **Mevlevi Sema Töreni / Mevlevi Sema Ceremony (2008)**
3. **Âşıklık Geleneği / Âşıklık (Minstrelsy) Tradition (2009)**
4. **Nevruz (Çokuluslu) / Nevruz (Multinational 2009)**
5. **Karagöz / Karagöz (2009)**
6. **Geleneksel Sohbet Toplantıları / Traditional Sohbet Meetings (2010)**
7. **Kırkpınar Yağlı Güreş Festivali / Kırkpınar Oil Wrestling Festival (2010)**
8. **Alevi-Bektaşî Ritüeli Semah / Semah, Alevi-Bektaşî Ritual 2010)**
9. **Tören Keşkeği Geleneği / Ceremonial Keşkek Tradition (2011)**
10. **Mesir Macunu Festivali / Mesir Macunu Festival (2012)**
11. **Türk Kahvesi Kültürü ve Geleneği / Turkish Coffee Culture and Tradition (2013)**
12. **Ebru: Türk Kağıt Süsleme Sanatı / Ebru: Turkish Art of Marbling (2014)**
13. **Geleneksel Çini Ustalığı / Traditional Craftsmanship of Çini-Making (2016)**
14. **İnce Ekmek Yapma ve Paylaşma Kültürü: Lavaş, Katırma, Jupka, Yufka (Çokuluslu) / Flatbread Making and Sharing Culture: Lavash, Katyrma, Jupka, Yufka (Multinational 2016)**
15. **Bahar Kutlaması: Hıdrellez (Çokuluslu) / Spring Celebration: Hıdrellez (Multinational 2017)**
16. **Islık Dili / Whistled Language (2017) (UNESCO Acil Koruma Gerektiren Somut Olmayan Kültürel Miras Listesi)**
17. **Dede Qorqud/Korkyt Ata/Dede Korkut Mirası: Destan Kültürü, Halk Masalları ve Müzik (Çokuluslu) / Heritage of Dede Qorqud/ Korkyt Ata/ Dede Korkut, epic culture, folk tales and music (Multinational 2018)**
18. **Geleneksel Türk Okçuluğu / Traditional Turkish Archery**
19. **Geleneksel Zekâ ve Strateji Oyunu: Mangala / Göçürme Togyzqumalaq, Toguz Korgool / Traditional Intelligence and Strategy Game: Mangala / Göçürme, Togyzqumalaq, Toguz Korgool**
20. **Minyatür Sanatı / The Art Of Miniature**

In the National Inventory of Intangible Cultural Heritage of **Greece** there are 55 elements:

1. **The Mediterranean Diet 2013**
2. **Know-how of Cultivating Mastic in the island of Chios | 2013**
3. **The craft of wooden shipbulding | 2013**
4. **Tinian Marble Craftsmanship | 2013**
5. **Momoeria, New Year's celebretion in eight villages of Kozani area, West Macedonia, Greece**
6. **Sacred Forests of the villages of Zagori and Konitsa | 2015**
7. **The art of drystone walling (2015)**
8. **Byzantine chant | 2015**
9. **Tsakonian Dance | 2015**
10. **Rebetiko | 2016**





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11. Shadow Theater - Karagiozis | 2016
12. Polyphonic Song of Epirus | 2016
13. Traditional Festival in Syrrako | 2016
14. Transhumant Livestock Farming | 2017
15. Patounis' olive Soap Workshop | 2017
16. The Traditional Art of Stone in Lagadia, Arcadia | 2017
17. The art of weaving and a good safeguarding practice in Asteroussia (Crete) (2018) | 2018
18. The feast of Ai Symios in Messolonghi (2018)
19. Collaboration and Solidarity: Agricultural Cooperative of Zagora in Pelion | 2018
20. The vine-culture and wine-making heritage of Santorini (Thira- Thirasia) | 2018
21. The cultivation of black currant (Korinthian) in Western Peloponnese | 2018
22. Ethnobotanical knowledge and practices in Crete | 2018
23. The Vlach Wedding (Vlachikos Gamos) in Thiva (Satirical Wedding Ritual in Thiva) | 2018
24. The Tranos Choros in Vlasti (Kozani)
25. Annual memorial in Vaskina – performed in the Tsakonian Dialect | 2018
26. Stiakos Dance (Sitia- Crete) | 2018
27. Carpathian Feast | 2019
28. Karsaniko Embroidery (Karya Lefkada) 2019
29. Syrian Turkish Delight - Turkish Delight | 2019
30. The culture of olive and olive oil | 2019
31. The stone art of the Silk Roads of Evros 2019
32. The custom of Ai-Giorgis (Agios Georgios) in Nestani, Arcadia | 2019
33. Basket weaving in Volax, Tinos | 2019
34. The weaving art for the creation of rugs on the upright loom in Geraki, Laconia | 2019
35. The agri-food tradition of carob in Crete | 2019
36. Sochu Carnival | 2019
37. Apollonian Camouzella | 2019
38. Whistling Language of the Village of Antia in Karystos, Evia | 2019
39. Tempelekia (traditional carols of Nea Vyssa) 2019
40. The Genitsaroi and Boules tradition of Naoussa.
41. The popular guitar used in the “laiko” music genre
42. Elefsina’s Mesosporitissa ritual.
43. The traditional water management practices of Lassithi, Crete.
44. Englouvi’s Lentils, Lefkada.
45. Lefkada’s “porsnaiko” knife.
46. The Argoustaria tradition of Kastoria.
47. The open-air festival of Agia Agathi, Aitoliko.
48. The cheese-making tradition of Limnos (melihloro/melipasto).
49. The “stafnokari” fishing tradition of Aitoliko.
50. The Nea Aghialos vine cultivation.
51. The Kykles dance of the Ioannina region.





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- 52. The cultivation and processing of tobacco in Macedonia and Thrace.
- 53. The Olympos feast, Karpathos.
- 54. The Ai Giorgis ritual of Ano Doliana, Arcadia.
- 55. The art pottery tradition of the Kourtzis family, Lesvos

Also, **Greece** has so far inscribed eight elements of intangible cultural heritage on the Representative List of the Intangible Cultural Heritage of Humanity, such as the Mediterranean Diet (together with Italy, Spain, Morocco, Portugal, Cyprus, Croatia) and the Traditional Mastic Cultivation in Chios island.







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## 1. 5. FORMS AND WAYS HOW TO STUDY AND PROMOTE ICH IN EACH PARTNER COUNTRY

"In **Slovene** Ethnographic Museum, the intangible cultural heritage is included in permanent and occasional exhibitions, as well as the accompanying programmes. Knowledge about the ICH is spread through various events, workshops for children and adults, and through lectures and seminars. In 2011, Slovene Ethnographic Museum became the coordinator for the protection of the ICH, and in this role it has been responsible for the preparation of proposals for entries in the register of the intangible cultural heritage. As this happened, they set up a new website in both, Slovene (<http://www.nesnovnadediscina.si>) and English language (<http://www.nesnovnadediscina.si/en>), informing the general public about the ICH in Slovenia, and the activities of the coordinator for the its protection. Visual records for the register of intangible cultural heritage in Slovenia, begun to be made by the first coordinator for the protection of the intangible cultural heritage, The Institute of Slovene Ethnology (ISE) at the Scientific Research Centre of the Slovene Academy of Sciences and Arts." <sup>4</sup>

In pursuing the government policy with respect to the preservation, safeguarding and promotion of the ICH, In **Bulgaria** the Minister of Culture, as the principal government official, vested with the authority to apply the state policy in this sphere, is assisted by a special National Expert Council for the Intangible Cultural Heritage under the Minister of Culture. It comprises representatives of the academic community, central or local governmental institutions and members of local communities recognised as bearers of ICH. Also, there are several examples of successfully implemented policies in Bulgaria in conformity with the UNESCO principles in the area of higher education. They are aimed towards the preservation and promotion of the cultural and historical heritage of humankind, and predominantly at the safeguarding of ICH. One of the most effective policies in this area amounts to the setting up of specialised departments (chairs) within academic institutions. Another important factor for the development of the processes pertinent to the safeguarding and promotion of the ICH within the territory of Bulgaria is the wide network of museums, among which specialised ethnographic ones stand out.

Last but not least in importance, we should also mention another Bulgarian institution, which is unique for the country: the Chitalishte, or Community centre. This prototype of self-organised civil society has already 160 years of history behind itself. Today the chitalishta (Community centers) are autonomous, self-governing cultural and educational associations, which also pursue cultural and educational functions entrusted to them by the Bulgarian State.

In accordance with the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage, each State Party shall prepare and update its inventory of intangible cultural heritage on its territory for the purpose of identification, in accordance with its situation. In **Turkey**, there are two types of inventories:

- National Inventory of Living Human Treasures (YİH)
- Intangible Cultural Heritage (Intangible Cultural Heritage) National Inventory



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<sup>4</sup> Jerin et al. (2014). *Promotion of the intangible cultural heritage*. [https://www.etno-muzej.si/files/unesco\\_obletnica\\_web\\_1.pdf](https://www.etno-muzej.si/files/unesco_obletnica_web_1.pdf)

In accordance with the Unesco Convention for the Safeguarding of the Intangible Cultural Heritage, Greece established the National Inventory of ICH.

## 1. 6. THE DIVERSITY OF EACH COUNTRY'S ICH

Units of intangible cultural heritage of **Slovenia**, which have so far been entered in the Register of Intangible Heritage, can be classified into the following categories: oral tradition and folk literature, customs and habits, economic knowledge and skills, performances, knowledge of nature and the environment and more.

According to the **Bulgarian** National register, the ICH in Bulgaria is divided into 6 main sections: Traditional Rites and Holidays, traditional singing and music playing, traditional dancing and children games, traditional storytelling, traditional crafts, and traditional medicine.

In **Turkey**, intangible cultural heritage appears particularly in the following areas: Oral traditions and narratives (epics, legends, folk tales, proverbs, tales, anecdotes, etc.), performing arts (Karagöz, meddah, puppetry, folk theater etc.), social practices, rituals and feasts (engagement, wedding, birth, Nevruz, etc. celebrations), knowledge and practices related to nature and the universe (traditional cuisine, folk medicine, folk calendar, folk meteorology, etc.) and handicraft tradition (weaving, evil eye bead, filigree, copper work, folk architecture).

In **Greece**, they divide ICH in following sections: Oral tradition and expressions, performing arts, social practices, rituals and celebrations, knowledge and practices related to nature and the universe and and craft tradition.

## 1. 7. CLASSIC AND INNOVATIVE FORMS OF PRESENTATION AND PROMOTION OF ELEMENTS OF ICH

Cultural heritage in **Slovenia** is nowadays preserved and presented in many different ways. One of the classical ways is seeing the remains of cultural heritage in museums, study them at faculties and participate in lectures or international exhibitions. Innovative ways of presentations and promotions of ICH include films and audio materials or illustrations, theater performances that revive traditions of old times, and, more importantly, workshops, where everyone can learn old crafts, understand and experience past creations and begin to understand the importance of their innovations to pass it on.

