LIVE WITH CULTURE
LIVE THE CULTURE

TRAINING MANUAL

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LIVE WITH CULTURE LIVE THE CULTURE

TRAINING MANUAL

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ABOUT THE PROJECT

The Erasmus+ project Culture and Art for Restorative Justice (CA4RJ) has been created in order to bring a strategic partnership of VET providers, cultural and art organisations from across Erasmus+ so that the power of art and restorative justice can be used to increase cultural awareness and thus contribute to the successful integration of migrant communities at one of the most challenging times for Europe.

Building on the key restorative justice principles of power sharing, equality and involvement and decision making, the project involves both people with migrant background and native-born people from the hosting communities. It brings them together and provides them with the chance to collaborate in educational and creative activities, using art as a vehicle to identify shared challenges they face due to Covid-19 crisis.

CA4RJ project aimed at creating several educational tools for professionals working with migrants—including immigration officers, educators, community workers, public servants in the health and justice systems, and human rights activists—enabling them to integrate restorative justice and art into their service delivery. This training manual serves as the first Intellectual Output developed by the consortium of the Erasmus+ project 'Cultural and Art for Restorative Justice' (CA4RJ) and aims at training the target group, namely, workers and cultural/creative professionals working with migrants, on restorative justice art, and the main expressions that these approaches might take for the benefit of migrants' integration. It also seeks to introduce those professionals to the values of restorative justice and give them a methodological approach that combines the community cohesion abilities of creative art with the restorative values as a means of restoring injustice, balancing power, boosting cohesion and preventing the attitudes that gradually lead to divisions, especially under those hard circumstances faced due to the COVID-19 pandemic.

The training manual is divided into seven modules as follows:

Module 1: Introduction
Module 2: Current Challenges for Migrant Integration
Module 3: Intercultural Awareness
Module 4: Emotional Challenges and Provision of Emotional Support in Migrants
Module 5: How are Arts Used for Integration with Restorative Justice?
Module 6: Healing and Expressing Trauma Through Art
Module 7: The Use of Arts in Multicultural Scenarios for Educators

This is a supplement to the e-course, allowing professionals to gain additional in-depth knowledge and recommendations on the subject.

At the end of this Training Manual eBook you will find two session plans which you can use to help you design and structure any learning lessons you wish to implement in your syllabus'. Each Session Plan has been carefully designed to maximise learning experience and achieve outcomes set by Live with Culture-Live the Culture project.

ORGANISATIONAL PARTNERS & AUTHORS

RESTORATIVE JUSTICE FOR ALL (RJ4ALL) - UK

Restorative Justice for All (RJ4All) is an international institute with a mission to advance community cohesion and human rights locally, nationally and internationally. RJ4All redistributes power in a more equal way by delivering social justice projects, educational programmes and high-quality volunteering opportunities to the most marginalised groups of society. RJ4All does this by using the power of education, sports and arts as well as the practices (mediation, conferencing, circles, dialogue, workshops) and values of restorative justice including power sharing, fairness, equality, dignity and respect. RJ4All is the leading Europe-wide restorative justice network with members from over 40 countries. RJ4All has carried out a number of projects for the EU, UK founders and international organisations. This includes independent evaluation of rehabilitation and restorative justice programmes, awareness raising and training projects, work on radicalization as well as research consultancies and expert advice to governments and international organizations. RJ4All also runs an independent, publishing arm. RJ4All Publications is an impactful publisher specilising in social sciences and the publication of cutting-edge research.

ANAMUR FAITH PRIMARY SCHOOL – TURKEY

Anamur school, which was opened as "Fatih Primary School" in the academic year of 1974, is an institution that has proven itself in both academic and sociocultural activities with its long-established core staff. Within the framework of its educational vision, it takes successful steps towards becoming an original and distinguished educational institution that develops its students towards being happy, virtuous, productive, problem-solving, individual and society. Since its establishment, Anamur school has aimed to raise their students as a world citizen dependant to their national values. A student-centered education approach has always been their basic philosophy.

Students are offered a rich learning environment in the classroom. Club activities are carried out in our school to bring the creativity of our students to the next level and to gain the necessary skills for life in the 21st century. Our teachers apply innovative teaching methods one to one. In our school, Creative Drama teaching method is actively applied in classrooms and our Creative drama workshops are included in our program at all grade levels. Anamur school received the "White Flag Award" by applying to the "White Flag Project", which is a product of the cooperation between the Ministry of Health and the Ministry of Education.

AKETH DEVELOPMENTAL CENTER OF THESSALY – GREECE

The Development Center of Thessaly (AKETH) located in Trikala is a non-profit organization. It was founded in 2006 as a consulting organization. From 2006 to 2008 it was housed in a building in the center of the city of Trikala and since then it has been moved to privately owned facilities. Since its establishment, AKETH has been involved with regional, national and European programs in various fields (funding, education, consulting services, etc.).

AKETH is aligned with the E.U. strategic framework about fighting the rising levels of unemployment –particularly among young people. It is the same risk which threats a high number of adult workers, resulting in phenomena of social exclusion and the increase of poverty. Such phenomena are more and more appearing, threatening the social cohesion and standard of living. The main way to confront the above is through the improvement of provided education/training in terms of quality and efficiency. AKETH's mission is to provide certified education & training opportunities, counseling & personal development in order to contribute in their life improving.

ESPACIO ROJO – SPAIN

Espacio Rojo is a non-profit association, which was born in 2004 to promote, disseminate and encourage culture and art in society, making this a daily, participatory and educational experience. Espacio Rojo understands art as an essential part of the human being that promotes personal, emotional, sensory and expression development and growth, for which they carry out research work in the teaching of art in which creativity is taught through play, experimentation, the environment and interaction with other arts.

They support artistic creation in all its facets, generating spaces for reflection, debate and meeting of people related to the cultural field and we promote participation projects that promote interculturality, integration and social awareness, bringing art and culture closer, with the objective of improving and building a better society.

FATTORE K – ITALY

Fattore K. is the theatre company established in 1976 by Giorgio Barberio Corsetti (current Director of the Teatro di Roma), directed by Francesca Macrì and supported by the Italian Ministry of Culture.

From the beginning, it has supported the artistic work of Corsetti and other emerging and non-emerging artists. Fattore K has always hold up stage research and the experimentation of the use of video and other technologies in theatre dramaturgy. Its production activities are mainly focused on contemporary national and foreign authors, as well as on experimentation and mixing of scenic languages and research on the technological level, supporting young, rising artists.

In addition to the productions of its shows, Fattore K. also takes care of the distribution and supports several workshops in turn carried out in collaboration with Provincia di Roma, Universities and training institutes. Actors and directors engaged in the activities of the association are also involved in projects aimed at young people and students.

Fattore K is working in cooperation with Quirinetta, one of the most important historical theatres located in the centre of Rome.

BOYZAZI KULTUR SANAT VE MUZIK DERNEGI – TURKEY

Bozyazı Culture, Arts and Music Association is a non-profit association working actively Since 2014, for the development of young people and adults in all branches of arts in their region and for the promotion of art activities and education in our locality and region. With 75 members, 120 participants and board of directors, they have been trying to access to all districts in their region for 6 years and to encourage youngsters to participate in cultural, artistic, democratic and civic activities. Their main goal is, without any discrimination, to inspire/transform and enrich our community and our citizens especially adults/youngs/children from vulnerable groups through arts and literature.

Every year, Boyazi takes an active role in the art and cultural life of their region with concerts and seminars. Their region is composed of 26 neighborhoods and rural towns, and most of the population is composed of low educated people.

