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Education VIA Culture

Abstracts Booklet

18 - 20 December 2020

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Welcome

Education VIA Culture is an international e-conference on the applications of Cultural Heritage in Education that aims to explore methodological approaches to the use of Cultural Heritage, local, regional, or international in educational context. The conference focus is on the presentation of case studies where Cultural Heritage was mobilised as teaching medium for any topic and the role of museums, archaeological sites, exhibitions, and heritage landscapes in education. Since the conference is inspired by the VIA Culture project, where heritage applications in education were explored through creative arts, the conference particularly showcases case studies where Cultural Heritage assets have inspired art-based teaching applications. Conference committee understands heritage as a metalanguage that can bring together educational practitioners and cultural heritage specialists to a common scope of promoting diverse societies that respect different cultures and ideas.

Conference will take place online in four sessions between 18th and 20th December 2020. To access the conference please visit <http://www.viaculture.org/e-conference>

All enquiries about the conference should be forwarded to Konstantina Kalogirou at kkalogirou@cathays.cardiff.sch.uk

For further information about the VIA Culture initiative, and resources on how to apply Cultural Heritage in formal and non-formal education visit viaculture.org.

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Things to Come: Museums, digital objects, and learning in northern New Ireland, Papua New Guinea

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The digitisation of museum collections has transformed the way people learn about heritage. It opens opportunities for a renewed understanding of the past through the recovery, sharing, and interpretation of collections, whilst also raising concerns about cultural rights, authenticity, and ownership. Amongst the Nalik of northern New Ireland, Papua New Guinea, I introduce how such digital technologies have been used to mediate access to a set of collections in Queensland museums in order to support ritual carving practices. Through a critical analysis of the digital project The Mobile Museum, I explore the opportunities and challenges for digital learning and knowledge revitalisation using 3D digital objects. My presentation examines the narratives of digital return amongst the Nalik community and how their responses raise important questions about the status of heritage and learning in the digital age.

Heritage education and material culture: perspectives, challenges and dilemmas of teaching archaeology

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Heritage education, considering culture as an asset with social and educational values for different communities, has emerged as an important field of research and practice over the last few decades. My presentation discusses theoretical and practical aspects concerning the teaching of archaeology, mostly in informal learning contexts including archaeological museums, heritage and archaeological sites and the historic environment.

Firstly, due to the fluidity of meanings and perceptions ascribed to terms such as cultural heritage, archaeological heritage, heritage education and archaeological education, some working definitions are provided, taking into account the fact that archaeological heritage comprises an important aspect of cultural heritage which involves movable and immovable tangible heritage related to material aspects of the past; the multifaceted modes of teaching and learning about the past in authentic learning environments; and the theoretical foundations of an interdisciplinary perspective of archaeological education.

After that, I explore theoretical underpinnings and empirical research from the fields of archaeology, educational theories of learning, history teaching and museum education, in order to examine the different perspectives and factors that define education about archaeological heritage and to highlight the challenges of achieving critical understanding of heritage and the past. Several questions emerge from this overview:

- What are the benefits and values of archaeological education for different community members?

- How should archeological heritage as a content knowledge, as a teaching resource and as an objective be approached from an educational perspective in different learning contexts?
- What is the right balance between “grand narratives” and alternative interpretations for local or marginal identities ascribed to archaeological heritage, including difficult heritage?
- Which challenges, constraints and dilemmas appear when material culture contributes to the development of negotiations and re-negotiations of meaning about the past; to the promotion of historical understanding; and to enhancing awareness of cultural heritage?

To support my position, I provide examples from my own research and practical experience of teaching archaeology and presenting archaeological heritage in different learning settings and to different target groups, including programmes in archaeological museums, heritage sites and the historic environment, and public education and outreach activities at excavation projects.

The invisible monuments effect! The open-air court of YMCA in Thessaloniki and the Basketball Museum YMCA.

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The history of a city is not only about the monumental past and the official historical narrative, but also involves personal memories, the hidden stories and the invisible or the less known monuments and histories of that past. The perception of the history of a town has changed through time. This paper aims to discuss hidden or lost monuments and memory, invisible monuments and hidden stories. The idea behind that is not only to acquire knowledge about the past and the history of a place, a topos or a monument but also to reconnect through experiences with this material reality or the absence of it.

As a case study, the paper will present the historic open-air basketball court of YMCA in Thessaloniki, the first open-air basketball court in Thessaloniki, a theatre of the athletic as well as the social and cultural history of the city. After a brief presentation of the history of the court, the paper will discuss the connotations it generates, which are personal, historical, social, and ideological. It will also underline how the physical absence of it and of all these connotations have formed the relationship of people and athletes with the new athletic centre of YMCA but mostly with the Basketball Museum, which opened in 2013 at the same place where the court stood. Finally, the paper will discuss the experiential relationship with this invisible monument and the reestablishment of the connection with it and the evocation of Memory as well as of the memories that this relationship triggers and the role that the Basketball Museum of YMCA has to play. The physical absence of a monument as well as its absence from the collective memory is part of different trajectories that have to do with different choices. The Museum holds the role of the mediator to that relationship and has reestablished the experiential connection between the personal experiences, the private stories and personal memories and the hidden narratives interwoven to the invisible past of the athletic history of the city.

Primary school students' points of views about local heritage: Discourses before and after of didactics units implementation about local history and traditions in Chilean formal education-system.