In **Bulgaria**, the research and safeguarding of the intangible cultural heritage through the use of various methods of public disclosure has its traditions. Among the classic ones there is organising of school clubs for the study of folk dances and folk instruments - mainly for children; organisation of local history clubs at schools and community centers, aimed at tracing, storing, promoting and dissemination of authentic local folklore and organisation and / or participation in local, national, international folklore festivals and carnivals.





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On the other hand , the Innovative approaches include development of projects with thematic focus on the popularisation of the Bulgarian ICH; linking the traditional forms of cultural events with the cultural tourism; increasing usage of the social media to promote local traditions and customs and creating a series of different types of multimedia products.





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In **Turkey** classic forms of presentation and promotion of Intangible Cultural Elements include researching, collecting information and putting them into books, presenting, enacting etc. Universities along with related NGOs and public institutions have been carrying out researches on intangible cultural heritage elements in situ, municipalities along with public organisations have been organising festivals, exhibitions and ceremonies and Public institutions with the cooperation of NGOs, establish museums and hold exhibitions to be able to provide a connection between society and culture.

On the other hand, innovative forms of presentation and promotion of intangible cultural elements have been developed. One of them is integrating Intangible cultural heritage to education. In this context, an 1-hour elective course called Folk Culture has been taught in primary schools affiliated to the Ministry of National Education in Turkey. In TRT's television broadcasts, as a requirement of public broadcasting, there is a greater emphasis on traditional culture. Along with the programs for adults, the national Turkish channel has begun to broadcast cartoons about culture of Turkish society. One of the most effective current forms of promotion and presentation is also Living museums that have been offering an interactive experience and offering interpretations on both, the tangible and intangible cultural heritage of Turkey.

Cultural heritage management in **Greece** is a field of study and research at postgraduate and doctoral level at Universities. Apart from the Greek State, in Greece there are cultural organisations, which are engaged in research, study and protection of intangible heritage both locally and nationally.

Indicatively, the Hellenic Folklore Society, which was founded in 1909, among other issues of popular culture, deals with issues of municipal and popular literature and culture. The Historical and Ethnological Society, founded in 1882, also deals with the recording and documentation of modern Greek culture as well as the Museum of Greek Folk Art in Athens. The Lyceum Club of Greek Women is a cultural organisation but also an institution that studies Greek dances. The Piraeus Bank Group Cultural Foundation has a network of museums related to the promotion and protection of traditional professions and human-environment relations. The Hellenic Society of Environment and Culture has the same purpose. Also, the Peloponnesian Folklore Foundation has an important role in the collection and study of traditional costumes from all over the country.

At the local level, cultural associations, groups of citizens but also individual citizens, often without the necessary scientific training, but with love and interest for their place, are engaged in the preservation and dissemination of various forms of intangible popular culture.





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## 2. ICH FROM THE YOUTH'S POINT OF VIEW

### 2. 1. THE TRANSMISSION OF INTANGIBLE CULTURAL HERITAGE

Our intangible cultural heritage (ICH) is constantly recreated by its bearers, and experts claim that no two manifestations of one and the same practice or expression are ever totally identical. Elements of the ICH continuously evolve, from manifestation to manifestation and while being transmitted from person to person and from generation to generation. The viability of intangible heritage practices relies on the ongoing transmission of the special knowledge and skills that are essential for their enactment or embodiment.

Safeguarding ICH means ensuring its viability among today's generations and its continued transmission to tomorrow's. Communities and groups of practitioners and other tradition bearers everywhere in the world have developed their own systems for transmitting their knowledge and skills, which more often than not depend – or, unfortunately, depended - on orality rather than on written texts.

Threats to the transmission of this living heritage come from such factors as social and demographic changes that reduce intergenerational contacts, for instance from migrations and urbanisation that often remove people from their knowledgeable elders, from the imposition of formal education systems that devalue traditional knowledge and skills, or from intrusive mass media. The response to such threats must come from the communities and groups concerned, assisted by local organisations, their governments and the international community as represented in the General Assembly of States Parties to the 2003 Convention for the Safeguarding of the ICH.

UNESCO's efforts are aimed at assisting States wishing to strengthen existing transmission systems within communities, or to complement these with formal or non-formal education programmes teaching skills and knowledge to other, usually younger, community members.<sup>5</sup>

### 2. 2. THE IMPORTANCE OF ICH FOR YOUNG GENERATIONS

Culture has the power to transform entire societies, strengthen local communities and forge a sense of identity and belonging for people of all ages. As a vector for youth development and civic engagement, culture plays an essential role in promoting sustainable social and economic development for future generations. Youth can act as a bridge between cultures and serve as key agents in promoting peace and intercultural understanding.<sup>6</sup>





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<sup>5</sup> UNESCO (n.d.). *Transmission*. <https://ich.unesco.org/en/transmission-00078>

<sup>6</sup> United Nations Youth (n.d.). *Culture and youth development*.  
<https://www.un.org/esa/socdev/documents/youth/fact-sheets/youth-cultureasavector.pdf>





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In accordance with the Text of the Convention for the Safeguarding of the Intangible Cultural Heritage, intangible cultural heritage (ICH) means the practices, representations, expressions, knowledge, skills, as well as instruments, objects, artefacts, and cultural spaces associated therewith that communities, groups, and, in some cases, individuals recognise as part of their cultural heritage. ICH is the living carrier, living specimen, and living memory of national cultural symbols and aesthetic habits. It continues and develops around people's production and life and is a continuous cultural chain.

However, with the development of the modern economy, the acceleration of urbanisation, and the transformation of productive patterns and lifestyles, ICH created in the long process of human history is currently facing an increasingly serious crisis, with many ICHs losing their space for development, and with younger generations no longer interested in passing on ICH, which has already made some ICHs disappear and is endangering others. After old traders die, old trades will die as well, as there are no inheritors, and traditional skills and knowledge will disappear sooner or later. Relevant research has demonstrated that one cultural relic is lost and one type of folk art disappears every minute. Fortunately, the bequeathal and sustainable development of ICH attracted the attention of many related organisations, local governments, and international communities as represented in the General Assembly of States Parties to the 2003 Convention for the Safeguarding of ICH.<sup>7</sup>





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<sup>7</sup> Alivizatou-Barakou et al. (2019). *Intangible Cultural Heritage and New Technologies: Challenges and Opportunities for Cultural Preservation and Development*. <https://hal.archives-ouvertes.fr/hal-02194801/file/IntangibleCulturalHeritageandNewTechnologies.pdf>







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## 2. 3. CURRENT SITUATION OF TODAY WORLD'S YOUTH AND IT'S ACTIVE ROLE IN THE FIELD OF ICH

Youth make up 18% of the world's population. Representing a significant segment of the community, young people:

- Can contribute to local development and prosperity.
- Can be a bridge between cultures and between tradition and modernity.
- Have the interest, energy and passion to address issues and concerns, such as heritage management, sustainable tourism, local development and community involvement.
- Have affinity for information and communication technologies to network and transcend geographical boundaries.
- Are in the position to act as potent agents of positive social change that will yield greater economic and social well-being in the perspective of sustainable development for generations to come. At the same time, young women and men are particularly affected by development challenges at all levels, frequently faced with disproportionately high levels of unemployment, insufficient access to education and professional training, intolerance and exclusion, among others. This is all the more important in cities where increased urbanisation has further accentuated these challenges for young people.

### Highlights:

- Since the first World Heritage Youth Forum in 1995, in Bergen, Norway, over 30 Youth Forums have been held around the world.
- Since 2008, more than 40 new World Heritage Volunteer projects have been launched. There are now 55 projects at 53 World Heritage sites in all 5 continents scheduled to take place in 2013.
- Opportunities for mentoring and intercultural dialogue in the creative industries have strengthened the professional and creative development of young people around the world (UNESCO-Ruby Partnership Programme; Travel to Learn Arts and Crafts; UNESCO Aschberg Bursaries for Artists Programme).
- Transmitting heritage values to young people favours intercultural understanding, respect for cultural diversity and helps create an environment propitious to a culture of peace.

## 2. 4. THE CURRENT SITUATION AND /OR POINT OF VIEW OF YOUTH IN EACH PARTNER COUNTRY

The topic of young people's attitudes towards the efforts of state institutions and informal associations for the safeguarding and preservation of cultural values inherited from generations has hardly been explored. Pedagogical literature focuses first and foremost on the methods, means and forms for building attitudes to history, traditions, folklore and language, but very rarely the results of their application are studied. Unfortunately, statistical data for the analyses already carried out were not





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available in all countries, so in some countries) our research was aided by a questionnaire designed to better understand our youth's point of view on ICH.

The social and economic situation of contemporary young people in Bulgaria is influenced by the consequences of the current economic situation in Europe and the world as a whole. The political instability in Bulgaria in the last year is also an important element of the social context in which today's youth are making their life choices.

The public debate on youth and youth policy, in Bulgaria as in the majority of the European countries, is dominated by the problems of youth unemployment and the quality of education. They are also present in the European Union's youth strategy, Europe 2020, and in the National Youth Strategy (2012-2020). The national strategy, elaborated after the adoption of the Youth Act in 2012, defines the main tasks of youth policy: the creation of favourable conditions for school and university education; non-formal education, vocational, social and personal realisation of young people; their participation in social and economic life and in governance at local, regional and national level, as well as for those studying abroad to return to Bulgaria (MMC: 2012).

Young people in the 15-29 age group constituted slightly over 14% of Bulgaria's population in 2020 (Table 2.1). At that, the official statistical data for the entire period since the beginning of the transition indicate a tendency towards decrease in the relative demographic weight of the young generation. Bulgaria's National Statistical Institute forecasts that this tendency will continue at least until 2024, and is expected to affect particularly the 20-24 and 25-29 age groups.

**Table 2.1 Population aged 15-29 as of 31 December 2020 <sup>8</sup>**

Population	Total	Male	Female
Total for Bulgaria	6 916 548	3 349 715	3 566 833
15-19	314 238	161 910	152 328
20-24	306 421	157 465	148 956
25-29	364 385	187 174	177 211
Total Youth	985 044	506 549	478 495

The demographic problems of Bulgarian society are due to youth problems in the process of social integration and above all to young people's vulnerable situation on the labour market. If at the age of 15 almost all young people are still at school, then as they grow older all should be in employment. How, and at what pace, those transitions are effected, however, depends on the national educational systems, occupational training and employment (Eurostat, 2018). Furthermore, the transition from school to work is not straightforward and one-way, and many young people also perform the opposite transition – from the labour market back to the educational system.