AGRUPAMENTO DE ESCOLAS DO BARREIRO - PORTUGAL

The Barreiro school belongs to a large group of schools in Barreiro. It is a unit of public and the headquarter integrates both Primary School and Elementary school. There are also several pupils with learning difficulties of different type (such as dyslexia, or learning disorders). The school is presenting this project in order to improve school's "educational offer".

They have some students who need special education. These children don't have a specific class at school. It means that they also go on their lessons in the their own classes. They don't have much possibilities to develop their skills.

Barreiro students are really interested in using the foreign language "English" in their daily lives but they don't have any chance to go to abroad for this because of their families' limited budgets. This ERASMUS project will help them use English in their daily lives and our pupils will learn about different countries and their cultures.

Being part of ERASMUS PLUS is the best way of learning about other countries, it's a breakaway for our students to have contact with a new common Europe. European projects are essential to develop key competences for lifelong learning and, according to European guidelines, to improve key competences: communication in a foreign language, digital competence, interpersonal skills. The variety of countries and geographical location will provide an opportunity to share experiences to promote their participation in an efficient and constructive way in social life, to explore the European dimension using various aspects of curriculum areas, encouraging creativity.

Introduction

This Training Manual has been developed by the consortium of the Eramus + project 'Live with the Culture''. It is addressed to teachers, educators, youth leaders and organisations working with youth across the globe.

The aim of this training manual is to become a sustainable resource for users by providing comperehensive guidance and methodological framework for the transger of cultural heritage and the development of cultural artistic values to the younger generations. This training manual is a free of charge rescource therefore it can be downloaded and used by any educational organisation wishes to cultivate cultural heritage.

Learning Principles

- Use of inquiry and problem based learning approaches.
- Accomodate multiple learning styles (work and project based learning, workshops and partnership working)
- Contextualize learning to meet the project objectives in a variety of contexts.
- Provide authentic learning opportunities
- Present the content in modular small chunks which will be able to provide easier to digest learning outcome
- Provision of best practices

Modules Overview

Following manual provides six modules around cultural hertigage and a number of aspects of hertigate, each broken down to each own module.

Module 1: Defining Cultural Heritage (developed by RJ4All)
This module provides an extensive introduction to the idea of heritage and the variety of definitions under heritage can be looked at. During this module, students are expected to recognize tangible and intangible cultural heritage items. The aim is for students to realize the local and universal dimension of the concept of cultural heritage and are willing to protect it.

Module 2: Cultural Heritage and Museum Education (developed by ANAMUR school)
This module explains why museums serve objectives such as maintaining the cultural heritage, linking the past, present and future in a meaningful way. Throughout this module, it is aimed for students to examine, interpret and protect the historical buildings around them and the universal works in museums.

Module 3: UNESCO, Cultural & Natural Heritage (developed by AKETH)
The aim of this module is to introduce the students to UNESCO and to help them to have information about UNESCO's work on cultural heritage. At the end of the module, students will get to know UNESCO, explain the World Cultural Heritage List and why it was created. At the same time, our students, who are our future, will gain sensitivity and awareness to protect cultural heritage.

Module 4: Cultural Heritage & Art (developed by Espacio Rojo and Fattore K)
The module aims to enable students to understand art and art activities, which are an important part of cultural heritage, and to recognize local and transnational works. Art also gives a sensitive and aesthetic view. During this module, it is aimed that students recognize and protect the fields of performing arts, media, literary arts and visual arts.

Module 5: Technological Heritage (developed by Boyzazi school)
This module has been created in order to raise awareness among students about technological heritage and to convey how they can improve cultural heritage through the use of technology. Based on the criteria for inclusion on the UNESCO World Heritage List, it has defined 'artifacts that are important in terms of technological developments in a time period or cultural geography and show the development of technology of humanity' as 'technological heritage'. Based on this definition, it is accepted as the common heritage of humanity in technological developments from the time of humanity to the present day.

Module 6: Ecological Heritage (developed by Barreiro)
The purpose of this module is to develop environmental awareness and awareness in our target group students. Explanation of the necessity about preserving natural elements and the ecosystem in our world is provided and transferring them to future generations for a sustainable life and the world, and to raise awareness. Within the scope of the module, it is desired to raise environmental awareness based on elements such as ecosystem, biological diversity, living things, and natural resources.

Module 1
Defining Cultural Heritage

Developed by:

Module 1: Defining Cultural Heritage	
Module Description	This module is for target group students to understand the definition of cultural heritage, cultural heritage elements. During this module, students are expected to recognize tangible and intangible cultural heritage items. In addition, it is aimed that they realize the local and universal dimension of the concept of cultural heritage and are willing to protect it.
Learning Objectives	**The learner will be able to:** ● know the concept of cultural heritage ● explain the elements that make up the cultural heritage ● count tangible cultural heritage items ● know intangible cultural heritage items ● give examples of intangible cultural heritage items ● show evidence from the immediate circle that cultural items have been changed from past to present ● give examples of common heritage items in various countries ● compare various places of different countries with the cultural characteristics of their own environment in terms of similarities and differences ● volunteer to protect our historical and cultural heritage items ● volunteer to protect and transfer cultural heritage ● explain the importance of cultural elements in people's living together
Table of Units	**Unit 1:** Defining cultural heritage **Unit 2:** Defining tangible cultural heritage **Unit 3:** Defining intangible cultural heritage
Duration	**1 hour**

Unit 1	Defining cultural heritage
1.1 Definition	Cultural heritage consists of assets that have a certain significance to a specific cultural group and that are of value for society as a whole. These assets are inherited from past generations, maintained by present generations, and bestowed for the benefit of future generations[1]. Furthermore, cultural heritage can be divided into two: Tangible and Intangible cultural heritage.
Introductory Video	Please watch the introductory video about **defining cultural heritage**:

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[1]UNESCO definition 2003

	https://www.futurelearn.com/info/courses/cultural-heritage-cities/0/steps/30884
Unit 2	**Defining tangible cultural heritage**
2.1 Definition	Tangible refers to something that is made of substance/ material and can be perceived by touch. As a result, when talking about cultural heritage that is tangible we speak about archaeological site, historical monuments, natural landscapes, and physical artefacts. These have symbolic value for the culture to which they belong to, as they constitute a physical trace of their history.
	These sites are important because of their historical element, and the global cultural significance that they encompass. Furthermore, they are also important as they can be seen as tourist attractions, hence making them economic assets. But what makes them even more important is the sense of social cohesion and stability which they represent for the specific culture they belong to, as they help shape the idea of a national identity.
	Furthermore, they are relevant in the scale of local communities as well as worldwide. In fact, these sites are not only a representation of the history of a variety of cultures but also of the history of humanity as a whole, and as a result it is crucial to preserve these sites.
	Preservation of these sites includes the maintenance of natural landscapes and archaeological sites by government authorities and/ or other entities such as UNESCO as well as the creation of museums for the custody and exhibition of physical artefacts.
Examples	**Spain** Old city of Salamanca, Teide National Park, Santiago de Compostela, etc **Turkey** Archaeological site of Troy, Göreme National Park, and the Rock Sites of Cappadocia, Aphrodisias, etc

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Greece

Athens's Acropolis, archaeological site of Olympea, medieval city of Rhodes, etc

Portugal

Alto Douro region, Historic Centre of Évora, Monastery of the Hieronymites and Tower of Belém in Lisbon, etc