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In this paper, we will focus on compare the primary school students' points of views about local heritage, before and after implementation of two didactics units, specially designed to promote archaeology, history and local identities of Taltal, Antofagasta, Northern Chile. These units were created by a transdisciplinary co-design process, according to the requirements of the official Chilean national curriculum, using learning objectives of Language and Communication and Social Sciences, History and Geography subject of the First and Second Grades at the local primary school (6-8 years old). Moreover, the units were designed with local teachers and a team of educators, graphic designers, anthropologists and archaeologists, aiming to combine academic with non-academic-local-traditional knowledge, all which are part of Taltal heritage. The didactic units were implemented for one month, in three school, on a total of twelve courses and 606 students participated. We will analyse the discourse of twelve focus group about Taltal's local heritage (six student per group, one group per grade and school) and compare the changes produced on the discourses after the didactics units' implementation process. Moreover, we will discuss the potential of this kind of experience to restoring a sense of local pride and promote the value the local cultural heritage. Finally, we hope to evidence the impact of this experience in the context of Chilean formal education system. In the same way, we will reflection about our social role and responsibility as researchers, in think, design and implement of strategies to furthering the appreciation of local's cultural heritage, identities, and history.

Migration narratives in Greek Museums; between tradition and modernity.

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The last few years there has been a growing public concern about the mass migration flows in Europe. In Greece in particular, as a refugee entry country in conditions of a severe economic crisis, a huge debate is developed around the issue. The rise of far-right nationalist parties, which mainly use xenophobic rhetoric, creates a toxic societal environment. The Greek historical narrative in formal (history teaching in school) but also in non-formal education (history and cultural museums) it's primarily nation-

centric and Eurocentric and incorporates with specific purpose migration flows from the origins of human history to the present day. Moreover, the historical narrative in both forms of education is mainly highlighting Greek migrations either as national and cultural expansion or as a national trauma. In general, migration is usually examined as a national experience and not as a global phenomenon. This paper will first describe the place that migration holds as a historical phenomenon in Greek national historiography as it is reflected in history textbooks; in the second part archaeological and historical museums with migration themes will be examined with particular focus on the nature of the perspectives of the exhibition narratives, as well as on the objectives of their educational programs; special reference will be made to the Asia Minor refugee museums of the national trauma of “1922”. In the third part, proposals will be made in order to overcome the one-dimensioned national narratives, enhance critical thinking and promote democratic citizenship and human values in museums with migration exhibitions.

Teaching history through drama in secondary education converting scientific knowledge to theatrical play.

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The present paper describes an attempt to teach history through drama in secondary education. The presenter, having been teaching history in secondary schools for many years, created a historical drama about the foundation of Thessaloniki, based on scientific knowledge (archaeology and history) that was presented twice on stage (in 2016 and 2017) by the presenter’s high school theatrical group. The aim of the undertaking was not only to convey all the needed knowledge to the students, but also to make them familiar with the art of theatre, some works of visual arts and the ancient Greek music; furthermore, to persuade the young students that history lessons can truly be fascinating. Through role playing, the use of carefully designed costumes, theatrical property and scenery, they could be transported to the time when Thessaloniki was founded. It was also intended to help the students develop useful social skills (empathy and effective communication, verbal and non-verbal through gestures and facial expressions) and other skills such as self-presentation and responsibility. But the teacher, also, developed many new skills, trying to cope with the high demands of such an ambitious undertaking. Through different pedagogic methods (e.g. the kinaesthetic and the inquiry-based learning), the students gained fascinating insight into the past. A result that was welcomed with great enthusiasm not only by the students and their parents but also by the whole audience.

School children as museum visitors. A visitor survey in the Museum of Byzantine Culture.

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Museums are considered to be places of informal education. As such, they play a supplementary, but important, role in the formal education provided by school. Educational activities featured for a variety of subjects, methods and means, with interdisciplinary approaches and attempts for co-operations and joint activities with schools, are implemented in most museums nowadays. Museum education professionals need to be aware of the target groups they are referring to as well as their needs so that they can better respond to the role of the museum as a non-formal education provider. In the framework of a PhD thesis, an extensive visitor survey and the evaluation of two educational programmes at the Museum of Byzantine Culture was carried out. The survey focused on school children of both primary and secondary education who either participated in one of the educational programmes or visited the museum with their school as free visitors. The research aimed at evaluating the educational programmes, documenting the museum visiting experience and comparing the views of the school children who experienced two different ways of a museum visit. What are the reactions of primary and secondary pupils when simply visiting the museum or participating in an educational activity there? What are their reactions according to gender? What are their views on the museums? What are the most frequently visited museums in Thessaloniki? These are some of the questions asked through the use of structured questionnaires, involving both closed and open questions. The responses are analysed with quantitative methods which record the children's views. This paper aims at presenting and discussing some of the preliminary outcomes of this survey.

Who wants to be a storyteller? Using digital storytelling as an education tool in museums.