In 2019 a team of experts from the Sofia university St. Kliment Ohridski conducted a survey aimed to establish the extent to which young people's knowledge of cultural heritage is; does it make sense to protect and preserve it; what kinds of cultural heritage they know, who is responsible for the





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safeguarding and preservation of cultural heritage, what is the role of each citizen in its safeguarding, how young people see their role in this regard. When asked "What types of cultural heritage do you know?", 12% of respondents answered "tangible and intangible," 69% did not respond, while others listed "architectural and archaeological," "literary and historical," "cultural and historical," "historical and folklore," "folk songs, folk customs and folk dances".

<sup>8</sup> Bulgarian National Statistical Institute (n.d.). <http://www.nsi.bg/>

The answers received lead to the conclusion that young people need more specialised information about the nature and manifestations of cultural and historical heritage. Eloquent evidence of this is the missing "natural landmarks" in their definitions - for example, despite the current environmental problems nationally and globally and the accompanying information and charitable campaigns. The same observation has been made from results of other surveys, which might hint at something that's common across most parts of Europe.

**Bulgarian** survey also showed a positive attitude of young people towards the intangible cultural heritage. They take into account the need and preservation of our crafts, traditions and folklore, with arguments such as, "they are unique", "because they tell our true history", "preserve the values and knowledge of past generations". Some respondents expressed concerns that "crafts are disappearing," "traditions are lost," "we don't know a lot of folk songs", etc. We can observe that young people are not indifferent to preservation and transmission of cultural heritage. Evidence of this we find in the answers to a question "Is cultural heritage necessary? To whom?" all respondents replied unanimously with, "yes", and add: "to us, as a nation", "to the people", "to the economy", "to every Bulgarian", "without it we will lose our identity and we shall disappear as a nation." It becomes clear that ICH plays an important role in national identification of Bulgarians.

The results of the **Bulgarian** survey lead to the conclusion that young people's attitudes towards the preservation and preservation of national cultural heritage are mainly positive lucid. These favourable attitudes remain to be exploited through publicly available and comprehensive information and education campaigns in schools, the mass and social media and by optimising opportunities for practical youth participation in relevant formal and informal organisations dealing with preservation and safeguarding of the ICH.

Similar conclusions can be drawn from findings of a survey conducted in **Slovenia**. When respondents were asked which parts from their physical and social environments do they recognise as ICH, the question has been answered both with abstract terms, such as "traditions", "festivals", "folklore"; and with concrete examples, such as "Kurentovanje", "Jurjevanje", or "Idrija bobbin lace". Traditions have been primarily associated with food, and also habits and parts of lifestyle respondents' elders have displayed, however, additional context and concrete examples would be required to assess whether these traditions can be classified as habits, family traditions or elders' attempts at adaption to circumstances of their physical and social environments, or whether they can be counted a part of cultural heritage. Same goes for stories and tales respondents have heard from their elders (for





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instance, whether stories mean folk or tall tales, or occurrences from elders' personal lives). Considering that a large majority of others have inaccurate, incomplete and limited understanding of ICH or cultural heritage overall (seeing ICH as static, frozen in time), ambiguity of the term stories or habits might suggest that their understanding of cultural heritage includes historical events experienced by their ancestors, and that understanding of culture is likely inaccurate and limited as well.

ICH has been mainly recognised or associated with generational transference of folklore and folk songs, with only some mention of traditions, social practices, festive events and craft. Turkish survey has led to a very similar observation, where other forms of transmission were not included as frequently. The difference in association could be explained by varying amounts of attention paid to each aspect of cultural heritage in education system. For instance, literature classes might contribute to that difference through frequent and constant presentation of folk literature in the context of ICH, whereas other forms of ICH are not emphasised to the same degree. Insufficient contextualisation of art and literature could also explain why folk literature has been recognised as part of our cultural heritage, but other works of literature (that have contributed to recognition and development of our language and cultural identities) have not been recognised as such.

On the other hand, **Slovenian** respondents perceive social media, informatisation and/or globalisation as a potential threat to transference of ICH; as a contributor to disinterest and apathy towards cultural heritage, and a contributing factor to the widening rift between generations. However, digitalisation of ICH has also been offered as a solution to the threat, where suggestions include creation of multimedia used for educational or marketing purposes, usage of social media for publicity ("digital content," "courses that teach skills and art," and "history"), and digitisation of ICH. Overall, the final observation from the Slovenian survey is that few (2/16) respondents have taken cultural studies or similar courses as part of their tertiary education, which would explain higher personal interest in the subject of cultural heritage and/or culture, and informedness about the given topic in comparison with other respondents.

From a **Turkish** survey, the question whether respondents are familiar with the term ICH, a half of them have claimed to be familiar and have provided accurate answers about what the term encompasses. As for the other half, majority has not encountered the term before, and a minority has provided answers that showcase poor understanding.

In regards to the question about respondents' importance of ICH to them and their families, almost a half of them have deemed ICH to be important. To contrast this result with data from surveyed **Slovenians**; percentage of respondents who answered "important" was 62.5%. Approximately a third of **Turkish respondents** consider ICH to be neither important nor unimportant, while the remaining ones have found it to be very important to them and their families.

In contrast with **Slovenian respondents**, where the majority expressed that digitalisation may have a positive impact on transference of ICH, majority of respondents from Turkey believe that digitalisation may have a negative impact. According to the, we could conclude that young people have knowledge





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about the elements of ICH, but they do not have sufficient suggestions and ideas about the transfer of intangible cultural heritage.

The Greek have provided additional information regarding younger generation and their interests, and have introduced a potentially important factor in changes of awareness and attitudes towards ICH, which is that the available free time of young people in Greece has been constantly decreasing. According to the Hellenic Statistical Service, in the period 2013-2014 the free time for young people up to 19 years old was 25% of the twenty-four hour period, while at the age of 20-24 years old it is 32%. Division of time was also deemed as important as 21.8% of free time is spent watching television and 19.1% on the internet. However, these times have increasing trends. In this context, the Eurostat survey is important, according to which the annual participation of young people aged 16-24 years decreased from 83.9% in 2009 to 78% in 2015, while in other European countries there was an increase.<sup>9</sup>

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<sup>9</sup> Kakampoura et al. (2019). *Σύγχρονες τάσεις στην παραγωγή πολιτιστικού προϊόντος για παιδιά και νέους στην Ελλάδα στην εποχή της οικονομικής κρίσης*. p. 5



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## 2. 5. THE MOST EFFECTIVE ACQUISITION METHODS AMONG YOUTH

Investing in local cultural resources including tangible and intangible heritage including traditional knowledge and skills, as well as music, dance, theatre and festivals, can develop sustainable creative economies, open up opportunities to youth, and help strengthen identity and social cohesion. Promoting creativity for and among youth and harnessing young people’s creative potential and energy therefore needs to be a priority in finding creative solutions to today’s challenges. Currently young people across the world are increasingly involved in heritage protection and promotion, recognising that heritage does not only belong to the past, but is also part of their identity. Transmitting heritage values to young people, favours intercultural understanding, respect for cultural diversity and helps create an environment propitious to a culture of peace – principles which are central to the United Nation’s mission. Heritage related initiatives clearly demonstrate that culture is an indispensable driver and enabler of sustainable development. Heritage provides testimonies to, and links between, the past and present.

The UNESCO World Heritage Education Programme strives to give young people the opportunity to learn and develop by acquiring knowledge about World Heritage protection, conservation and promotion. The driving force of the programme is the involvement of youth as a major segment of the community, taking cultural dimensions into account, encouraging them to become thinkers and actors of development. The Programme has generated many different projects and activities such as Youth Forums, skills development training courses, educative workshops and seminars, the World Heritage Volunteer Programme and its main tool, World Heritage in Young Hands (WHYH), an educational resource kit for school teachers, existing in 37 national language versions, and which has reached at least 1 million young students.<sup>10</sup>

The UN has invested in the creative energy of young people by engaging in numerous capacity building, policy development, and awareness raising and governance initiatives. The data on the theoretical most effective acquisition methods among youth of the individual countries were compiled in a special table:

**Table 2.2 Acquisition methods from each country**

COUNTRY	THE MOST EFFECTIVE ACQUISITION METHODS AMONG YOUTH	DESCRIPTION
Slovenia	<b>The method: Learning craft and bakery/cookery;</b> through workshops dedicated to teach these skills, as well as history and culture behind them	An example would be Butik Bibi - an organisation that among other activities, hosts workshops. <sup>11</sup> Acquisition of culinary or craftsmanship skills allows learners to carry those skills with them,





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		<p>resulting in transmission of those skills and their historic background.</p> <p>Firsthand experience and utilisation of multiple senses also helps learners to learn more quickly, and aids memory retention. Participation may also provide financial support to living human treasures.</p>
Slovenia	<b>The method: Music lessons in primary schools;</b> may include folk songs and provide historical and cultural context	Learning and singing songs can be regarded as an engaging activity that connects children to folklore, their culture and its past, and can help them form appreciation for cultural heritage.
Slovenia	<b>The method: Literature classes in primary and secondary schools;</b> through inclusion of folklore and other folk literature, provided with historical and cultural context	Study of folk literature can provide students with knowledge, which can further transmission of ICH. Literature classes can also place folk literature in historical context and provide a better sense of belonging, and improve understanding of culture on a more local level.
Bulgaria	<b>The method: Study and presentation of traditional knowledge and folklore;</b> led by organisations that aim to safeguard cultural heritage, such as The Bulgarian Chitalishte (Community Cultural Centre)	The Community Cultural Centers represent the largest concentration of public entities geared to study and present traditional folklore and knowledge in Bulgaria. They become the natural bearer of tradition for which, apart from the family environment, they provide the best setting for





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		intergenerational transmission.
Bulgaria	<b>The method: Green Spring/Summer School for students</b>	The Green Spring/Summer Schools for students are organised during their vacation , usually in rural areas, where the students are taught different old style techniques of preparing local food, traditional folklore dances and songs.
Bulgaria	<b>The method: The National Festival of folklore in the town of Koprivshitsa:</b> a system of practices for heritage presentation and transmission	The festival is the biggest of it's kind in Bulgaria. It is held once every 5 years and its development convincingly demonstrates its sustainability as a successful system of practices for the presentation,safeguarding and acquisition of the Bulgarian ICH.
Bulgaria	<b>The method: Music Lesson in Primary and Secondary Schools:</b> The "Folk Culture" course, which teach traditional subjects such as tangible and intangible cultural heritage	Starting from 4th grade, students learn about the Bulgarian folklore and are taught to sing Bulgarian folklore songs.
Bulgaria	<b>The method: Teaching the tradition of carpet-making in Chiprovtsi</b> (in the Representative List of the Intangible Cultural Heritage of Humanity since 2014)	Since early childhood the girls grow around the loom and watch their grandmothers and mothers weaving. Thus they accumulate the experience needed for the continuing of the family and local tradition with its constant recreation of the centuries-old patterns of the Chiprovtsi carpets. Because of the beauty and master work, those carpets are well







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		known in Bulgaria and abroad.
Turkey	<b>The method: Research, compilation and archival of ICH;</b> done by organisations like Ankara ICH Museum. Focus on educating the youth	ICH Museum is a museum where research, compilation and archive studies are carried out, and oral culture elements are brought to the forefront with expressions through objects.
Turkey	<b>The method: Study of folk culture;</b> has been implemented since 2007, once a week for 3 years, starting from the 6th grade of primary education.	Folk Culture Curriculum, which includes subjects, such as cultural heritage, helps students gain the awareness of their culture and its values, and add contemporary dimensions to their locality and nationality.
Turkey	<b>The method: Study of cultural heritage and tourism;</b> in educational facilities, such as AÖF (Open Education Faculty), a two-year associate degree department.	Cultural Heritage and Tourism Associate Degree Programme; It consists of compulsory and elective courses on fields such as cultural heritage tourism, archeology, art history, anthropology, history of Anatolian civilisations, museology, World and Turkish museums.
Greece	<b>The method: Learning through study and practice</b>	Students and pupils (learners in general) can learn through practice and study, and acquire experience and understanding of cultural events, literature, history and/or craft
Greece	<b>The method: Mobile apps</b>	As a medium that might have a relatively high chance to appeal to young people and capture their interest, mobile apps could disseminate information on cultural





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		heritage issues and promote interaction/participation of its users
Greece	<b>The method: Virtual reality</b>	Virtual reality, to some extent, aims to achieve the direct contact with elements of past states of a particular culture and the bionic experience in a perfect digital environment. The illusion of immediacy that is created leads to a better understanding of cultural heritage.