United Kingdom

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	Stonehenge; Royal Botanic Kew Gardens; Dorset and East Devon Coast, etc **Italy** Colosseum, St. Peter's Basilica, etc
Unit 3	**Defining intangible cultural heritage**
3.1 Definition	Intangible cultural heritage on the other hand is not physical but rather it encompasses a multitude of things that have cultural relevance and exist intellectually. It includes traditions or living expressions such as oral traditions, performing arts, social practices, rituals, languages, festive events, knowledge, and practices concerning nature and the universe or the knowledge and skills to produce traditional crafts, food, and medicine.[2] Furthermore as they are part of cultural heritage these traditions and living expressions have been passed along by ancestors through generations. Intangible cultural heritage is as important as tangible cultural heritage, although it is harder to define. Nonetheless it also helps with a sense of unity within a culture and provides traditions and expressions that allow for individuals to shape their identities.
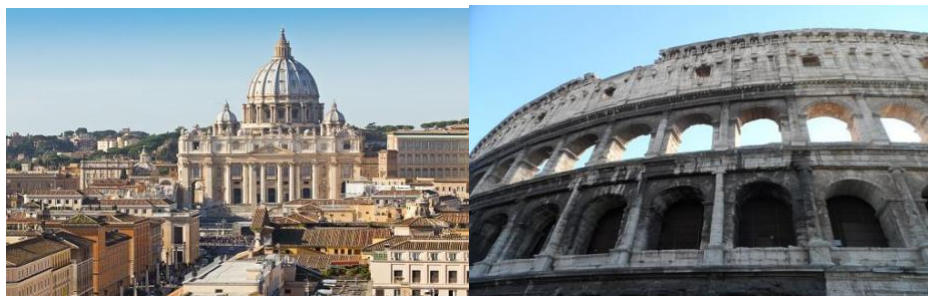
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[2] UNESCO definition 2003

	Unfortunately, because of its non-physical nature intangible heritage is harder to preserve. As a result, states should focus on preserving these traditions that are not only significant symbolically but also significant as they are the things that differentiate cultures while also uniting them. For instance, certain traditions belong to specific cultures, while others are shared by different groups. In both instances these traditions are pivotal to the feeling of being part of a community as well as having a particular identity.

For the preservation of intangible cultural heritage, it is encouraged to teach the youngest generations the traditions and push for the continuity of the living expressions through society. UNESCO has created a list of intangible cultural heritages of humanity whereby these are highlighted. |
| **Examples** | **Spain**

Valencia Fallas festivity, Flamenco, etc

Portugal: Fado urban popular song, Carnival of Podence, etc

Greece |

Tinian Marble craftsmanship, Rebetiko music and expression, etc

Turkey

Turkish coffee tradition, whistled language, etc

Italy: Opera, the art of glass beads, etc

Many of the countries mentioned above also have in common one intangible cultural heritage: the mediterrean diet.

	While the United Kingdom does not follow the mediterreanean diet, there is also an example of intangible cultural heritage related to food there as well.. fish and chips!
Activity 1	- Can you name one example of 'tangible cultural heritage' and one example of 'intangible cultural heritage' in your life? - Think about the geographic region you live in. What might be some exmples of 'natural heritage'? - How does your community preserve various forms of cultural heritage? - Do you think it is important to preserve cultural heritage? Why or why not?
Activity 2	Think about the community you live in. Pick one example of tangible, intangible, or natural cultural heritage. Take 15 minutes to do some research on this example (this could be a place, statue, plant, food, dance etc.). Create a mini-report about this example including the name, location, origin, and cultural signifigance. If there is time, students may present their examples to the class.

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Module 2
Cultural Heritage and Museum Education

Developed by:

Module 2: Cultural Heritage and Museum Education

Module Description	Museums serve objectives such as maintaining the cultural heritage, linking the past, present and future in a meaningful way, understanding, protecting and keeping alive the cultural assets and ancient artifacts, recognizing and understanding their own culture and different cultures with a versatile and tolerant approach, developing intercultural understanding and empathy. Throughout this module, it is aimed for students to examine, interpret and protect the historical buildings around them and the universal works in museums.
Learning Objectives	**The learner will be able to:** ● explain the concept of museum ● explain why museums are established and their role in maintaining the Cultural Heritage ● relate the museum to education ● understand the function of museums to protect works of art and carry them to the future ● learn the cultural values of the city he lives in, based on museum objects ● explain the importance of using technology in the museum. ● build a simple museum from his own objects. ● classify museums according to their types. ● establish a relationship between the past, present and future. ● explain the virtual museum ● use measurement and assessment techniques in museums.
Table of Units	**Unit 1:** Museums and Cultural Heritage **Unit 2:** Types of Museums **Unit 3:** Museum Education **Unit 4:** Museum and Technology
Duration	**2 hours**

Unit 1	Museum and Cultural Heritage
1.1 Definition of cultural heritage	UNESCO defines heritage as "what we experience from the past, what we experience today and what we pass on to future generations" and divides it into two: cultural heritage and natural heritage. "Cultural Heritage" is defined as "what a generation passes on to the next generation". The meaning of the concept of cultural heritage has expanded from tangible cultural heritage to intangible cultural heritage with the various conventions put forward by UNESCO (United Nations Educational, Scientific and Cultural Organization) established in 1954.

	In the 1972 UNESCO Convention for the Protection of the World Cultural and Natural Heritage, natural heritage is defined as follows: 'Natural features resulting from physical and biological formations or communities of exceptional universal value from an aesthetic or scientific point of view, geological and physiographic formations of exceptional universal value from the point of view of science or conservation, and designated areas where animal and plant species under threat of extinction grow, natural places or strictly designated natural areas of exceptional universal value from the point of view of science, conservation or natural beauty.'
1.2 Definition of museum	Museums are accepted as one of the basic educational, scientific and cultural institutions that should be present in a contemporary society, enabling the sharing of heritage items and practices with the society. Because, as defined by the International Council of Museums ICOM (2019), a museum is;"An institution with the principle of being at the service of the society and its development, it is a permanent institution that collects and preserves tangible and intangible materials/assets that bear witness to people and the environment they live in, and shares this information non-profitably for the members of the society to examine, learn and enjoy by conducting research on them".
1.3 The relationhip of museum and cultural heritage	"Museum" and "Cultural Heritage" are concepts that are directly related to each other. The 'Museum' preserves the objects and elements of the 'Cultural Heritage', conducts research on them, shares this knowledge with the individual and society, and exhibits them for study, education and enjoyment. In other words, the museum is one of the main institutions that work for the recognition and understanding of the heritage and the advancement of the education and culture of the society. Museums are part of a cultural system that selectively makes certain aspects of a culture visible. This system works with the strengths of certain stakeholders and these stakeholders identify the tangible and intangible cultural heritage evidence of a country to be passed onto future generations. Complex, similar and different cultural understandings based on cultural diversity are common in multicultural societies. These cultural understandings are shaped by many factors such as age, gender, race, ethnic characteristics, socioeconomic class, religious identity, sexual behaviors, education, history. Thus, each individual perceives the world from his own cultural perspective. Museums are one of the most important places where different cultures can be introduced and differences can be found more valuable than sameness. Knowing and seeing how many cultures lived in the same land in history will increase awareness of how difficult cultural unity is.