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During the last decades, museums have adopted new methods and means in communicating and educating the audience and especially the youngsters, in order to promote and disseminate their collections and actions, in a meaningful way. Due to the fact that there are a lot of barriers (language, cultural) and difficulties in achieving this goal, the use of technology can solve the majority of the problems that museum educators are facing. Museums are ideal places to tell stories because they inspire admiration and awe as they allow a listener-viewer to imagine another world (in time and space) while experiencing a plethora of emotions. In addition, combining the art of storytelling with a variety of digital media, arises digital storytelling, in which museum specialist can communicate using various multimedia techniques and it can also foster learning in formal and informal context. Psychologists argue that the brain is programmed to process information through narration, in order to give them meaning. In which ways can we implement and incorporate digital storytelling in museums as an educational tool and how can museum goers become active creators, rather than

passive “consumers”? Can digital storytelling stimulate the interest of the audience and cultivate an educational and cultural awareness of how museums interpret their collections? Can digital storytelling serve as an intercultural education tool within a global, complex and vigorous audience?

Cultural texts as mediators of cultural heritage and literacy: The role of dialogue and argumentation.

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The more multi-ethnic and diverse European societies become, the more evident the need for the systematic promotion of intercultural dialogue (Council of Europe, 2008). When individuals learn to engage in (rather than avoid) dialogue with people who hold differing views, they explore the limits of their own perspective, reflecting on and questioning their assumptions, and crafting more sophisticated and nuanced solutions to problems (Akkerman, Admiraal, Jan Simons & Niessen, 2006). The DIALLS (Dialogue and Argumentation for Cultural Literacy Learning in Schools) European research project focuses on dialogue and argumentation as vehicles to cultivate the cultural identities of young people in Europe through exploring students’ responses to texts that either reflect the cultural heritage of being European in different settings, including customs, practices, places, objects, artistic expressions and values (cultural knowledge); and/or have messages about the importance of tolerance, inclusion and empathy (cultural literacy skills and competences). Learning activities which invite students to engage in discussions where they respond collaboratively to these ‘cultural texts’ (including visual and multimodal forms), offer the opportunity for them to develop an understanding of differing viewpoints and to become sensitive to the interpretations of others (Dombey, 2010). This presentation will focus on the lesson plans created for three of the selected wordless picture books for three different age groups (pre-primary, primary, and secondary) and will discuss how the dialogue and argumentation goals of each lesson plan interlink with the cultural literacy learning expectations, according to the themes revealed through the teacher-guided (in the case of whole class activities) or teacher-designed discussions (in the case of small group activities) about each picture book. Excerpts from classroom discussions produced in Portuguese classrooms will be presented to showcase the manifestation of ‘otherness’ as an intermediary concept of cultural literacy.

VIA Data: The current results from the VIA Culture project from city to classroom.

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The VIA Culture Project uses Heritage recording methods and Drama in Education to teach secondary language vocabulary within the classroom. This paper outlines the

results of the heritage recording phase of this project, which is being carried out in cities and classrooms that are simultaneously alike and distinct. The four case study cities include, Cardiff, Padova, Belgrade and Thessaloniki. These cities were selected for their multicultural past and present, and the diversity of their heritage assets. Likewise, classrooms were also selected for their multiculturalism but the origins of this varied between classrooms. This paper will present and analyse the classroom demographic and heritage asset data. Finally, methodological recommendations about future research into the co-production of heritage assets in an educational setting is presented.

Signification and re-signification of loci: The "Cretan" refugee settlement in Rhodes.

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At the beginning of the 19th century, Muslim refugees from Crete were close to the city of Rhodes and were a "minority within the minority" because the Greek-speaking Cretan inhabitants were marginalized on one hand by Muslims already living on the island and on the other hand, by the Greek Christians. It is interesting to consider why the refugee settlement is part of the heterotopia worthy of remembrance and to attempt to access how its cultural heritage is perceived in the neighbourhood. The "Cretans" or "Turkish Cretans" can on one hand be considered as the "common ground" of the official and balancing historical fantasy (Muslim refugee settlement) while it also allows for unfamiliar aggregations: some are Muslims, others not, many live in the neighbourhood, others use it as a place of work, and a few consider it a leisure destination. The neighbourhood can be experienced in many ways. This re-signification of loci allows us to consider the case of a structural antithesis to Nora's "places of memory", as "fields of disorderly temporariness and unruly impropriety". It is worth examining this traditional settlement not only as the embodiment of a traumatic memory and political manipulation, but also as a kind of tacit resistance of its inhabitants. It is proposed to investigate the following issues through local and public history education programs: (a) Are public memory records from the respective cultural codes of the groups associated with the "Cretans" visible in the neighbourhood? (b) what reversals or disputes have arisen in the expression of the complex process that has at times constituted the public memory of the site in question? (c) how do the "Cretans" now project a heterotopia of heterogeneous cultural references? (d) What is the educational importance of engaging with one place, given the fact that traumatic history or cultural heritage are inextricably linked to the group identity, thus leading us to examine the many perspectives that shaped their self-image over time?

Histories of cultural heritage education: we become, we interact, we feel.

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Cultural heritage and its preservation is the main objective of the service of ministry of culture I work for. Cultural heritage and education is my personal objective for the last years. Different projects have been organized having as main purpose the cultural awareness, mostly addressed to students but not exclusively. Most of these projects take place in the Cultural Centre of Islahane, an ottoman monument, totally restored, in the centre of Thessaloniki, where a permanent exhibition is devoted to the monument's own history and temporary exhibitions are organized every year. Our preferable methodological instruments for the educational programs organized for schools, are drama techniques. Theatre roles deriving from exhibitions, short scenes of improvised theatre in the middle of the museum, body images of students next to permanent exhibits are an everyday routine to us. Sometimes, we venture walks into the cultural landscape that includes our building: the byzantine walls of the city, the traditional neighbourhood of "Ano Poli", Upper City, with its byzantine churches and small streets with traditional architecture houses of the end of 19th century. At some point we organized an open call for collecting memories of the annexe buildings of Islahane, that used to be an ottoman orphanage, who no longer exist. Memories of tangible buildings brought of course memories of intangible feelings, customs, ways of living. Participants were testifying personal memories but at the same time they were re-constructing lost tangible and intangible cultural heritage. These are some of the histories of cultural education I would like to share with you. In order to achieve awareness in cultural heritage issues, in every program we try "to become, to interact and to feel" ...and it works!