<sup>10</sup> United Nations Youth (n.d.). *Culture and youth development*.

<https://www.un.org/esa/socdev/documents/youth/fact-sheets/youth-cultureasavector.pdf>

<sup>11</sup> Kump B. (n.d.). *Rokodelske in kulinarične delavnice Bele krajine*. <https://butikbibi.si/delavnice/>



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## 2. 6. THE CHARACTERISTICS OF NEW GENERATIONS AND LEARNING HABITS OF TODAY'S YOUTH

The formation and creation of youth's identity is associated with primary and secondary factors such as family, education and work as well as the current social, economic, cultural and political conditions. The modern cultural environment and technological developments directly affect young people as they are directly related to the era of digital globalisation. These data lead to the formation of the identity of young people, the way of receiving any information, their relationship with the past, as well as the fact that their relationship with culture is not uniform but also is depended by social and ideological factors.<sup>12</sup>

The relationship of young people with technology, the constant use of smart phones and electronic devices, the growing importance of electronic contact instead of living leads to a relative abstention from cultural events. Consequently it creates a "reluctant relationship" which can only change when the message is given in the right way to the receiver. At the same time, however, a large number of young people participate in cultural activities, thus showing the way for the development and protection of culture. The need for rethinking the diversity and the trend of being different from the next generation, called youth, has been becoming more and more popular. During the last few years, the society of teachers across all Europe are hearing more and more about the "new generation" and "new challenges". In the beginning, the focus was on the key terms, definitions and the characteristics of this generation. However, at the present time, it has become clear that an examination of the way that the new generation works and shares "good practice" is essential and necessary.

Based on some educational and teaching experience, it can be established that generational change, the wide spread of ICT and their rapid development are inseparable processes. It is enough to think about the paper-based school grade system, which disappeared within 9 years and the appearance of digital grade system to replace the first one. It can be also easily seen that mobiles have been replaced by smart-phones among students, which have become part of their everyday lives. Clearly, it seems to be a two-way mechanism of action; in the world of ICT, young people transform the known society and the digital world is changing them. They feel and live the time, they spend their leisure time differently, have different conceptions about relationships, contacts, conversations and learning.

Károly Mannheim (1938), an influential sociologist, wrote, "The social phenomenon described by the concept of generation is actually the identity unauthenticated, formed by connected groups and embedded in the social-historical process." In other words, the current generation - according to Mannheim - forms a social group, in which the age does not restrict the human being a group member, but extends to a group of those individuals, who were at their pubescent age or at the early stages of their adulthood necessarily confronted with the pre-existing culture and most probably the intention of its transformation is already in their mind (2007). Mannheim puts the concept of generation parallel to the class concept, meaning that a human is born into it, does not want to leave it, only if their status changes.



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<sup>12</sup> NEMO (2015). *Learning in Museums and Young People*. [https://www.nemo.org/fileadmin/Dateien/public/topics/Audience\\_Development/Museums\\_and\\_Young\\_People\\_NEMO\\_LEMWG\\_study\\_2015.pdf](https://www.nemo.org/fileadmin/Dateien/public/topics/Audience_Development/Museums_and_Young_People_NEMO_LEMWG_study_2015.pdf)





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Taking a closer look at the generation Z, we can see that there are already several ways how to refer to them. They have been called names as “Post millenars”, “Facebook generation”, “Digital Natives», “Switchers”, “Dotcom children”, “Netgeneration”, “iGeneration”, “C -Connection – generation”, “D - Digital – generation”, “R Responsibility –generation”. These are today’s 14-25-year-olds.

Around 2000, firstly Don Tapscott (1998/2001) then Marc Prensky (2001) wrote about a generation, which was “born into a world full with info communication devices and because of that we need to face several changes regarding the online socialisation, learning and living habits of the new generation” (Tóbi, 2013, p. 111). Tapscott, who defined the term, said that the members of the net generation better understand and extensively use “gadgets”. Prensky in his study published in 2001, creates the model of digital natives, digital immigrants, in which he talks about an explosive change. “Our students today are all ‘native speakers’ of the digital language of computers, video games and the Internet.”

Research carried out in late 2009 and early 2010 by Judit Hornyák and Péter Fehér (2011) would rather recommend to use the term “online generation” instead of “net generation” and “digital natives”. Their research showed the following results: young people aged 10-25 spend a lot of time on a computer, using mostly chat or visiting social network sites. The level of ICT literacy is low and the formation of an own ICT language with its specific grammar can be seen, mainly due to the expansion of online communication. The properties of the Z generation collected during the Pécs project, called ‘Science Communication for the Z generation’ in 2013 are the following: The active social media users have many contacts and they mainly live their everyday relations through these channels (personal meetings are also important to them, however, keeping the online contacts have an equally important role). Their content consumption can be easily recognised: they do not like the consumption of high quality culture among young people and they typically prefer pop music and movies. They prefer contents found on the internet, spend lots of time on surfing on the internet, watching Youtube videos. Generally, their consumer characteristics are very different from the members of the Generation Y, the smartphone is a status symbol, although the functional connotation is also very important to them (based on in-depth interviews), “who is not continuously connected to the group, is often cut off” (Tóbi, 2013).

We are now dealing with a generation that has been inundated with YouTube, e-learning, webinars, smartboards and smartphones since elementary school, which may have led to their shorter attention spans. They have always had instant access to information, maps, movies, Netflix, Hulu, music, shopping (Amazon Prime), and even their educational materials (Rosen, 2010; Seemiller & Grace, 2016). "According to a Barnes and Nobles report, 51% of Generation Z learns by doing. Generation Z appears to be more hands-on than other generations and is not concerned with learning by listening. While about 51% of Generation Z learn and improve their skills through hands-on learning experiences, only 12% learn by listening. (Source: Barnes & Noble College). Generation Z sees being bombarded with information that must be memorised as a waste of time. <sup>13</sup>





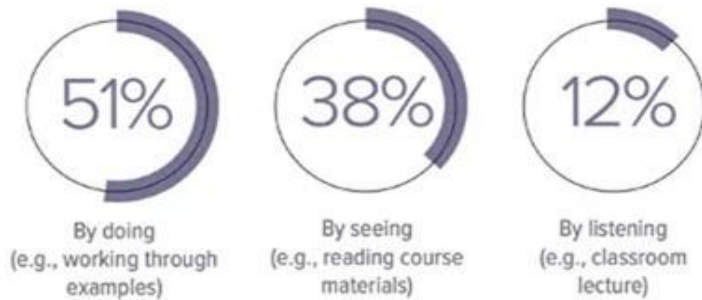
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<sup>13</sup> Emese C. Z. (2016). *The Z Generation*.

<https://www.researchgate.net/publication/307851870> The Z Generation

### HOW DOES GEN Z LEARN?



#### 4 ways corporate training and development will adapt to Generation Z:

- Make everything mobile
- Make sure your knowledge base includes searchable video
- Incorporate experiential learning
- Encourage informal social learning <sup>14</sup>

In order to evaluate the digitalisation of the education sector in Turkey and understand parents' views on technology-enhanced education, a survey was conducted with ZENNA Research and Consultancy between May 8 and 27, 2019, in which a total of 1,366 people were interviewed using the CAWI method.

According to the results of the survey, 51% of participants indicate that the ideal resource for learning a topic is a course/seminar/workshop. 39% of participants indicate that the ideal way to learn is educational simulations/games. Young people aged 18-34 differ from other age groups in terms of learning via YouTube. <sup>15</sup>

## 2. 7. CONCLUSION

Considering these surveys were carried out ten or more years ago, we can conclude that today's youth, given the advances in digital technology, are even more involved in the digital world than the ones mentioned in the surveys. Unfortunately, although this world offers many advantages, it also has many negative effects on society. This makes the transmission of ICH to young people all the more important, as it provides them with a point of reference that helps them to recognise, accept and pass on their



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own cultural heritage and build their own cultural identity. But, in the same time, we must be aware of the fact, that, because of their different perception of the world, these new generations need different approaches for successful ICH transmission.

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<sup>14</sup> Panopto (2020). *They're Coming: Rethinking Training And Development For Generation Z.*  
<https://www.panopto.com/blog/rethinking-training-and-development-for-generation-z/>

<sup>15</sup> Önemli S. (2019). *Öğrenmenin dijital evrimi.* <https://digitalage.com.tr/ogrenmenin-dijital-evrimi/>



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### 3. THE TRANSFER OF ICH

Raising awareness about intangible cultural heritage in our community seems to be necessary in order to identify required means and tools to preserve it. Whether transference takes place within the family, from parent to child, from master to disciple as part of an initiation rite, or from teacher to pupil in a formal or non-formal education setting, one of the requirements is that the individual initiating the transference possesses necessary skills and knowledge, and the other individual to be receptive towards their attempts transfer ICH. <sup>14</sup>

One example of transferring ICH would be parents teaching their children about their traditions - by providing them with knowledge, such as history about social customs or certain practices, and by demonstrating or teaching skills, such as art forms or craft, so their children can continue to practice those traditions and beliefs of their ancestors (Shabait, 2019). For transference and preservation of ICH to be successful, dissemination of information and skills would have to be accompanied by interest and/or positive feelings attached to their cultural heritage, which could be provided by teaching children to be proud of their roots, especially if they know very little.