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	Through museums, children have the opportunity to see the realities of life objects used in historical periods that they read in books, and they try to establish relationships between historical events and life objects of that period. This helps them to acquire correct historical awareness.
	Children compare the differences and similarities between the objects in the museum and today's objects in their thoughts. In addition, museums develop observation, logic, creativity, imagination and sense of taste and aesthetic appreciation and support creative thinking.
Unit 2	**Types of Museums**
2.1 Introduction	There is a wide variety of objects in museums around the world. Now, when museums are mentioned, only museums/buildings formed from archeology and art collections are not understood, and there are museums of almost all kinds of tangible and intangible cultural heritage products. In addition, museums contain not only cultural heritage, but also natural heritage. At the 18th General Assembly of ICOM in 1995, the following were included in the boundaries of the museum: - Sites and historical monuments, natural, archaeological and ethnographic monuments and sites in the character of museums that present, preserve and collect material related to the society and its environment; - Botanical and zoological gardens, aquariums, which contain collections of living plant and animal species; - Science centers and planetariums; - Exhibitions held permanently by archives and libraries, conservation institutes; - Natural reserve areas (Madran, 1999). Different classifications are made for museums. Museums; 'according to the administrative unit to which it is affiliated', 'according to the region they serve', 'according to their audience','according to the content of their collections', 'according to the methods of displaying their collections' etc. can be divided into types. (Ambrose and Paine, 2012). It is emphasized that the main definition of museums will not change according to the classification style, in item (1.a) of the declaration, which was rearranged and accepted at the 18th General Assembly of ICOM (Madran 1999).
2.2 Contemporary classification of museums	**Today, museums are created from different collections.** Museums can most commonly be classified according to their collections as follows: **General Museums**: Museums containing different types of collections are called 'general museums'. They are also known as multi-disciplinary or interdisciplinary.

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For example, city museums can be given as examples of such museums because they contain both art, archeology, science and history collections.

- **Archaeological Museums**: These are museums that contain objects of archaeological value. It is possible to include archaeological sites and ancient monuments in this group.

- **Ethnographic Museums**: Ethnographic museums contain collections of folklore, folk art and traditions, and ethnographic value belonging to advanced cultures.
  These museums are museums that reflect folk culture through their exhibitions and animations and play an active role in transferring knowledge from generation to generation.

- **Art Museums**: Painting, sculpture, textile, costume, furniture, photography, metal, ceramics, installation, digital art, etc. with artistic value. Modern and contemporary art museums are also included in this group.

- **History Museums**: History museums are museums that examine history and the features of history related to today and the future, and examine an institution, a region, a country or society from economic, political and social perspectives.
  Such museums include art and archaeological objects. They document and exhibit all kinds of historical objects. Historical houses and historical sites are also included in this group.

- **Natural History Museums**: Focused on nature and culture; They are museums containing natural history, mineralogy, zoology and anthropology collections. Over time, environmental problems and biological diversity were also included in the area of interest of these museums.

- **Industry Museums**: Industry Museums are combined with Science Museums in many countries around the world are evaluated together; However, due to the fact that museum types are very diverse, Industry Museums are discussed under a separate heading due to the necessity of making a limitation. Historical factories (iron-steel, weaving, automobile, locomotive, etc.), workshops (casting, printing house, tailor shop, printing house), power plants and their materials are evaluated in Industry Museums.

- Science and Technology Museums: Witnessing the society's indistrial, technical and scientific activities. They are museums

	containing objects of transportation technologies such as railways, airlines, land vehicles, agriculture, industrial products, mineralogy and paleontology, space and astronomy, medicine, mining and metallurgy objects and etc. (Madran, 1999).

Unit 3	Museum Education
3.1 Background	Technological developments, which have developed rapidly in recent years and have entered the daily use of people at the same rate, and researches on human learning skills, have revealed that out-of-school learning environments suitable for the nature of learning make very serious contributions to active learning. Accordingly, benefiting from different learning techniques and different environments for learning has become the center of education. It is clear that museums are at the forefront of these learning environments and now museums are an indispensable part of education. Research shows that through museums, children learn ways to improve their knowledge and gain the habit of comparing this knowledge with book knowledge. Museum education; It includes the use of the museum as an active learning and development area while addressing the purpose and qualities of the museum, the exhibitions, the works of art/objects on display, the museum environment, the museum environment, the relationship between the museum and people, and the interdisciplinary aspects of the museum. **Museum education;** understanding oneself and people especially in time and space, maintaining the cultural and natural heritage, relating the past,

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	present and future in a meaningful way, understanding / protecting and keeping alive the cultural assets and ancient artifacts, It serves objectives such as recognizing and understanding with an approach, making museums a living institution, developing intercultural understanding and empathy.
3.2 Contributions of museum education	**The contributions of the education to be carried out in the museum are summarized below:** · Helping to adapt to the changing world, · To prevent alienation from the living environment, · Establishing a link between the past and the present life, · To gain an understanding of today's problems and conflicts, · By building bridges between the objects exhibited in the museum and people, ensuring the integration of objects with their lives, · Ensuring that objects are perceived as a concrete and authentic document of human life, as well as perceiving them with their material or ideal values, · To enable people to understand political, cultural, social, economic and ecological relations by connecting objects with their current lives, · To develop the investigative aspects of people, · To allow people to research and develop knowledge themselves, · Evaluating individuals' time creatively, · To provide opportunities to make the museum a way of life and to intensify communication and learning, · Developing the museum economy. The purpose of the education to be held in museums is to develop the creative thoughts of the people trained while using the museums as an educational environment.
3.3 Stages of Museum Education	**Pre-Museum Events** These studies are the processes of preparing persons and conditions. The teacher who will carry out the study determines the group and the relevant out-of-school learning environment. Visits the working environment in advance. If there is no opportunity to visit, it searches online. It prepares the visit plan according to the nature of the group that will get the necessary permissions and dates. Informs the group about what to do and provides materials to be used. It informs the relevant people in the museum about the day, time and the characteristics of the group to go to the museum. It determines the achievement related to the lesson to be taught in the museum and which lessons will be cooperated with this achievement. Apart from these pairings, new pairings can be made taking into account the content of the course and the skills that are thought to be gained through the museum tour. Students can be asked to do research on the

achievements. In some lessons, activities can be organized to reinforce previously acquired gains and to associate them with real life.

The teacher is recommended to create the following checklist before the museum training:
- The methods and techniques to be used in the activity to be held in the museum are determined.
- School administrators are informed about the educational activity with the museum, and their opinions about education are taken.
- Preliminary examination and/or research is made about the place where the training will be held (museum, science center, art gallery, ruins, excavation area, etc.).
- Communication is established with the officials in the museums. The purpose and content of the educational work is explained by meeting with the museum officials.
- The museum objects to be the subject of museum education are determined by taking contributions from the experts in the museum.
- Then the trip plan and working papers are prepared.
- Necessary permissions are obtained in order to organize museum education. Reservation is made for the museum to be visited. Within the prepared plan, this information is given to the museum authorities at least 2-3 days in advance.

Activities at the Museum

The works in the museum are pre-planned, but open to different alternatives according to the conditions, appealing to different perceptions and senses, educational, entertaining, creative and suitable for thinking clearly. It is not necessary to see the whole museum for the works in the museum. Museum education, which mostly focuses on an object, period and thought, includes appropriate methods that support new acquisitions such as creative drama and workshops.

The teacher is recommended to create the following checklist in museum education:
- Students participating in the trip are divided into groups of 10-15 people.
- The presence of a teacher for each group is important for the efficiency of the work to be done in the museum.
- Students should not be left alone during the trip.
- Students should not touch objects other than the areas reserved for workshops in the museum,must not cross barriers or glass partitions; It can be reminded that it is not appropriate to run and shout inside the museum.
- How the time allocated for visiting the museum will be used is determined in advance.