Introducing aspects of the Roma cultural heritage as a medium for social empowerment: An art-based teaching approach.

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The proposed article focuses on analyzing the Greek participation in the European Erasmus+ project, "Migratory Musics". Among others, the project's operational aims were to develop innovation through the arts, to foster the integration of refugees and ethnic and social minorities, to fight against dropping out of school and to innovate in educational methods. The Greek Social Cooperative Enterprise (SCE), Synkoino Coop was among the six partners from three different countries that took part in the project (Belgium, France, Greece); the SCE collaborated with the 3rd Multicultural Primary School of Menemeni, a school situated in Dendropotamos, a degraded, poor

and socially marginalized area of Thessaloniki, consisting of residents who in their majority are of Roma descent, to which we should add a small percentage of Albanians, Russians and Greeks. During the project, we were challenged to work with cultural heritage by introducing actions into the classroom and transforming them into a creative educational environment. Our aim was to help children from diverse linguistic and cultural backgrounds to develop effectively and to get empowered so as they can cope with the demands of later schooling and life in general. In this framework, we sought to engage artists, facilitators, classroom teachers and ethnic minority students, to inspire each other and the community, to research into familiar music and mostly lullabies, children's origins, memories and stories and to enrich and renew perspectives on local heritage. The project constitutes a case study based on an action research, where drama, theatre and music practices were applied.

Homer: a great 'influencer' of the ancient and modern world.

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This paper aims to outline the importance of Homeric Epics through educational, formal or non-formal procedures and ii. to present an interdisciplinary educational Cultural Network Project, combining Archaeology, Museology and Information & Communication Technology. The influence of Homeric Epics, in terms of Cultural Diplomacy, has been enormous. Homer was the so called '*influencer*' of the ancient and modern world, from the 8th century BC to the present. Bearing in mind that the best way to create awareness about Cultural Heritage is to "*make Heritage part of the educational process*", the cooperating bodies such as the *Archaeological Museum of Patras* and the *School of Applied Arts - Hellenic Open University*, formed a connective educational Art-Net, a cultural network that ended with a pop up exhibition held in The Archaeological Museum of Patras for the celebration of ICOM's International Museum Day 2019. Design students created animated typography videos using Homer's verses, as they relate to certain museum artifacts, thus providing a contemporary multimedia interpretation of the Homeric verse. This collaboration highlighted the crucial need of cooperation among Cultural and Educational Organizations in order to promote new methodological approaches aiming to attract young public and even evolve in terms of professional development. *How is the Homeric world verified through the findings of the Archaeological Museum of Patras? What are the traditions surrounding death and burial and how can everyday life in the Time of Homer be accessible to the public through alternative educational networks?*

VIA Culture: Vocabulary in Action, through a drama based cultural heritage methodology.

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VIA Culture is a cross national Erasmus+ Key Action 2 project that aims to community co-produce and then mobilize European Cultural Heritage Assets through drama, for second language acquisition and social inclusion. University of Bristol, University of Padova, Aristotle University of Thessaloniki, International School of Belgrade, and Cathays High School of Cardiff constitute the project's research partners. VIA Culture aims to provide free open access educational resources for teaching a foreign language through European Cultural Heritage (ECH) Assets, Process Drama and New Technologies. This mixture of mediums aspires to help learners of any background, with a focus to new arrivals, migrants and refugees students, to raise awareness of the European values, ethos and principles, develop oral communication, creative thinking, problem solving, teamwork, and collaboration skills and finally become confident users of a foreign language through innovative practices in a digital era. This paper presents the project outline, it's aims and objectives, before showcases the timeline of the project activities and some preliminary results. VIA Culture heritage and educational oriented case studies are briefly mentioned when the project's future plans and development are also mentioned.

Beyond the classical: Greek secondary students interpret the continuity and change of Acropolis through time.

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In 2017, the Institute of Educational Policy commissioned a team of academic, teachers, educators and school counselors specializing in history and historical education to design the new history curriculum for Greek compulsory education. The new curriculum has attempted to enrich historical education in Greece with scientific and research developments worldwide, with the ultimate goal of upgrading it in relation to the "traditional" teaching of History in our country. Antiquity and remnants were at the heart of the interest of the new history curriculum. In our announcement we will present the Acropolis thematic dossier that approaches this particular cultural heritage site with a different perspective. Thus, the paper highlights the standards, requirements and guidelines set by the new history curriculum aimed at fostering

historical thinking, democratic citizenship and enhancing humanitarian values that will help shape a pluralistic and tolerant national identity for the teaching of antiquity through the study of the site of the Acropolis. Moreover, we are going to discuss contemporary approaches to heritage and education taking into account the expression of historical thinking of Greek secondary students who interpreted the continuity and change of Acropolis through time.