“When traditional forms of transmission are weakened or broken, the very viability of the ICH element is often threatened. Under such circumstances, formal or non-formal education may be an alternative and contribute to the safeguarding and transmission of ICH.” <sup>15</sup>

#### 3.1. PROTECTION AND SAFEGUARDING OF ICH IN THE CONTEMPORARY WORLD

In the last decades the protection and promotion of cultural heritage (primarily in the form of monuments, historic sites, artefacts and more recently cultural expressions) has become a central topic of European and international cultural policy. Since the end of World War II, UNESCO has been a key organisation in defining cultural heritage and ensuring its protection through the adoption of a series of conventions, financial and administrative measures. Parallel to the work of UNESCO, governmental and non-governmental organisations, professional associations and academic institutions around Europe have been involved with documenting and providing access to different forms of cultural heritage (ranging from archaeological sites and natural parks to museum collections and folk traditions). In this process, a significant body of resources dealing with the documentation and promotion of cultural heritage through different technologies has been developed. There is little doubt that digital technologies have revolutionised scientific and public access to cultural heritage.





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<sup>14</sup> UNESCO (n.d.). *Basic Challenges of Sustaining Intangible Cultural Heritage: Safeguarding ICH.*  
<https://ich.unesco.org/doc/src/05770-EN.ppt>

<sup>15</sup> Ministry of Information Eritrea (2019). *The Significance of Cultural Heritage.*  
<https://shabait.com/2019/10/02/the-significance-of-cultural-heritage/>





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Following the adoption of the UNESCO Convention for the Safeguarding of Intangible Heritage in 2003, the protection of cultural traditions has become prominent on an international level. One of the key arguments in this area is that humanity's intangible heritage is threatened by processes of globalisation. Modern technologies and mass culture are often regarded as a threat to the survival of traditional expressions. According to the Convention, it falls upon national governments, cultural organisations and practicing communities to transmit these vulnerable cultural expressions to the next generations. Safeguarding activities vary according to local and national contexts. Interestingly, although modern technologies are often identified as a threat to traditional expressions, it is these very technological innovations that frequently play a key part in the preservation and dissemination of ICH.<sup>16</sup>

### 3. 2. TODAY'S ICH EDUCATION

The most important task of the bequeathal and sustainable development of ICH is education, as reflected in the policies of many countries and organisations. For example, both in UNESCO's main theme areas and in the text of conventions, there is a special emphasis on ICH education. With regard to ICH education, many scholars have conducted in-depth research. For instance, through the methods of observation, interview, and literature analysis, some of them concluded that ICH education needs to be combined with the current situation and social environment background and connected with the needs of daily life, and that a successful ICH education network cannot exist without the joint efforts of industry, government, schools, museums, and research institutions. Some of them also emphasised the importance of ICH education for preschool children and the need to protect ICH and spread its sustainable development value and argued that digital storytelling is a good educational tool that can offer many benefits to students and teachers. We must not overlook the importance of the place and ICH museums in ICH education and encourage the incorporation of ICH in museum settings. Integrating teachers into the target groups of protecting ICH capacity building, could help to improve the formal education efficiency of ICH protection. In addition, many scholars also discussed the great significance of information technology for the learning and bequeathal of ICH through specific cases.

### 3. 3. ICH TRANSMISSION

Transmission or a transfer is when practitioners and other cultural bearers pass on practices, skills, knowledge and ideas to succeeding generations, in formal or non formal ways. ICH transmission also means communicating the significance, history and associated values of the cultural expression concerned.



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<sup>16</sup> Alivizatou-Barakou et al. (2019). *Intangible Cultural Heritage and New Technologies: Challenges and Opportunities for Cultural Preservation and Development*. <https://hal.archives-ouvertes.fr/hal-02194801/file/IntangibleCulturalHeritageandNewTechnologies.pdf>





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Intergenerational transmission is a distinctive feature of ICH and the best guarantee of its viability. It is intrinsically linked to an element's practice and to its proper place in the community and may take place within the family, from parent to child, from master to disciple as part of an initiation rite, or from teacher to pupil in a formal or non-formal education setting.

When traditional forms of transmission are weakened or broken, the very viability of the ICH element is often threatened. Under such circumstances, formal or non-formal education may be an alternative and contribute to the safeguarding and transmission of ICH. With the increasing prosperity of the global economy, the protection and sustainable development of intangible cultural heritage (ICH) are being confronted with many problems, among which the difficulty of passing on ICH, particularly traditional handicraft, from masters to apprentices should be given attention.

Although many studies have examined ICH education, there is little research on the study of passing on ICH from masters to apprentices and its incentive mechanisms. In the long run, this kind of transmission is also an economic activity, which means that it must both be beneficial and cover its own costs, i.e., obey the basic economic rules. In order to promote the inheritance and sustainable development of ICH, it is necessary to study the incentive mechanisms and strategy choice for passing on ICH from the perspective of economics, which is the basic starting point and main purpose of this study.<sup>17</sup>

### 3. 4. LOGICAL STRUCTURE OF ICH TRANSMISSION

Knowledge transfer is the basis for the inheritance and sustainable development of human civilisation, and ICH cannot be passed on from generation to generation without knowledge transfer. Many scholars have offered a definition of knowledge transfer. According to Gilbert and Cordey Hayes, knowledge transfer is a dynamic process of continuous learning, which can only be completed when the knowledge recipients assimilate knowledge into their own knowledge. Garavelli et al. considered it a communication process composed of encoding and decoding. In the process of knowledge transfer, knowledge recipients search for knowledge senders through various channels and send knowledge transfer requests to knowledge senders; knowledge senders decide whether to transfer knowledge according to their own needs and external incentives. Davenport and Prusak believed that reciprocity, reputation, and interest meet the needs of knowledge senders from different perspectives and are the main motivation for knowledge transfer. Osterloh and Frey, on the other hand, believed that both, knowledge senders, and knowledge recipients spend their time, energy, and wealth on knowledge transfer, so both sides of knowledge transfer must be encouraged.



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<sup>17</sup> UNESCO (n.d.). *Basic Challenges of Sustaining Intangible Cultural Heritage: Safeguarding ICH.*  
<https://ich.unesco.org/doc/src/05770-EN.ppt>





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3. 4. 1.

THE STRUCTURE OF ICH KNOWLEDGE



ICH knowledge can be divided into *explicit* and *tacit* knowledge. *Explicit knowledge* can be expressed in formal and systematic languages and shared in the form of data, scientific formulas, specifications, manuals, etc., and it can be relatively easy to process, transfer, and store; by contrast, *tacit knowledge* is hands-on skills, best practices, special know-how, heuristic, intuitions, and so on, and it is personal in origin and context and job-specific, and thus difficult to formalise and codify, to capture, and to communicate and share, and poorly documented but highly operational in the minds of the possessor.

**Tacit knowledge transfer** plays an important role in the process of passing on ICH and has a significant impact on the sustainable development of ICH, which has been discussed by many scholars. Some of them discussed the economic sustainability of traditional handicraft and the intergenerational transfer of skills and determined that traditional handicraft, as a form of tacit knowledge, is not easy to explain and transfer orally. Others considered that it is difficult to fully express the true content of ICH knowledge as it is long-term accumulated experience. It was even pointed out that ICH is a kind of tacit knowledge to a great extent and is intertwined with its cultural and historical background and realisation. ICH teaching is realised through face-to-face oral or operational communication between masters and apprentices, the success or failure of which depends highly on tacit knowledge transfer.

### 3. 5. KEY SKILLS AND FACTORS THAT IMPACT THE TRANSMISSION OF CULTURAL HERITAGE

With regard to the key influencing factors of knowledge transfer, it is well known that they include the senders' disseminative capacity ,the recipients' absorptive capacity, and the knowledge transfer environment. The knowledge transfer environment is a comprehensive factor, including the social context, scale of relevant personnel, knowledge characteristics, culture, trust, risk, and so on. Considering that ICH knowledge transfer from masters to apprentices is a social exchange activity, economic factors such as the required cost, earned benefit, and penalty suffered should also be regarded as key influencing factors of ICH knowledge transfer. <sup>18</sup>



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<sup>18</sup> Sun et al. (2021). *Research on Incentive Mechanism and Strategy Choice for Passing on Intangible Cultural Heritage from Masters to Apprentices*. <https://www.mdpi.com/2071-1050/13/9/5245>





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#### 4. THE NEEDED COMPETENCES AND POSSIBLE NEEDS FOR CULTURAL HERITAGE TRANSFER

In today's era of the 4th Industrial Revolution and the Digital Transformation, cultural heritage skills are a key success factor for those active in the field. That is, to those involved in areas such as the management, exploitation, interpretation and promotion of cultural heritage as well as the organisation of cultural activities. It should be noted, however, that the development of individuals' skills, especially in cultural matters such as here, depends on many factors, such as economic, social, political and demographic conditions.

In terms of culture, the necessary skills are related to many aspects and topics of cultural heritage, such as communication, networking, perception, innovation, digital literacy, administrative and financial skills, flexibility in population planning and strategy. It's important to note digital skills, as they are essential in the era of the 4th Industrial Revolution. Also, the ability to comprehend and create a structurally integrated team as well as the ability to manage crises.

According to UNESCO, competences ultimately reside in individual practitioners, making most of the assessed techniques relevant primarily to individuals. On the other hand, the aggregated competences of an organisation's staff and affiliates is an important component in determining the ability of an organisation as a whole to undertake its various functions effectively.

The Competence Framework presents a different approach from other capacity building initiatives in the cultural heritage sector. It can be used as a guidance for site managers, heritage organisations and other practitioners to assess their skills, and as a way of identifying gaps in performance. Aside from workers in that sector, the tool can also be applied by individuals, including students, professionals and decision-makers. Content that is relevant to the transfer of cultural heritage mainly revolves around preservation of traditional knowledge and heritage education. Two of the following paragraphs describe the basic level of core competences relevant to the topic at hand.

Community, rights and knowledge (CRK) - Ensuring the realisation of the rights of local communities and integrating traditional knowledge into conservation processes and actions. Worker would be required to engage with local communities in a respectful manner, with an expectation to appreciate the value of participatory process in decision-making; adhere to the principles of ethical practices and codes of conduct of cultural and heritage management in practice; adapt practice to different cultural situations by respecting cultural diversity.

Heritage education and interpretation (HED) - Ensuring that local stakeholders, visitors, decision-makers and the wider public are aware of heritage sites, their purpose and values, and how they are governed and manage. Worker would be required to contribute to the delivery of educational and interpretation programmes, with the expectation to provide basic information about heritage management measures to local communities and visitors; provide basic interpretative/educational presentations.<sup>19</sup>







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Aside from core competences, guideline includes managerial competences, such as capability of effective communication with different parties, and personal competences, such as maintenance of a positive attitude to learning and personal development, or support and encouragement of individuals. These skills in themselves are not tied to transference to cultural heritage, but they can contribute to the success rate, amount and quality of transference, as the manner of presentation of ICH can determine whether individuals being exposed to new knowledge or skills will be receptive.