	• Can allocate a certain part of the time spent during the museum visit to object, period, concept analysis or drama studies. / A certain period of time spent during a museum visit can be devoted to examining objects, periods, concepts or developing skills with appropriate museum education methods. • After the planned training is carried out, other parts of the museum can be visited during the rest of the time.
	Post Museum Events
	The results of the work done in the museum are evaluated in the museum or school. The products (paintings, fabrics, masks, sculptures, etc.) of the activities put forward in the workshops can be presented in the form of an exhibition. The intellectual results of the studies are revealed through applications such as composition, discussion, letter, newspaper news. In museum education studies; - studies on handicraft, - literary studies, - creative drama studies, - studies on sound, smell, taste, - living history or oral history studies, etc. can be used as a method. One of the important links of the "education with museum" activity is the transfer of what is learned about the trip to the classroom or school environment after the museum tour. Based on the activities you have done during the museum visit, you can organize in-class activities such as writing texts, illustrating, preparing presentations, and drama for the relevant acquisitions. **The teacher is recommended to create the following checklist after the museum training:** • Information about the products/objects obtained as a result of the activities during and after the museum visit can be shared in the school newspaper, if available, on the school's website. • It can be exhibited in the excursion and observation corner of the school with the brochures that contain the conclusions of each student and that they organize themselves. **At the end of the museum training, the participant should ask herself/himself the following questions:** 1. What experience did I have? 2. How did I feel about this experience? 3. What do I think about this experience? 4. How do I think about this experience? 5. Why did I think these thoughts? 6. What criteria/values did I basically consider when judging? 7. Why do I like some things and dislike some things? 8. What can I do to improve the situation? 9. Where/how can I benefit from these experiences?
3.4 Methods and techniques that can be	Uniformity of activities in Museum Education should be avoided. Music, painting, games, dance, architecture, etc. that will increase the reminder rate in events. arts should be used. **Teacher:**

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used in museum education	· should take part in activities when necessary and observe when necessary. · should make observations according to objective criteria and in a way that does not distract the participant. · should listen to the criticism and suggestions of the participants. · should convey his own thoughts as suggestions. · should not be biased. · should ensure that the environment is fun, and it should allow the pleasure of playing games. · should ask the group whether the work is enjoyable and fun at different times, what stages they go through in the work, what kind of activities they want. · should not be worried about right or wrong, he should not forget that the process is important.

Creative Drama Method

Creative drama is individuals' making sense of an experience, event, idea, sometimes an abstract concept or behavior in group work and play-like processes by rearranging their old cognitive patterns (San, 1990). In drama, the individual enters different roles both as himself and as part of a group. In addition, discussions are conducted regarding the drama process and the process is evaluated as a whole by the group (İlhan et al., 2011).

Creative drama studies consist of preparation-warm-up, animation and evaluation stages. The purpose of the preparation-warm-up phase is to create the participant dynamic and prepare the group for the activating phase. In the animation phase, starting with a starting point within the framework of the subject, role playing, improvisation and many different techniques are used. Evaluation stage is the last stage in which determinations about the essence, importance and quality of the drama process are made and emotions are shared. All discussions about the process are carried out at this stage (İlhan et al., 2011).

Improvisation

Improvisation is unpremeditated or minimally designed and freely realized animations. What is decisive in improvisation is the use of imagination to reach the targeted place. Here, naturalness and sincerity are important factors,too (Adıgüzel, 2018). In order to provide an interactive museum experience, it is necessary to stimulate the visitors' skills of experimentation, curiosity, discovery, making personal meaning, and creativity.Children develop many skills through interactive museum experiences: interacting with objects, observing, expressing emotions, imagination, interpretation and connecting them to their own life, reading the objects in the museum, recognizing cultural values, seeking the truth, analyzing the messages given in the works, drawing up the plan of the museum. participating in museum practices, experimenting, evaluating,

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team working and collaborating, estimating, drawing conclusions, etc. (Paykoç, 2008).

Drama can have a stimulating function here. The drama/theater in the museum aims to increase the educational experiences of the visitors in the museum. There are many genres from storytelling to live history interpretation, from musical performances to puppetry, mime, etc. (Okvuran, 2012).

Dull Image

The dull image, which is also frequently used in the creative drama method, is the way of creating and reflecting silent, non-verbal images by using their own bodies individually or in small groups. It is an easy and effective technique to apply. In particular, it is possible for the meanings to be transformed into concrete images, and for the emotions to be interpreted by other participants in the simplest way.Achieving the purpose of the technique depends on the ability of the individual or group members to express this image in the best way (Adıgüzel, 2018). In the dull image application processes, the participants can animate objects that can be cultural heritage items with their bodies. In still image studies performed in groups, groups can predict each other's animations.

Group Sculptures/Painting

In creative drama studies, one of the participants gives a form, a table, to a small group of other group members or to the whole group for a specific purpose. Creating a group sculpture, which also requires a collaboration, is based on the fact that other participants in the group, apart from one person, are part of the sculpture voluntarily. While applying this technique, the participants only use their own bodies as a tool (Adıgüzel, 2018). It can be used in the process of in-depth study of any theme from technical cultural heritage items or in the evaluation phase.

Rituals/Ceremonies

Ritual, which has an important function regarding the origin of theater and drama, is one of the techniques used as a form of animation and a technique in creative drama due to its characteristics. Various celebrations are held with the participants on certain special days. In these celebrations, rituals and ceremonies are structured in various ways and used as a means of expression (Veldhuizen, 2017).

Photo Moment

The photographic moment emerges when the participants reenact a certain moment in the creative drama and is often referred to as "taking a photograph of that moment". Let's imagine that you are photographing the moment of photography with a camera on the street, looking through the viewfinder without randomly designing it. The person who took that

photo may have no purpose. Despite this, there are dramatic moments with many forms of expression among his/her shots. However, the people photographed are not aware of this. There is no design or preparation at the moment of photography. It is created automatically at that moment. A photographic moment is the act of taking a picture of that moment (Adıgüzel, 2018).

Flashback

In the creative drama process, it is the re-enactment of past events or a hero's past with the same role characters during or after the reenactment of a dramatic situation. This technique is the act of going to the moment before the event, either at that moment or by preparing, and animating that moment. It is one of the most frequently used creative drama techniques in museum education (Adıgüzel, 2018). In the drama created with this technique, the relationship between the present and the past is reinforced by showing "flashback" scenes or the character is compared with the crucial images of the past. It is an important technique that can be used in cultural heritage education to embody the bond between the past, present and future.

Involvement of the Teacher in the Role

It means that the teacher takes part in drama studies along with the students. The teacher's involvement in the role primarily provides the opportunity to define the role, organize the work, prevent the dramatic situation created in line with the objectives from going beyond the purpose, and provide wide-ranging use in retaining the group. The educator's involvement in the role ensures that the participants are involved in the activity and helps to reinforce the subject.

Role Card

The role card gives detailed information about the character to be animated and the content to be used. This technique can be useful when the educator wants to assign a series of roles using a limited time frame. It can also be used when the trainer does not want participants to know details outside of their role. One of the points to be considered while preparing role cards is that all the information is on both cards, so that the participants do not need to look at each other's cards.Another point that the trainer should consider is that the cards prepared should not be seen by the participants until they are used. Role cards consist of a text that contains information about the character to be played by the people who will participate in the animation process, the conflict in it, the starting point, the time and the place. The study should be prepared according to the subject to be studied (Adıgüzel, 2018).

Object Study

Object study, which can be used in pre-museum, museum and post-museum processes, is a method to develop participants' research, examination, analysis and synthesis skills. It includes the examination and observation studies on the determined objects. The most well-known example of object studies is inventory form filling studies. Inventory work, which includes exercises on how to document the object after examination, can be done in writing or online. There are many components to be discovered in a single object, so it is a colorful and fun work for the participants (Veldhuizen,2017).

Search-Find/Clue Paper Study/Treasure Hunt

It is the learning process carried out using a worksheet prepared by the teacher or museum educator and containing photographs of one or more objects in the museum galleries. These papers include questions about the relevant object. These questions are generally about the identity information of the object and the participant's feelings and thoughts about the object. After the papers are distributed, the objects are searched by individuals or groups in the museum gallery and the questions on the papers are answered. During the search and find work, help from the museum expert may be requested. At the end of the study, the participants evaluate the process by explaining the object they learned in the process to other participants.