'To Poupoulo': a pioneer teaching material for young learners of Greek as a foreign language.

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As a Greek Language teacher in the U.S.A I soon became aware of the lack of appropriate materials for young learners of Greek as a second language. My students are not Greek heritage learners but come from various ethnic and cultural backgrounds and may already be bilingual in English and another language. Given this multicultural student population, the material used should be culturally neutral aiming to avoid any cultural biases so that it can be adapted to the needs of every class. For that reason, it was deemed necessary to create a coursebook that would target the needs of the particular student population (K-2); the material designed is called 'To Poupoulo' (The Feather) and includes a Student's book with stories, activities, audiovisual material such as songs and videos as well as a teacher's book. The stories of the book are original and relate to topics familiar to young learners, e.g. family, food, clothes and colors, etc. At the same time the stories may be used to develop students' cultural awareness and intercultural competence. The book follows an eclectic approach as it is based on a combination of instructional methods - the Lexical Approach, the Total Physical Response, the Content based Education and the Multiple Intelligences Theory. Although it aims to develop both oracy and literacy, 'To Poupoulo' may be used even with kindergarteners who are not expected to develop literacy skills. One of the most important characteristics of the book is its flexibility as it is a story-based teaching material aiming to teach Greek to learners 5-7 years of age by engaging them in game-like activities.

Exploring the host country cultural heritage in the second language classroom.

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Cultural heritage offers opportunities for students to understand history as they engage in learning experiences that are designed to develop communication and thinking skills. In the case of a second language classroom, cultural heritage could provide the context in which learners focus on the content and search for meaning. This paper is based on the Erasmus+ "Vocabulary in Action" project and it explores the potential of using cultural heritage elements as resources to increase the language proficiency of

students. It records how a group of middle school students worked on the project and inquired into host country heritage during English as an Additional Language (EAL) class. To allow opportunities for exploring Serbian cultural heritage, the unit was developed and named “The Danube Story” since the majority of the assets were located on the Danube. It consisted of five lessons and each lesson was based on one of the identified assets. Different Serbian contexts were selected, and students were acquainted with stories from the past that revealed what the particular heritage meant for the people. Drama activities were used to help students to understand some of the features of these assets. Through the exploration of the host country’s cultural heritage, students worked on their language skills and developed an appreciation of the country’s heritage. At the end of each lesson, students completed a written reflection. They commented on drama activities, the knowledge they gained about the assets and their language learning.

‘Street Art Goes to School’: The use of Role-Playing Games’ (RPG) and experiential learning in educational programs.

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How could a role-playing game (RPG), based on graffiti and street art, link notions regarding art history, sociology or artistic creation and raise awareness on issues like vandalism and people’s perspectives of public space? This is the main research question of this paper and the the educational program ‘Street Art Goes to School’ was designed and implemented trying answer it. The program applies contemporary educational methods, aiming to familiarize students with thematics related to art history, materials and techniques of art works, graffiti and street art, vandalism, the social role of rules and laws and enhance participant’s artistic skills. Experiential learning was the key-element in designing an educational program that aims to share knowledge via participatory procedures. In “Street art goes to school” educational program, the students are guiding the whole procedure, as the action of the game depends on them. They split in 4 different groups and each group adopts a specific role in the game. They create their own personas (gender, profession, age etc.) and during the game they act as such, like in a classic RPG. There is a basic story-line which students-players have to follow, but the whole progress of the action is quite optional, and students can really shape it together. The game’s format is designed in order to provoke discussion and debate upon issues related to the game’s story (art, history, vandalism, broader social issues etc.). At the end of the game, the students co-create a graffiti piece upon a wall of their school. Through the whole process, students come in contact with a multi-dimensional set of information, use critical thinking, expand their team spirit and apply their creativity. The educational program ‘Street Art Goes to School ’was implemented at the 3rd Elementary School of Kalymnos and at the Gymnasium L.T. of Chalki, during spring 2019.

The role of Cultural Heritage in heritage language acquisition and teaching. Implications from a case study in the context of non-formal education.

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Heritage language education is a relatively new field and its main focus is on cultural identity and pedagogical and practical questions such as what to teach and how to teach heritage language speakers (Brinton, Kagan and Bauckus, 2008; Montrul, 2010). The main purpose of heritage language teaching is to preserve cultural traditions, values and family knowledge, in other words, to preserve cultural heritage. It is a well-known fact that heritage language loss is a highly frequent phenomenon especially among third generation migrants. This is, of course, due to many societal and personal factors (Hinton, 1999). Eventually, heritage language loss impairs family bonds and family or intercommunity communication thus opening a gap between the migrant generations and their cultural heritage. Therefore, heritage language teaching is directly linked to heritage culture preservation. In the following paper, we will discuss some implications from a case study conducted in a non-formal educational context among a mixed-ages and mixed-abilities group of second generation Armenian migrant children living in Thessaloniki, Greece. We will also discuss those socio-educational factors which can impede or foster heritage culture preservation and transmission among migrant generations. Key methodological and practical issues as well as the role of the family will be substantiated and discussed. Observations of the case study show that heritage culture can be preserved and transmitted if several conditions are met and maintained on behalf of the family, communities and the educational authorities of the host country.

Streets are Dancing: Reviving and preserving the intangible heritage of contemporary dance in Serbia.