When it comes to managerial positions and administration, a cultural manager, for instance, would require to have the flexibility and understanding of increased intelligence, anthropocentric management and management skills in relation to the management, production and protection of cultural stock in an era of digital and communication globalisation.<sup>20</sup>

While skills above are much more important for people in higher positions, they do not only concern the administration and the professionals in the cultural heritage, and they run through every participant in it, in whatever position they are. Finally, the potential needs are related to the environment in which the cultural activity develops or a manifestation of the cultural heritage.

The learning habits of young people constitute the key factor in the transfer of Cultural Heritage. For this reason, the new generation born into technology is also addicted to the speed of access to information. Since they are used to accessing information very quickly, they are also familiar with living fast. Therefore, they can get bored very quickly, it is not easy to keep them entertained. Content should be produced according to the learning habits of young people and new learning ways should be used. Individuals need to go through a conscious and systematic education starting from the primary school years in order not to be alone in crowds, to protect and develop their national culture and to pass it on to future generations.

Intangible cultural heritage must be in contact with society, must be constantly reproduced and transferred from generation to generation. Collecting and recording information about intangible cultural heritage can support communities, or they can transmit information about intangible cultural heritage through more formal means, such as education in schools, colleges and universities. The promotion of information about intangible cultural heritage through the media is another method of supporting conservation. Every safeguard measure must be developed and implemented with the participation and consent of the relevant community. Even in some cases, public intervention in preserving a community's heritage may be undesirable as it may distort the value of the heritage for the community. Moreover, safeguard measures should always respect traditional practices that govern access to specific aspects of heritage.<sup>21</sup>

<sup>19</sup> UNESCO (2021). *Competence Framework for Cultural Heritage Management: A User Guide to Essential Skills and Knowledge for Heritage Practitioners*.

<https://bangkok.unesco.org/content/competence-framework-cultural-heritage-management-user-guide-essential-skills-and-knowledge>





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<sup>20</sup> Gantzias G. (2020). Πολιτιστική πολιτική, Χορηγία και εταιρική κοινωνική ευθύνη, Athens (2nd edition). Athens: Unknown publishing.

<sup>21</sup> UNESCO TURKISH NATIONAL COMMISSION, Intangible Cultural Heritage Specialization Committee, Committee Reports.





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Technology and science offer the insight and the tools to promote conservation, restoration and reconstruction of heritage. The fast developments of science and technology require continuous dialogue to explore and share new possibilities in applying new techniques for conservation and protection purposes. Digital developments are an example of how technological developments rapidly invade the work of heritage staff. Although heritage is not only associated with education and learning, but also with leisure, activity, enjoyment etc., education and training, as well as interpretation are often mentioned as priorities for the development of the heritage sector. Multidisciplinary training is needed to help staff look beyond the limits of their own disciplines to seek synergy with other disciplines and fields of work. There is a need to promote heritage in relation to education and lifelong learning and to train staff to enable them to provide educative and interpretative offers. It's important that the staff employed in heritage sites reflect the composition of society so that audiences can identify with heritage. As for age, as well as for ethnicity, the sector still has a long way to go before this ambition is fulfilled.<sup>22</sup>

Climate change, the COVID-19 pandemic and other crises have created unprecedented challenges for cultural heritage sites and their associated communities. Confronted by these new realities, the heritage profession is increasingly under pressure to rethink old approaches. For example, safeguarding a heritage site today, extends beyond technical conservation issues, as it has to also address various economic, social and environmental dimensions as defined by the Sustainable Development Goals. Heritage personnel need to upskill and reskill themselves to meet these new management challenges.

The challenges posed by the “emerging” needs, skills and trainings in the cultural heritage sector stem from the introduction of new technologies, know-how and understandings within the sector and are thus related to core and complex issues. For example, the needs resulting from the digital shift are interwoven to the skills and training needs in the sector and at the same time often function as a vehicle of added value. Further, emerging in nature are also the needs to master the use of know-how related to the novel conceptual approaches to cultural heritage. The sector is also increasingly in need of embracing transversal-skills such as communication, the ability to apply participatory approaches, to enhance community participation and to work with diverse audiences. In addition, a considerable degree of understanding of management and fundraising is also needed to perform the modern leadership position within large and diverse cultural heritage providers. Therefore, emerging skills and training needs are an area which raises many pertinent questions connected to the discussion of a sustainable sectoral policy and to the increased demand for sectoral quality control. Additionally, all training that wishes to efficiently respond to these emerging needs, needs to adhere to current principles of adult training - with trainers and digital technology playing a key role.





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<sup>22</sup> Voices of Culture (2019). *Skills, training & knowledge transfer in cultural heritage.*  
<https://voicesofculture.eu/2019/05/16/skills-training-knowledge-transfer-in-cultural-heritage-2/>





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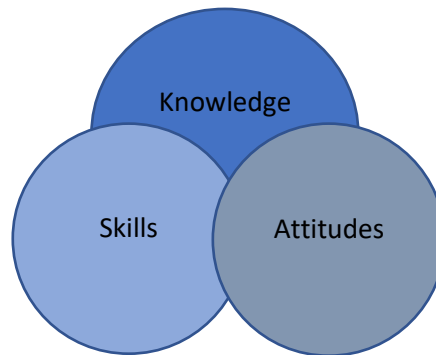
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#### 4. 1. COMPETENCE-BASED APPROACH TO MANAGING CULTURAL HERITAGE

Cultural heritage professions are not recognised by European Directive 2005/36/EC as doctors or pharmacists are 46. Nevertheless, there is an agreed European standard for the conservation of cultural heritage. Standardisation in the field of cultural heritage can help sector professionals to improve the quality of their work and can set benchmarks for education and training content. The European Committee for Standardization (CEN) is the European body (recognised in Directive 98/34/EC) for the development of standards in all areas, with the exception of the telecommunications and the electro-technical fields 47. <sup>23</sup>

As a way to upgrade heritage occupations and make them more professional, a starting point is the development and establishment of recognised standards of competence. The focus on competence places an emphasis on performance; that is, being able to demonstrate appropriate knowledge, skills and attitudes. Knowledge provides an understanding of the technical and theoretical background to the task. Skills provide the ability to perform a task reliably and consistently. Having the right attitude helps to ensure that an individual completes the task positively, professionally, ethically and conscientiously.



#### 4. 2. COMPETENCE FRAMEWORK

A competence framework can serve to:

- Inform curriculum design. Although competence standards may not capture the holistic education and training needs of learners, they do capture the key critical assessment requirements within a curriculum.
- Benchmark national and international qualifications. The use of competency standards creates a common fixed reference point against which equivalency decisions can be made. Using a common approach makes such decision-making easier.
- Recognise skills. Competency standards provide a good basis for accepting and acknowledging levels of skills and qualifications between and among institutions and countries.





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<sup>23</sup> European Union (2019). *Fostering cooperation in the European Union on skills, training and knowledge transfer in cultural heritage professions.*

[https://www.mkcr.cz/doc/cms\\_library/nc0119022ennen-10813.pdf](https://www.mkcr.cz/doc/cms_library/nc0119022ennen-10813.pdf)

- Plan career progression. This provides coherence to the skills requirements within a sector. It allows a person to plan a career and also identify areas where he or she can transfer knowledge, skills and expertise across roles and settings.

The Competence Framework applies to all practitioners involved in managing cultural heritage: government officials, culture bearers, local elders, other community members, members of civil society organisations and specialised technical professionals from various disciplines. It can also be applied in an organisational setting to guide training needs assessment and capacity building.

The Competence Framework specifically highlights the importance of community, rights and knowledge. It recalls that the fifth 'c', of the World Heritage strategic objectives is 'communities', with the other four being: 'credibility', 'conservation', 'capacity building' and 'communication' (WHC, 2007). This fifth 'c' reflects the importance of traditional knowledge and customary rights, particularly of indigenous peoples, as outlined in the United Nations Declaration on the Rights of Indigenous Peoples (United Nations General Assembly, 2007).<sup>24</sup>





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<sup>24</sup> UNESCO (2021). *Competence framework for cultural heritage management: a guide to the essential skills and knowledge for heritage practitioners.*  
<https://unesdoc.unesco.org/ark:/48223/pf0000379275>





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## 5. CULTURAL HERITAGE TRANSFER TOOLS AND TECHNIQUES

88% of European citizens agree that Europe's cultural heritage should be taught in schools, since it tells us about our history and culture. This is according to a 2017 Eurobarometer survey on the subject. To support this, the European Commission raises awareness of Europe's cultural heritage through education and maximises the impact of the Erasmus+ programme within this field. <sup>25</sup>

If ICH is not continually practised, the necessary knowledge and skills risk decay or disappearance, and community members rapidly lose access to the accumulated ICH of their ancestors.

Safeguarding strengthens the ongoing creation and re-creation of ICH within a community or group and is concerned, not so much with protecting the products that result from such re-creation, but rather with sustaining the processes that underlie their production.

### 5.1. METHODS, MECHANISMS AND THEORIES

- The incentive mechanism, also known as the incentive system, refers to the process of maximising employees' responsibility to the organisation and performance through specific methods and management systems. It is the sum of the structure, methods, relationship, and evolution law in which the incentive subject uses a variety of incentive means and makes them standardised and relatively fixed and interacts with and restricts the incentive object in the organisational system.

In the face of the severe issues pertaining to passing on ICH, it is of great significance to further study more effective incentive mechanisms and develop more appropriate incentive schemes. However, in general, incentive mechanism research on passing on and developing cultural heritage is not enough, and only a few studies have examined the importance of incentives, with even fewer studies on the nature and impact of these incentives.

- Evolutionary game theory, which has been applied broadly to different fields, such as economics, politics, sociology, biology, and so on, is also a strong tool in the study of passing on ICH, since it we are talking about a process of social exchange, which succeeds only if the actual benefits outweigh the cost, the output of passing on ICH is directly affected by the strategies of both sides, and the process is characterised by continuous improvement and frequent repetition. Thus, in the environment of information asymmetry and bounded rationality, whether both sides are willing to positively and effectively inherit, for the recipients, and pass on, for the senders, becomes an evolutionary game problem.