In the continuation activities of search and find studies, date strip and map display studies can be done. This study includes the chronological ordering of the objects in the museum by placing them on the date strip and their evaluation by considering the periods they belong to.In this study, studies focusing on finding a single object can be made, or designs can be made to describe a theme, period, technique, person, civilization related to this object. Search and find studies can be done by using only photographs in pre-school processes (such as photo hunt)

Making Posters and Brochures in the Museum

Museum poster work is prepared by the participants, which is about an object in the museum or any theme selected in the museum. The museum brochure is a booklet consisting of visual and written texts designed in hand-held sizes to give brief information about the museum. Museum poster and brochure work are considered among the important outputs of the evaluation stage after the museum education. This study can also be carried out in the form of compiling the photographs taken during the museum tour with smart phones in the computer environment (İlhan et al., 2011). It is not necessary to go to the museum for this work to be done. Virtual museums or related videos, photographs and similar materials can be used in classroom applications.

Visual Art Works

Among the most frequently used visual art works in cultural heritage education processes, ceramics, pattern works, pastel painting works and collage preparation works come to the fore. With the ceramic technique, in which all kinds of items whose raw material is clay and which are shaped or fired by hand or in a mold are produced, copies of the objects in the museum can be made by means of ceramic molds and clay. Museum objects can be painted on thick and wide textured papers or colored background cardboard using oil or dry pastels. By using crayons, posters and brochures can be prepared in the museum. Making similar objects using waste materials is also a frequently used visual art work (İlhan et al., 2011).

Preparing the Museum Suitcase

It can generally be defined as a small traveling exhibition designed by the museum to meet audiences outside the museum. It includes various objects, facsimile samples, photographs and promotional materials from the museum collection. A museum suitcase can be prepared by the educator based on the type of museum that is planned to be visited and the content of the collection based on the teaching programs.Photographs of the museum to be visited in the pre-museum period, some objects matching the collection content, etc. A representative museum suitcase can be created by placing it in a box and it can be used in classroom education in the pre-museum process. This method can also be applied in the classroom through a suitcase that the teacher has prepared beforehand in classroom practices

Museum Workshops

It is the method in which the participants are aimed to gain in-depth experience about the objects in the museum collection. Examples of museum workshops are painting works that represent any art movement in an art museum, the application of old writing workshops in an archeology museum, or an experiment in a science museum.

Photography, Drawing and Film Studies

It is a method that includes the detailed examination of images in connection with cultural heritage items. The trainer asks the participants to photograph, draw or film certain objects in order to grasp what was seen during the training.In this method, process-based experience comes to the fore. Drawing materials require materials such as a camera or video camera and the ability to use these materials. Participants may be asked to draw or take a picture of their favorite object. It may come to the fore to prepare a video from the photographs taken of this object. With this method, the observation skills of the participants can be improved. Exhibitions of prepared drawings, photographs and film works can be prepared in the classroom (Veldhuizen, 2017).

	Storytelling
	It is the work of establishing bonds with the participants in the museum through stories. It is considered one of the museum education methods in which the participants are most active. Different meanings can be given to cultural heritage elements through stories. In museum galleries, stories focusing on a certain theme can be read aloud. A story started by the educator in the museum can be continued by the participants using their imaginations. Story competitions can be organized by dividing the participants into subgroups. These stories can be animated in the relevant gallery by using creative drama techniques.It can be used when it is desired to reveal the emotions and stories in the background of cultural heritage items. The works of children's book authors can be used in story creation studies. Collaboration can be made with libraries regarding story studies (Veldhuizen, 2017).
	Interview
	It is a method that the participants prepare by examining and researching a subject or presenting it in the form of an interview with someone and aiming to listen to the thoughts of others well. Participants can interview museum experts or other audiences to gather information on a subject. Interviewing within the museum is usually done in groups. It is an important example for the participants participating in a training event in a city museum to ask the people of the city questions about the changes in the city or about the function of the city museum. Asking visitors from different age groups to evaluate the permanent and temporary exhibition of a museum can also be an example study (Veldhuizen, 2017).
3.5 Measurement and Evaluation in Museum	It is of great importance that the measurement and evaluation dimension is carried out in a planned manner in the context of educational activities to be held in the museum. If there are employees who are experts in education in the museum, measurement and evaluation practices, like other stages of the teaching process, will include a highly planned structure.
	Pre-Museum
	The teacher makes contact with the museum trainer and makes determinations about the subject and mental processes (creativity, critical thinking, etc.) to be covered in the education. This process contributes to the determination of which skills the assessment and evaluation activities will be focused on. It is desirable that the cognitive characteristics that are intended to be measured are focused on higher-order mental processes. At this stage, the teacher should visit the museum and make plans about how teaching and evaluation activities can be carried out. **The teacher's assessment and evaluation practices to determine the readiness of the students:**

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It is an important dimension to determine students' prior knowledge within the framework of the planned teaching activity. The teacher can reach this data based on the results of the exams he has done before as per the curriculum, or he can design a new measurement and evaluation activity for the museum tour. However, at this stage, it would be appropriate not to use traditional paper and pencil tests, which may cause anxiety in the student. In this process, if the teacher cannot perform these activities for various reasons, it will be appropriate to make some determinations with the questions he will ask the students verbally in the classroom. In this way, the teacher is expected to have a general idea of the readiness level of the class. In addition, it may be appropriate for the teacher to ask the students' expectations and suggestions regarding the activity to be held in the museum during this process.

At the Museum

Performing some assessment and evaluation activities while the teaching activity continues:
In this process, the education specialist in the museum will assist the teacher in both teaching and measurement and evaluation activities. If the education specialist specializes in education in the museum, it would be more appropriate for him to assume the main responsibility for the teaching process and for the teacher to stay in a more passive role and help the education specialist. The evaluation activities to be carried out at this stage should be intertwined with the teaching activities.In other words, the activity should include both teaching and measurement and evaluation dimensions. The use of some paper and pencil tests during the museum tour is contrary to the basic philosophy of measurement and evaluation activities to be carried out in museums, but it is not possible to implement them practically. For this reason, it is necessary to make performance-based practices integrated with teaching activities.
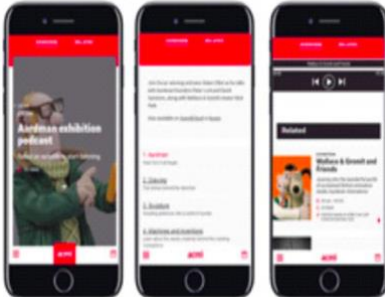
Making observation-based determinations:
At this stage, the teacher or education specialist will be able to make some determinations based on their observations. Of course, it is not possible to observe every student all the time and fill out some forms. At this point, it would be more appropriate to make observations when each student is doing an activity individually.One of the most important dimensions to be considered in this process should be not to drown the measurement and evaluation process in forms and papers. The teacher can make use of some forms while making his observations or note down an observation in an unstructured way without using a form. The important point here is to have a general idea about the teaching process and to identify the students who stand out in terms of certain characteristics.