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Artistic Utopia-UUU and CEDEUM

Project “Smiljana Mandukic’s Days” is an educational-artistic project and Festival that revives the continuity, roots and tradition of contemporary art dance in Serbia through research, archiving, theoretical works and art production, empowering and educating new generations of dancers and choreographers of contemporary dance in the process, and giving the deserved place to the intangible cultural heritage of this, sometimes forgotten and ephemeral art form. The project was initiated in 2017, marking the 25th anniversary of the passing of Smiljana Mandukić, choreographer and one of the pioneers of contemporary dance in Yugoslavia, and the Balkan region, with a goal to make her legacy visible, through art production and other art and

documentary multimedia contents. It is to revive and remind, in a deserving way, of the importance and influence of work of this contemporary dancer, choreographer and pedagogue who, despite all the obstacles, persisted in her mission of establishing contemporary dance as an art form in our country and region. Due to the wars in the territory of Yugoslavia, and the intangibility of the art form, this heritage has been almost lost and forgotten, leaving the young contemporary dancers who are longing to get the award “Smiljana Mandukic” that was founded in 2012. by the Association of the Ballet Artists of Serbia (UBUS), having actually no idea who Smiljana Mandukić is, and how her choreographies and dance style looked like. The event and project Smiljana Mandukić Days has proven its importance for everyone from the performance art community. This project initially had the mission of education of younger generations informing them about the life and work of this important choreographer. Furthermore, this project is important for its goal in archiving, digitalization, and preservation a significant part of the tradition and history of Serbian contemporary dance. Finally, it is essential for the visibility and support to current and future Serbian artists, dancers and choreographers from the contemporary dance field. So far the project has resulted in the production of four dance-theatre performances. “Smiljana Mandukić-and essay in movement” with 32 participants, about the life and work of Smiljana Mandukić. “The Body Remembers” based on the dialogue of four young dancers and four senior dancers (79-95 years of age) that were the dancers of Smiljana Mandukić. “It Runs in the Family”, performance starring the oldest dancer of Smiljana Mandukić, Nataša Djordjević (96), together with her 20 year old grandson, also a dancer and 18 other dancers, and “Whirling”, a solo performance about whirling as an art form, of Smiljana Mandukić’s dancer. It has also resulted in two documentary films and a rich archive of programs, photographs and recordings of the choreographies of Smiljana Mandukić and the Belgrade Contemporary Ballet group that she led for more than four decades (1950-1992). It has gathered a wide community of senior dancers, making a bridge between generations, putting them in dialogue and contact with young dancers and choreographers. Some have gathered to create their own dance groups and are actively working. But most of all it has initiated the revival of her exercises and movements that were taught in different dance schools, and danced in the streets and squares of Belgrade by hundreds of dancer 6-80 years of age. The sequence/choreography “The Dove” is danced before every event and in front of every venue where the program is taking place.

The Via Culture Project: developing vocabulary skills through heritage assets for learning Greek as second/foreign language at the advanced level.

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This paper presents examples of how the Via Culture project method can be applied in a multilingual and multicultural classroom so that foreign students will be able to develop language skills through drama techniques for learning Greek as second/foreign language at the advanced level at the School of Modern Greek Language of the Aristotle University of Thessaloniki. The learning needs of School of Modern Greek Language foreign students’ demand the development of all four language skills (Reading, Writing, Listening, Speaking) for learning Greek as a

second/foreign language. The Common European Framework of Reference for Languages (CEFR) replaces the traditional model of the four skills (listening, speaking, reading, and writing) with activities that are presented under four modes of communication: reception, production, interaction and mediation. As a consequence, all four skills are developed through the above modes of communication enabling students at the same time to develop the appropriate vocabulary skills for the advanced level. The Via Culture Project method introduces also drama techniques through Digital Learning that create suitable conditions for oral interaction through group work, task work, turn taking, topic management e.t.c. The VIA Culture lesson plans will be also presented providing examples of how to teach cultural Heritage Assets and including activities under the four modes of active communication: Via Voc, Pre-Drama, Drama, and Post-Drama. Despite the fact that the tasks at the advanced level are very demanding, the VIA Culture method makes language courses pleasant and effective for the students allowing them to explore creatively the target language.

The impact of immersion programs on students' academic performance.

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The present study aims to compare the impact of two different bilingual programs offered in the same school in Delaware, U.S. on students' academic performance in Greek, Math and English Language Arts. Those programs are: (a) Foreign Languages in Elementary Schools (FLES), and (b) Dual Language Immersion (DLI) program. FLES provides Greek language and Greek Math instruction daily in grades 1-4. Grades 5-12 are taught only Greek on a daily basis. In 2017-2018, the school introduced an English-Greek DLI program at the kindergarten level; this was expanded to grades 1 and 2 in the following years. This is a partial immersion program where 50% of instruction is provided in Greek. The core academic content is split by subject area between two teachers: The Greek teacher teaches math, science and Greek language arts, whereas the English teacher teaches social studies and English language arts. Thus, for the last three school years (2017-2020), the two programs have been running in parallel in K-2. Given the differences between the two programs as regards (a) the length of daily exposure to Greek as L2 and (b) the curricula used, we aimed to compare immersion and FLES students' scores at the end of grades 1 and 2. To this aim we used (a) a standardized ELA test, (b) a standardized Math test and (c) a non-standardized Greek language test designed specifically for the purpose of this study. In this presentation we are going to present the results of the tests and discuss the implications of our findings for the continuation of the immersion program at OCS.