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<sup>25</sup> European Commission (n.d.). *Cultural heritage and education.*

<https://ec.europa.eu/culture/cultural-heritage/cultural-heritage-in-eu-policies/cultural-heritage-and-education>





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- The 2015-2018 Work Plan for Culture identifies cultural heritage as one of its four key priorities. In this context, a specific attention is given to capacity building for heritage professionals and to the transmission of traditional skills and know-how in emerging professions, including in the context of the digital shift. To pursue this aim an Open Method of Coordination (OMC) expert group has been established over the period 2017-2018, to map existing schemes and identify emerging skills and training needs in the tangible, intangible and digital cultural heritage field. <sup>26</sup>

## 5. 2. TOOLS, APPROACHES AND PROGRAMMES

- Revitalisation or revival of intangible cultural heritage (ICH) means reactivating, restoring and strengthening ICH practices and expressions that are vulnerable, threatened and in need of safeguarding.  
Given the definition of ICH as constantly created and re-created, transmitted from generation to generation, an element that has become extinct and does not remain in the lived memory of community members associated with it cannot be revitalised.
- Research aims at better understanding a given element of ICH, its history, meanings, artistic and aesthetic features, social, cultural and economic functions, practice, modes of transmission, and the dynamics of its creation and re-creation. Research is systematic investigation based on existing knowledge.  
Research and documentation may be considered safeguarding measures under the Convention when they aim at ensuring the viability of the ICH concerned.
- Documentation consists of recording ICH in tangible forms, in its current state, and collecting documents that relate to it. Documentation often involves the use of various recording means and formats. The collected documents are often preserved in libraries, archives or web sites, where they may be consulted by the communities concerned and the larger public.  
But communities and groups also have traditional forms of documentation such as songbooks or sacred texts, weaving samplers or pattern books, or icons and images that constitute recordings of ICH expressions and knowledge.
- Promoting awareness of ICH is a way of encouraging concerned parties to recognise the value of intangible cultural heritage (ICH) and to take measures necessary to ensure its viability. It is never an end in itself. The State, the media, educators, the private sector, cultural custodians or other groups can all play a role in awareness-raising.  
One way to raise awareness is to provide increased visibility to ICH – particularly through presentation in the mass media, in performances and in official cultural institutions – so as to stimulate greater respect and concern for it.



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<sup>26</sup> Voices of Culture (2019). *Skills, training & knowledge transfer in cultural heritage*.

<https://voicesofculture.eu/2019/05/16/skills-training-knowledge-transfer-in-cultural-heritage-2/>

- Recognition and enhancement of ICH means to ensure that communities, groups and individuals are represented with respect (for example, in the media and in education). ICH must be recognised by the communities, groups or, where appropriate, individuals concerned as belonging to their cultural heritage, and must be identified and defined with their participation. Recognition is a formal or, more often, informal process by which they acknowledge that specific practices, representations, expressions, knowledge and skills and associated instruments, objects, artefacts and cultural spaces, form part of their ICH.
- Preservation of ICH means the efforts of communities and culture bearers to maintain continuity in the practice of that ICH over time.
- Protection refers to deliberate measures – often taken by official bodies – to defend ICH or particular elements from threat or harm, perceived or actual. Protection may be legal in nature, such as laws permitting certain ICH practices, ensuring a community’s access to needed resources, preventing misappropriation, or prohibiting actions that would interfere with the viability of ICH. Protection may also include customary measures such as ensuring that a tradition is transmitted in an appropriate way and that knowledge about it is not misused. <sup>27</sup>
- Heritage education  
The basic idea of heritage education is to offer opportunities to engage in experiences to learn new concepts and skills. By directly experiencing or analysing cultural heritage, learners gain knowledge, intellectual skills and a wider range of competences on issues such as cultural heritage maintenance or societal well-being. Supporting heritage education was one of the objectives of the European Year of Cultural Heritage and it is still pursued through the European Framework for Action on Cultural Heritage.

Several initiatives and resources focus on teaching cultural heritage in school:

- E-Twinning is the community for schools in Europe. Teachers looking for an introduction to heritage interpretation and learning can read the online eTwinning book 'Learning from the past, designing our future'. It includes





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- School Education Gateway is Europe's online platform for school education. From dedicated workshops to information sharing, it helps include cultural heritage in education activities in schools across Europe.

- Digital approach: Digital technologies provide new opportunities to preserve cultural content and to make cultural heritage more accessible to all audiences. Museums and cultural organisations that embrace technology are able to offer innovative visitor experiences, as well as let the public access exhibitions remotely and see material that is not on display.

<sup>27</sup> UNESCO (n.d.). *Basic Challenges of Sustaining Intangible Cultural Heritage: Safeguarding ICH*.  
<https://ich.unesco.org/doc/src/05770-EN.ppt>

Cultural heritage is evolving rapidly thanks to digital technologies. The momentum is now to preserve our cultural heritage and bring it to this digital decade. Unprecedented opportunities brought by technologies, such as Data, AI, 3D and XR brings cultural heritage sites back to life. Virtual museums offer visitors the possibility to see art works in context and experience objects or sites inaccessible to the public. The transformation of the sector is resulting in easier online access to cultural material for everybody.

- European projects:
  - Dive Into Heritage: Through this project, developed under the European Year of Cultural Heritage, volunteers took part in training, meetings, trips and other activities. They learned to recognise the richness of culture and to take responsibility for the protection, maintenance and transfer of heritage to future generations. The European Union funded this project under the Erasmus+ programme.
  - Engaging Youth for an Inclusive and Sustainable Europe: This joint EU-UNESCO project helps schools to map intangible cultural heritage existing in the school community and to integrate it in learning curricula. Pilot projects were implemented in 10 schools, under the guidance of a UNESCO trainer. Based on the results of a survey conducted in the schools and on the lessons learnt from the projects, materials to support teachers in integrating intangible cultural heritage in curricular and extra-curricular activities will be available soon.
  - INCREAS: This project is focused on increasing employment opportunities and fostering the idea of sustainable cultural heritage in Europe. Project participants are developing innovative and creative educational solutions for the cultural heritage sector, like digital skills modules, workshops, study visits, and a structured peer-to-peer exchange programme. Moreover, they will set-up a prototype of the European Competence & Community Centre for Heritage Assets (EUComp-Centre) in Austria





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that focuses on built heritage competences. The European Union is funding this project under the Creative Europe programme.

- CHARTER: “Cultural Heritage Actions to Refine Training, Education and Roles” (CHARTER) aims at identifying and bridging the skills gaps between the educational and the occupational worlds, by developing a matrix mapping skills and competences in the heritage sector. It will also create a sectorial skills strategy through the development of a road map for the cultural heritage sector. The European Union is co-funding this project through the Erasmus+ programme, under the Sector Skills Alliance - Blueprint for sectoral cooperation on skills.<sup>28</sup>

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<sup>28</sup> European Commission (n.d.). *European digital heritage*. <https://ec.europa.eu/culture/cultural-heritage/cultural-heritage-in-eu-policies/european-digital-heritage>



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## 6. GOOD PRACTICES

### Folklorno društvo Kres (Folklore Society Kres): aims to preserve folk culture and its traditions

The Kres Folklore Society was founded in Novo mesto on September 21, 1975. Its members are amateurs who, despite their different education and age, exercise their passion and love for folk culture by singing as a choir that currently consists of more than 130 members. Songs and dances included in their programme originate mostly from relatively rural eastern regions of Slovenia, with the aim to preserve folk heritage, including their proper form.

One of the two most important accomplishments/awards is the Marolt badge, received on its 15th anniversary, with the other one being an award received by Zveza kulturnih društev Novo mesto. Kres also participated at the international folklore festival in Trento and Gorizia, where they managed to achieve the first and then second place on two separate occasions. At the International Folklore Festival in Trento and Gorizia, Italy, they achieved first place once and second place once as a reproductive group. Kres has also appeared on "Slovenian Folk Dances and Songs of Dolenjska"; a television show that allowed groups dedicated to same or similar goals to showcase their performing arts.

Since its establishment, Kres has performed many solo performances in Novo mesto and its surrounding areas within the region. Its first public appearance was a few months after its establishment - on a celebration of the International Women's Day. Kres has participated at numerous celebrations and events across Slovenia, while also performing beyond its borders to present Slovenian folk traditions to several other European countries, and some African ones as well.

Folklorno društvo kres (n.d.). *Nastanek Folklornega društva Kres*. <https://www.fdkres.si/o-drustvu/>

### The Slovene Ethnographic Museum (Slovenski etnografski muzej)

As a central ethnological museum, Slovene Ethnographic Museum is responsible for study, preservation and comprehension of artefacts collections related to Slovenian and non-European culture. The Museum was founded in 1923, when it separated from the National Museum of Slovenia, with its earliest origins going back to the collections put together by the Provincial Museum of Carniola (Deželni muzej za Kranjsko), established in 1821.

The Slovene Ethnographic Museum runs exhibition programmes, organises educational events and releases publications, all related to Slovenians (including Slovenian ethnic minorities abroad and expatriates) and other European and non-European people with the aim to present traditional culture of Slovenians. Exhibited artefacts and museum activities include material cultural heritage that portray everyday and ceremonial life, and the intangible cultural heritage, such as knowledge, values, and skills. Museum presents a permanent exhibition of over 3,000 items that are a part of Slovenia's and the world's ethnological heritage. It provides an insight into the purposes of exhibited artefacts and the ways our ancestors used them, and traces their transformations over time and space.





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Visit Ljubljana (n.d.). *Slovene ethnographic Museum*. <https://www.visitljubljana.com/en/poi/slovene-ethnographic-museum/>





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**The National Festival of folklore in the town of Koprivshtitsa: a system of practices for heritage presentation and transmission**

The festival is the biggest of its kind in Bulgaria. It is held once every 5 years and its development convincingly demonstrates its sustainability as a successful system of practices for the presentation, safeguarding and acquisition of the Bulgarian ICH. Not only in national, but also internationally, its attention is growing. The realisation of the festival is inherently a presentation of the Bulgarian intangible cultural heritage in the different aspects thereof.

It contributes to the uniting of the Bulgarian community, while also provoking and interest of many people from all over the world. Evidence of this is that, in the three days on which the festival is traditionally held, it is attended by more than 200 000 people and the participants themselves are also averaged between 10-18 000, many of which are young people (around 40%).

Given the importance of this festival as a place to present Bulgarian folklore songs, customs, traditions, crafts from all over the country, not only participants and guests are present, but also teams of scientists.

It is evident that the festival clearly reveals its viable example of very good practice with regard not only to the study, but also to the preservation, safeguarding, promotion and acquisition of intangible cultural heritage.

**The Bulgarian Chitalishte (Community Cultural Centre): practical experience in safeguarding, promotion and acquisition of the Intangible Cultural Heritage)**

In the area of safeguarding, promotion and acquisition of the ICH the chitalishta (Community cultural centers) play an extremely important function.