Involving other stakeholders in the evaluation process:

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	In the measurement and evaluation activities carried out in the museum, the only stakeholder is not the teacher or the education specialist working in the museum. Students and, where appropriate, parents may also be involved in the evaluation process. It is not possible for the teacher to observe and evaluate all students, especially in cases where students do not perform an individual activity during the teaching process. At this stage, other stakeholders need to be involved in the process. For example, for younger age groups, parents can also participate in the educational activity and each parent can make some observations about their child and fill out the necessary forms. At this point, it may naturally be possible to make subjective evaluations. However, the aim here is to involve the parent in the evaluation process. Over time, parents will achieve objectivity in their evaluations. Self-assessment of students is another activity that can be carried out. Self-assessment includes students' evaluation of the work they have done in the learning process in line with the criteria determined by the teacher or students, and making their own decisions about their learning (Noonan & Randy, 2005; Ross, 2006). In this way, students can realize their strengths and weaknesses and develop a point of view about themselves (Teh, 2006). The important thing is to ensure that the student participates in the assessment process and to give them the opportunity to see their own strengths and weaknesses.
	Post-Museum
	Performing measurement and evaluation practices and sharing with stakeholders after the museum event: In the post-museum phase, after the museum education is completed, the teacher performs measurement-evaluation practices regarding the effectiveness of the education. However, it is important that the education specialist in the museum is in contact with the teacher during this process. The deficiencies and strengths of the training carried out with the interviews to be held should be discussed and plans should be made for the next training.In the museum, the education specialist should also be in contact with the parents and should take their views on the process and inform the parents about the trainings that have been made or will be done. After the museum, the main responsible of the process is the teacher. At this stage, the teacher can assign students research-based or limited performance tasks related to the content of the education carried out in the museum. However, it would not be appropriate to use traditional paper-and-pencil tests aimed at measuring low-level mental processes.
Unit 4	**Museum and Technology**

4.1 Introduction	As in all fields, digitalization in the field of museums has become almost a necessity today. In the changing world, learning and acquiring knowledge are shifting to digital media more and more every day. While learning takes place through tangible collections in museums, which are positioned as a learning center, it also becomes an experience that facilitates the understanding of this entire tangible collection and adds a new dimension to learning beyond understanding.The use of technology in the museum is a means of activating the five senses by layering the emotions and thoughts that concrete spaces and works will create in a person. In the framework of Contemporary Museology, the understanding of interactive exhibition shows a significant development. Technology is a tool that can completely transform and enrich people's experiences of art and museums.Today, technological exhibition systems have become one of the important areas of museum exhibitions. Although the focal point of an exhibition is its content, today's technological systems should take place in the museum as a tool that supports the exhibition, enriches the narrative and/or facilitates it. The technological systems used serve the following elements: • Communication • Giving information • Increasing participation • Gaining experience
4.2 Museum technology systems	Some of the tools used in Cultural Heritage Transfer through museums are as follows: As stated in the review report "Learning with Digital Technologies in Museums, Science Centers and Galleries", technologies used in the context of museums are divided into two main áreas: **in-museum and online (outside the museum).**

Online — In Museum

 Audio Guide (Classic): Audio guide devices, one of the first examples of in-museum technologies, are among the most widely used systems. It allows you to listen to information about the work by entering the numbers next to the works into the voice guide device. The information listened to with the help of headphones is transmitted to the visitor only by voice.

 Audio Guide (Next Generation): The new generation audio guides have a technology that includes not only audio but also video, text and HTML content, detects location-based visitor and starts automatically. These application-based guides, which can be downloaded to phones today, not only relieve the

visitor's experience with their diverse content,but also provide useful data for the museum to examine visitor behavior and improve the museum experience offered (Example: SFMoMA new generation audio guide https:/
/youtu.be/AJGKjjQ7PmQ).

Audio Guide Alternatives

Whisper System: It is a system generally used by people who guide large groups of visitors. In order not to disturb other visitors, while the guide explains without raising his voice through a microphone, the visitors listen to the guide through their headphones.

Information Rain: A system that activates when approaching an artifact and allows the visitor to obtain information through the headset he wears.
Virtual Assistants: A system that is activated as soon as the visitor comes in front of the work on a fixed screen next to the work and gives information about the work.

High Definition Touch Screen and Kiosks: Interactive applications are included to help the explanation. In the museum, visitors can access more detailed information about the objects with the help of kiosks.

Beacon: It is a technology that museums use efficiently as an alternative to audio guide and touch screens. It provides content based on visitors' location within the museum. It allows to determine the route within the museum and to tell more than one story to the visitors in the same exhibition by creating alternative exhibition narration. It helps the visitor to tour the exhibition with a new eye. It consists of content and notifications that are activated through an application by interacting with visitors' smartphones.
The information appears on the visitor's smartphone (Example: Krakow MOCAK beacon08 https://youtu.be/s0QfpfGOrp8).

Video/Projection Mapping: Projected image and sound system that is activated by

the visitor's movement and is projected onto a part or all of a surface.

Hologram:
Technology that reflects an image so that it can be seen in three dimensions with the naked eye is called hologram.

AR (Augmented Reality):
AR is used much more extensively than a hologram. It is the live or indirect physical view of the real-world environment and its contents, created by computer-generated audio, images, graphics and enriched with GPS data.

Online — Out of Museum

VR (Virtual Reality):
It is the system used for computer-based, three-dimensional environments that make individuals feel the feeling of being there. Users are involved in the virtual environment with a helmet display, VR glasses and similar tools. It is used to make the content of the museum accessible by making use of this technology via the internet for people who has not the possibility to come to the museum.

Virtual Tour:
It is the transfer of photographs of a place or museum, produced using advanced photography technique, to the internet environment by combining them through special programs.

Virtual Museum:
Virtual museums are museums that contain objects prepared with different media uses and information about them, do not need a physical space in order to enable worldwide access, and do not have a tangible collection.

MR (Mixed Reality):

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	It is a system that offers both virtual and augmented reality experience together.
4.3 Using technology in the classroom for museum education	**Museum Websites** In addition to information about museum collections, museums' web sites contain texts to guide teachers, questions and answers, activity suggestions, activity designs in pdf format, and games designed for students. Examples: Teacher's guide book prepared by MET (The MetropolitanMuseum of Art) in the USA for the Ancient Near East (Ancient Mesopotamia) Section:https://www.metmuseum.org/learn/educators/lesson-plans/-/media/files/learn/for-educators/learning-resources/mma_ancientneareastart_tg.pdf The teacher's guidebook prepared by the Tate Museum in England for an exhibition in the context of Contemporary Art also offers various online resources for activities parallel to the exhibition that will take place in the classroom: https://www.tate.org.uk/download/file/fid /109754
	E-Catalogues E-catalogues are digital catalogs of works exhibited in the museum. It can be found on museum websites as well as on public platforms (such as Google ArtsandCulture). E-catalogues offer images, tags of the works and various resource suggestions for those who want to read them.
	Virtural Tours Virtual tours are a resource for school groups who do not have the opportunity to visit museums or who want to examine other museum examples. On the Internet, teachers and students can find the opportunity to examine the collections of different types of museums.
	Resources Presenting Video Content such as YouTube and Vimeo Through such platforms, teachers can find additional resources that support museum education and museum content, making concepts easier to visualize, thus increasing learning.
	Researching Keywords on the Internet Before the museum experience, before starting the classroom lectures and practices, teachers give their students keywords so that they can do research at home. With this method, students acquire preliminary information about the concepts they will hear in the classroom. With this practice, students' in-class participation rates increase.
	Online Actvities Implemented on the School's Digital Platform

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	The teacher plays the games on the museum websites with her students in the classroom, practices the exercises, and offers online activity suggestions to her students. Students turn their home research into online presentations. Presentations are presented by students in class.
4.4 Key suggestions to consider	1. In order for the museums to fulfill their function as an educational environment, a correct planning should be made and while this planning is being done. i. Museum education requirements, ii. The groups that will be given museum education, iii. The training programs to be implemented, iv. The tools and equipment to be used will be appropriate to consider 2. It would be beneficial for museums to prepare independent programs for child-young-adult education and to announce these programs to schools and teachers. 3. They can include in-service programs about museum education of teachers and school administrators and how new technologies can be used in museum education. 4. In order to fulfill the educational function of museums, it would be appropriate to establish special sections for children or to establish new children's museums independently and to increase their number. 5. It will increase the interest in museums if museums prepare enriched programs for children, which are interesting, focused on artifacts, and help to learn while having fun. 6. Apart from the halls where the works exhibited in the museums are: library, reading room, exhibition hall, multifunctional halls, souvenir sales areas will enable different activities related to education to be carried out. 7. Museums should prepare publications and materials such as brochures, catalogues, guidebooks, video cassettes and CD-Roms that can be used by people from all groups, apart from experts, and present them to consumers under appropriate conditions. This will speed up information. 8. In addition to the establishment of children's museums to help schools, it would be appropriate to include features and physical environments that will contribute to the education of gifted and disabled children.