'We look at old stones and learn about maths' – using Cultural Heritage as teaching medium in multiple ways.

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Ancient monuments, cultural heritage places, archaeological excavations, objects and archives all contain important information about our past, and cultural heritage and are gold mines to use as teaching medium. Not only in order to teach about history and the past but also to approach other subjects included in the schools' curricula. Bohusläns museum, Sweden, work together with pre- to secondary schools with educational programmes combining Cultural Heritage, Outdoor pedagogy and digital games. Our aim by working with local history and local places is to make the larger contexts clearer and encourage a sense of belonging. The distant and abstract past can become more evident when experiencing it in your familiar environments. In this paper I would like to present three case studies with different approaches: The pre-school example, working with mathematics at an Iron Age burial ground; the primary school example teaching local history at a bronze age cairn with elements of drama and storytelling; the secondary school example creating an educational computer game of Swedish 16th century history based on an archaeological excavation.

ARENA EDU: creating digital educational content for twenty-first-century archaeological visits.

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Archaeological sites can foster social cohesion and identity among communities, enhance education and advance knowledge, not only by raising awareness of the shared cultural heritage but also by integrating current social contexts and experiences. Within this framework, archaeological sites in Greece have been from the early stages of the modern Greek state conceptualized as a very important part of the country's cultural heritage, drivers of local and national economies. Along with monuments and places of historical significance, archaeological sites provide the space where an otherwise abstract past can be actively conceptualized by an engaging audience that tries to fill the gaps of historical narrative with their own experiences and emotional connections. Under this theoretical underpinning, the scope of the current paper is to focus on the educational values of archaeological sites. Therefore, specific case-studies are selected out of the ARENA digital project, a project which aims to record and present online the available archaeological literature regarding Aegean Thrace, over a period that stretches from the Early Archaic down to the Hellenistic era. Already from its early stages of development ARENA targeted to another more public orientated goal: to provide visitors, educators, students, tourist professionals and the general public (among them the residents of the focus area) with a tool that will allow them to approach meaningfully the relevant archaeological knowledge. Within this framework the exploration of the communicative values of these educational features is of extreme importance for the better development of a digital public archaeology project. Hence, the paper will present the scopes of the educational aspects within ARENA, the ways various issues were

handled, along with the final educational content gathered and provided through a case study. Results of a limited evaluation that took place will also be presented summarizing the whole idea.

Language learning through drama and cultural heritage.

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In this paper, I will present an overview of the ways in which drama activities can be used to enhance language learning and to develop awareness of cultural heritage at the same time. The use of drama in the language classroom ranges from the enactment of simple role play activities to the staging of dramatic texts. What all examples of these so-called performative approaches to language learning have in common is that they promote linguistic, affective and cultural goals: students work collaboratively in the target language in order to achieve specific goals in a non-threatening and inclusive learning environment, from the creation of a *TABLEAU VIVANT* to the adaptation of a novel for the stage. In process approaches to drama, where there is no external audience, cultural heritage assets can provide a starting point from which learners can create their own stories, while in preparing a full-scale theatre performance, students engage actively with assets such as literary texts. Whatever the context, by stepping into some else's shoes and taking on a role, learners are challenged to look at culture from different perspectives: this is particularly true with a multilingual and multicultural group of learners, who are given the opportunity to share their own cultural heritage resources. This paper will explore the literature on language and cultural learning through drama, illustrating observations with a number of examples of good practice of drama use in higher education and with adult learners, including migrants.

Sweets, Songs, and Statues: Teaching Greek as a Second Language and Local History and Culture through Drama Techniques and New Technologies

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The paper aims to present the results of a 3-month-long didactic intervention (October-December 2019) conducted in the context of the ERASMUS+ KA2 research program VIA Culture that focused on teaching Greek as a second language and local history and culture to adult students of the School of the Modern Greek Language (SMG) at the Aristotle University of Thessaloniki.

Through their exposure to tangible and intangible cultural heritage assets of Thessaloniki, such as its traditional sweets and well-known modern statues as well as *rembetika* songs referring to the city, the students deepened their understanding of aspects of the city's political, social, and economic history, including the phenomenon of immigration during the previous century, World War II and the German occupation of Greece, the period of the Greek military dictatorship in the second half of the 20th century, the industrialization of Greek society and all the changes it brought to people's

daily lives, and contemporary environmental dangers and the feelings of insecurity they are bringing to the population of Greece today.

As the project was implemented with students at the A2 and B2 levels, the ultimate goal was to develop the students' receptive and productive language skills, as described in the syllabus of SMG and in accordance with the Common European Framework of Reference for Languages. New technology and a variety of dramatic techniques were used to implement the project. In order to assess the extent to which the project improved the students' language skills, a language test was given to them at three different phases of the project. The results of the test are presented in the paper as well as the views of the students on both the usefulness of similar teaching interventions in language courses as well as their challenges and limitations. Last but not least, the paper ends with a critical and reflective discussion about how these didactic interventions could be intensified to optimise language learning outcomes.

Museums and education: new abilities, new challenges.