Today the chitalishta are autonomous, self-governing cultural and educational associations set each within a settlement, which also pursue cultural and educational functions entrusted to them by the Bulgarian State. Currently about 3,500 in number, these institutions are spread almost evenly throughout the entire territory of Bulgaria. Completely free of any political or religious bias, the chitalishta have assumed as their responsibility the safeguarding of tradition while serving as a natural venue for transmission of the cultural heritage across generations. They represent the largest concentration of public entities geared to study and present traditional folklore and knowledge in Bulgaria. In that they become the natural bearer of tradition for which, apart from the family environment, they provide the best setting for intergenerational transmission. The chitalishta themselves become drivers and organisers of numerous festivals and other cultural events of a diverse nature and format at which different ethnic communities in the country showcase their traditional culture preserved over the years. As a result of the due appreciation of the role and the active presence of the chitalishta and museum network in the local communities, as well as of their specific place in the Bulgarian mentality, the national methodology for the identification of the particular elements of ICH has assumed that these cultural institution should be assigned a very significant role in the







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establishment and maintenance of the Bulgarian Inventory of the Intangible Cultural Heritage, as well as of the National Representative List.





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In conclusion, the existing partnerships between the central and the local government bodies, on the one hand, and the network of museums and chitalishta or NGOs, on the other, create favourable opportunities for the implementation of different activities contributing towards the safeguarding and acquisition of the ICH. This is an ongoing process and the results of its implementation are visible and highly beneficial for society and the youth in particular.

### Ankara ICH Museum

ICH Museum is a museum where research, compilation and archive studies are carried out, and oral culture elements are brought to the forefront with expressions through objects. The museum consists of sections and exhibitions according to the classification made in the form of oral expressions and oral traditions, performing arts, social practices, rituals and festivals, practices related to the universe and nature, and handicraft tradition specified in the Convention for the Protection of ICH (Article 2). It is the museum where the center carries out its implementation and revitalisation activities. (THBMER, 2017).

In the museum, two workshop rooms where marbling art and linden printing applications are made and puppet and shadow theater are exhibited, a fairy tale room where Turkish tales are told, a bridal room where traditions about wedding and birth from transitional periods are conveyed and lullabies are told (the concept of this room varies), public There is a chat room where stories are told and a game room where traditional children's games are played. In addition, training and workshops are held in areas such as traditional children's games, fairy tales and storytelling, and they are introduced and transferred in the context of intangible cultural heritage areas. Ankara ICH Museum, which can appeal to visitors of all ages, provides explanatory information according to the age and educational level of the visitor, and visitors have the opportunity to make applications according to their interests with live museum guides.

The majority of the visitors of the Ankara ICH museum are primary school student groups, and the biggest target group is children. Therefore, special studies and exhibition methods for this target audience are also emphasised in the museum.

In Ankara ICH Museum, children have the opportunity to learn through practice, to produce their own materials, to reinforce what they have learned with visual materials and to develop their language skills with oral expressions. In addition, the opportunities for children to make their own toys, to print on their t-shirts, to engage in games and activities such as spinning tops, throwing lovers contribute to the development of both their motor skills and applied learning skills. With these applications, instead of a mass looking at and watching objects from afar, participatory visitor masses that touch the objects and produce their own have begun to be formed. In Ankara ICH Museum, where the objects are not exhibited in the showcase and visitors visit the museum in interaction with the museum guides, besides the storytelling that takes place in the daily program, activities where children can become aware of cultural diversity are also planned. In these activities, sometimes the stories of idioms are explained through objects, sometimes riddles get involved and prompt young minds to think. According to Seidel





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and Hudson, verbal skills strengthened in school teaching are supported by the activities offered by the museum (1999, 26).

In learning by touching the artifacts in the museum, it is seen that touching has an effect on developing the senses based on feeling. According to Hooper Grenhill, who emphasises using the senses to obtain information in this sense; where possible, touching and probing can be exciting and increase the motivation to learn the object (1999, 127). Turanlı states that in the education carried out with the help of objects in the museum, since the objects are three-dimensional and concrete, they arouse more interest than a written document or word and form the focal point of the learning process. working with objects; It helps to develop the skills of looking at objects, describing, recording, asking questions, classifying, associating between structure and function, formulating, drawing conclusions by observation, and expressing (Turanlı, 2012, 82). It gives them the opportunity to touch and examine the objects they are curious about. Although Ankara ICH Museum is not an object-oriented museum, narratives can be made through objects so that children can make sense of the context. Practice workshops such as linden printing, marbling art, spoon puppet workshop, rag doll workshop, toy workshop organised in the museum are activities that can be effective in the development of aesthetic and artistic skills as well as helping students develop their hand skills. With such activities, children's creativity can develop and their excitement for learning can be reinforced. It would not be wrong to say that permanent learning is possible with these applications. In addition, making their own toys and products from recyclable materials, children's experience of producing a product on their own is an application that can strengthen their self-confidence.

The fact that Ankara ICH Museum has included contemporary museology practices in its work, which contributes to the transformation of its visitors into cultural transmitters and cultural participants who are actively involved in the museum program, not passively.

Tekin G. (2017). *Transforming Museology and Learning in the Museum: The Case of Ankara Intangible Cultural Heritage Museum*.

### **Folk Culture Lesson for 6th, 7th, 8th grades (10-14 age group)**

The "Folk Culture" course, recognised as part of the Turkish National Education System, has been implemented as an elective course since 2007; carried out once per week for 3 years, starting from the 6th grade of primary education. Folk Culture Curriculum, which teaches traditional subjects such as tangible and intangible cultural heritage, is structured within the framework of seven learning areas: folklore, social practices, folk arts, oral expressions, folklore, music-game-entertainment, and globalisation and folk culture. Universities also research this topic/field, aim to teach its content to younger generations, and are provided with support of media organs to highlight the common cultural values. (Proceedings of the Museum of Intangible Cultural Heritage, 2004)





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The "Folk Culture" Course Curriculum aims to instill following values in their students: solidarity, aesthetics, tolerance, hospitality, respect for differences, responsibility, benevolence, and sensitivity to keeping cultural heritage alive.

Folk Culture Curriculum:

- Prioritises the realisation of learning by ensuring the development of students' knowledge, skills and values.
- Encourages students to observe, research and compile.
- Aims to raise students as physically and emotionally healthy and happy individuals.
- By centering national identity, it helps students to adopt universal values and position their own culture among other cultures.
- Enables students to see the cultural richness they have.
- Allows students to use their experiences in the learning process and interact with the environment.
- Takes into account the diversity in learning and teaching methods and techniques in order to reach every student.
- Allows the evaluation of the student in the learning and teaching processes. When the above objectives are evaluated in general, we can talk about the attempt of creating value consciousness in students.

MEB (2018). *Folk Culture Course Curriculum, General Directorate of Basic Education.*

Kemiksiz Ö. (n.d.). *The Place of Folk Culture Lesson in Value Teaching.*

## The Foundation of the Hellenic World

The Foundation is located in Athens and aims to preserve the historical memory and tradition of Hellenism. It takes care of the promotion and dissemination of the Greek tradition with the assistance of modern technologies, with virtual reality being the one that really stands out among them. The "Dome" is essentially a hemispherical "Theater" of Virtual Reality that can hold 132 people and looks like a planetarium.

Tholos particularly provides programs - screenings that are characterised by interactivity, flexibility and originality, both in the subject and in the approach. In fact, the projections are interactive, controlled by the viewer, and not static. With the help of special glasses the visitor can, for example, walk in the ancient Agora of Athens, see moments of ancient life, visit the ancient Miletus or the workshop of Pheidias in ancient Olympia.





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Η ΘΟΛΟΣ (n.d.). <http://www.tholos254.gr/index.php>



### Ethnographic Cinema

The Ethnographic Film Festival is an annual event that takes place in Athens at the end of November. Its operation is under the auspices of the Ministry of Culture. One of the main purposes is to get the public in touch with the domestic and international ethnographic cinema.

The main goal is enrichment through reflection and dialogue about the intangible cultural heritage between young creators and those, who might be interested in ethnographic documentaries. It also aims to raise awareness among young people about intangible cultural heritage. From 2016 onwards, the festival included special actions and screenings for young people. The aim was to make the festival a tool for young people to get acquainted with the intangible cultural heritage, broaden their aesthetic education, and deepen their sense of citizenship. Also, young people are familiar with the animation from its simplest form to the cinema. Thus, cinema can make a significant contribution to knowledge and to the discovery of new ways of approaching knowledge and understanding of cultural heritage.

Finally, the festival is accompanied by parallel events, workshops, seminars and exhibitions. These activities can contribute to the approach of young people and better understanding of intangible cultural heritage.

Ethnofest (n.d.). <https://www.ethnofest.gr/el/>





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## 7. CONCLUSION

Intangible cultural heritage refers to practices, representations, expressions, knowledge, skills (and associated objects and cultural spaces) that communities, groups and, in some cases, individuals recognise as part of their cultural heritage. Concretely, ICH includes oral traditions (including language), performing arts, social practices and festive events, practices and craftsmanship.

Crises, such as climate change and COVID-19 pandemic have created challenges for cultural heritage sites and their associated communities, making safeguarding of heritage a much more difficult task. Safeguarding heritage sites today extends beyond technical conservation issues, as it has to also address various economic, social and environmental dimensions. Transmission of heritage values to young people favours intercultural understanding, respect for cultural diversity, and it also helps create an environment propitious to a culture of peace. Heritage related initiatives also demonstrate that culture is an indispensable driver and enabler of sustainable development - preservation of the environment also helps preserve the cultural heritage and cultural diversity. For that purpose, young people and youth workers might benefit from the following paragraphs, which describe and explain ways in which cultural heritage can be preserved and transmitted.

Youth workers that aim to safeguard cultural heritage may benefit from the following competencies - ensuring the realization of the rights of local communities and integrating traditional knowledge into conservation processes and actions. Youth worker would be required to engage with local communities in a respectful manner, with an expectation to appreciate the value of participatory process in decision-making, to adhere to the principles of ethical practices and codes of conduct of cultural and heritage management in practice, and to adapt practice to different cultural situations by respecting cultural diversity.

Youth workers can also try to ensure, that local stakeholders, visitors, decision-makers and the wider public are aware of heritage sites, their purpose and values, and how they are governed and manage. Workers would be required to contribute to the delivery of educational and interpretation programmes, with the expectation to provide basic information about heritage management measures to local communities and visitors, and to provide basic interpretative/educational presentations.

Young people can do their part simply by doing activities that can provide tradition bearers and practitioners with financial support and social influence (such as by sharing their involvement on social media). Acquiring and potentially sharing learned skills also counts as transmission of ICH. For instance, acquisition of culinary or craftsmanship skills allows learners to carry those skills with them. Literature classes or individual study of literature can also help learners place folk (or other) literature in historical context, improve understanding of their own culture, or help with misrepresentations of certain literature. Museums, for instance, are places where research, compilation and archival of ICH is done, but individuals can also acquire knowledge in multiple manners. Some of them offer innovative ways of learning through usage of newer technologies, such as multimedia and virtual reality (they enable people to visit museums virtually), or by other interactive means - living history museums being a good





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example. Since performing arts are another manifestation of ICH, attending performances of certain clubs can be a good way to support them, and in return, audience can also experience folk dance and music.





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