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Museums as centers of cultural coexistence and democracy between the communities that surround them, under the prism of its social role, the last years redefine their communication and educational strategy. The main role of the museums now is the approach of the many and various categories of public which will have access in the museum experience as also their economic viability. One of the results of this redefinition is also the development of museum studies which highlights a series of issues regarding museum functions. Foremost the interest of contemporary museums is centered around the act of exhibition of which the nature is determined either bluntly or silently from the subject or the target of the exhibition. New ways of viewing, interpretation and understanding of museum objects and their "histories" that each time these tell, they have brought important changes upending obsolete exhibition practices which represent stereotype versions of the past always having as target the museum experience to envelope the broader possible and diverse audiences. What this discourse made possible is to make clear that the selection and the exhibition of particular objects with a distinctive way of presentation it is not ideologically neutral but it's defined always from the choices and the narratives of each museum organization, choices that includes and reflects power relationships in the social and political field.

In this context decisive is the role of museum education which can be an effective tool of learning/critical thought development but also a way to change dominant social stereotypes, stereotypes which shape the perceptions and attitudes of the visitors and especially those of the children. In this way, that is educating visitors that will critically think about the museums' narratives, we can treat museological or museographical weaknesses or failures of the exhibitions and also we will give the opportunity to formulate alternative, personal and experiential ways of reading the museum material.

Greece and UNESCO: Production of educational material towards the promotion of the World Heritage Sites and monuments in Greece.

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This paper aims to present and assess a project entitled “Greece and UNESCO: Production of educational material towards the promotion of the world heritage sites and monuments in Greece”, coordinated by the Directorate of Museums, Exhibitions and Educational Programmes of the Hellenic Ministry of Culture and Sports.

How to combine official curriculum requirements to educational activities fostering respect to cultural heritage, raising awareness to sustainable development issues and encouraging intercultural dialogue. The project involves the design and production of educational material dedicated to UNESCO World Heritage Sites located in Greece (18 registrations, 21 sites) and to UNESCO’s general values and goals, particularly in association with the 2030 Agenda for Sustainable Development. Main objective of the project is to develop critical thinking on the approach(es), interpretation(s) and selection criteria of the notion of “monument” on a global scale, and to raise awareness on issues such as preservation of Cultural Heritage, building peace, eradication of poverty and embracing SDGs. The project is aimed at students of Primary as well as Secondary education (ages 11-15). The educational material will be available in Greek and English languages and comprises both printed kits to be distributed to all school units of the relevant Greek Prefectures and an online version.

Fostering migrants’ inclusion through art-driven pathways: Language learning and the renegotiation of identities in transnational contexts

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To foster migrants’ inclusion into the host country, it is pivotal for them to learn the language and familiarize with the socio-cultural practices of the new community; art-related pathways may be instrumental in promoting these processes. From a post-structuralist perspective, migrants’ multifaceted identities undergo renegotiation whenever interfacing with new symbolic, geo-political and transnational spaces. In particular, the way migrants interpret their relationships with transnational contexts affects their expectations about their future life in the host country. In this light, migrants need to develop a high level of investment to engage in second language learning successfully. since “when language learners speak, they are not only exchanging information with target language speakers, but they are constantly organizing and reorganizing a sense of who they are and how they relate to the social

world. Thus, an investment in the target language is also an investment in a learner's own identity, an identity which is constantly changing across time and space". Accordingly, this presentation aims to show how migrants' investment into the adoptive country may be fostered through art-driven language and culture learning pathways triggering dialogical interactions with the works of art of both the host country and migrants' countries of origin. The role of digital media is pivotal in these contexts. In this perspective, art, as a form of cultural heritage, emerges as suitable for enhancing migrants' proactive inclusion into the host communities.

Creating a university collection through participatory and interdisciplinary processes: The case of regional self-made toys.

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Since 2017, efforts have been made to create a university collection at the Department of Cultural Heritage Management and New Technologies (now Department of History-Archaeology), University of Patras, Greece. The collection so far consists mainly of handmade toys dating between 1940s and 2010 from the city of Agrinio and its surrounding area. The scope of the project is manifold and interdisciplinary in nature. Apart from forming a study collection, it has been seen as an opportunity to establish common ground among staff members representing different disciplines in the department, to provide hands-on training to students both in terms of ethnographic research and collection management and to raise awareness about issues of protection of contemporary cultural heritage at the local level. Embracing a participatory approach, students and the local community have been engaged in all stages of the process, from acquisition, research, cataloguing and documentation to the presentation of this collection. The paper outlines the progress achieved so far and discusses the prospects and problems arising from such participatory and interdisciplinary endeavours.

Adolescents researching Cultural Heritage in a scientific library: An educational workshop of the archaeological society at Athens.

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The educational workshop “The Young Researcher” was specially designed as an event on the occasion of the nomination of Athens as World Book Capital in 2018 by UNESCO but continues to be carried out due to its success. It is offered to school pupils of 14 to 16 years of age, takes place in the premises of the Library of the *Archaeological Society at Athens* and has a duration of two hours. The main goal of the workshop is twofold. On the one hand, it attempts to introduce adolescents to the use of a scientific library as part of small research projects on ancient Greek and Byzantine monuments. On the other hand, it aims to enable adolescents to learn about Cultural Heritage in a constructive way and realise its significance in both the past and present. As educational tools we designed worksheets for an environment of cooperative learning, which require the use of computers (the library’s electronic catalogue and the Internet), scientific books and journals as well as material from the archives of the Archaeological Society. The paper will present the educational approach, structure, content and results of the workshop. The latter are based both on field observation and on the assessment questionnaire that is given to the pupils after the completion of the workshop.