	9. Museums should prepare guided tours, illustrated lectures, storytelling, drama and role-playing, and discussion activities about artifacts, during the visit of school groups.
4.5 Assessment Activity	**Open questions for self-reflection and discussion:** ⌷SEP ・ What is the role of museums in transferring cultural heritage and raising cultural awareness? ・ What types of museums exist today and how are they classified? ・ What is my role in the implementation of museum education? ・ What values does museum education bring? ・ What can I pay attention to in order for the education to be held in museums to be effective, efficient and interesting? ・ How well do I know the technology that can be used for museum education in the museum and in the classroom? ・ What skills can I aim to gain my students with museum education? ・ What can I gain to my institution with museum education ? ・ How can I apply studies on Museum Education in my classroom? ・ What are the contributions of Museum Education to the educational methods and techniques I apply in my lessons?
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Live with culture – Live the Culture
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Module 3
UNESCO, Cultural & Natural Heritage

Developed by:

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DEVELOPMENTAL
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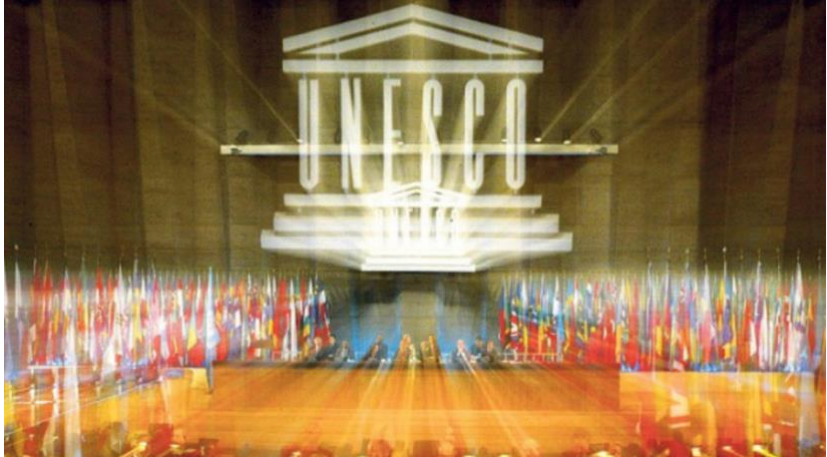
Module 3: UNESCO and Cultural and Natural Heritage	
Module Description	The aim of this module is to introduce the students to UNESCO and to help them to have information about UNESCO's work on cultural heritage. At the end of the module, students will get to know UNESCO, explain the World Cultural Heritage List and why it was created. At the same time, our students, who are our future, will gain sensitivity and awareness to protect cultural heritage.
Learning Objectives	**The learner will be able to:** ・ make the definition of UNESCO ・ be aware of UNESCO's work with the protection of cultural heritage ・ know the World Cultural Heritage List ・ realize for what purpose the World Cultural Heritage List was created ・ know the works that are on the cultural heritage list in their country ・ know the works on the world cultural heritage list that exist in other countries ・ volunteer to protect all works included in the cultural heritage protection list ・ recognize that cultural heritage is not only local but universal heritage ・ volunteer to participate in cultural heritage conservation efforts at a transnational level
Table of Units	**Unit 1:** Definition and Studies of UNESCO **Unit 2:** UNESCO Convention for the Protection of the World Cultural and Natural Heritage **Unit 3:** UNESCO World Heritage List **Unit 4:** UNESCO Intangible Cultural Heritage **Unit 5:** UNESCO Tangible Cultural Heritage **Unit 6:** Cultural Heritage Protection Activities
Duration	**2-3 hours**

Unit 1	Definition and Studies of UNESCO
1.1 About UNESCO	**UNESCO**, acronym for **United Nations Educational, Scientific and Cultural Organization**, specialized agency of the United Nations (UN) that was outlined in a constitution signed November 16, 1945. The constitution, which entered into force in 1946, called for the promotion of international collaboration in education, science, and culture. The agency's permanent headquarters are in Paris, France. UNESCO's initial emphasis was on rebuilding schools, libraries, and museums that had been destroyed in Europe during World War II. Since then its activities have been mainly facilitative, aimed at assisting, supporting, and complementing the national efforts of member states to eliminate illiteracy and to extend free education. UNESCO also seeks to encourage the free exchange of ideas and knowledge by organizing conferences and providing clearinghouse and exchange services. As many less-developed countries joined the UN beginning in the 1950s, UNESCO began to devote more resources to their problems, which included poverty, high rates of illiteracy, and underdevelopment. During the 1980s UNESCO was criticized by the United States and other countries for its alleged anti-Western approach to cultural issues and for the sustained expansion of its budget. These issues prompted the United States to withdraw from the organization in 1984, and the United Kingdom and Singapore

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withdrew a year later. After the election victory of the Labour Party in 1997, the United Kingdom rejoined UNESCO, and the United States and Singapore followed suit in 2003 and 2007, respectively. In 2011 UNESCO approved full membership for Palestine. Following the vote, the United States announced that it would no longer pay dues to the organization, because of congressional legislation that prohibited the financing of any UN agency that admitted Palestine as a full member. Because of its unpaid dues, the United States lost its voting rights in UNESCO in 2013. In 2017 U.S. officials, citing "anti-Israel bias" and the size of U.S. arrears, announced that the United States would leave UNESCO again at the end of 2018. Israel withdrew from the organization at the same time.

Besides its support of educational and science programs, UNESCO is also involved in efforts to protect the natural environment and humanity's common cultural heritage. For example, in the 1960s UNESCO helped sponsor efforts to save ancient Egyptian monuments from the waters of the Aswan High Dam, and in 1972 it sponsored an international agreement to establish a World Heritage List of cultural sites and natural areas that would enjoy government protection. In the 1980s a controversial study by UNESCO's International Commission for the Study of Communication Problems, headed by the Irish statesman and Nobel Peace laureateSeán MacBride, proposed a New World Information and Communication Order that would treat communication and freedom of information as basic human rights and seek to eliminate the gap in communications capabilities between developing and developed countries.

Each member state has one vote in UNESCO's General Conference, which meets every two years to set the agency's budget, its program of activities, and the scale of contributions made by member states to the agency. The 58-member Executive Board, which is elected by the General Conference, generally meets twice each year to give advice and direction to the agency's work. The Secretariat is the agency's backbone and is headed by a director general appointed by the General Conference for a six-year term. About 200 national commissions, composed of local experts, serve as governmental advisory bodies in their respective states. Most work occurs in special commissions and committees convened with expert participation. Prominent examples include the Intergovernmental Oceanographic Commission (1961–), the World Commission on Culture and Development (1992–99), and the World Commission on the Ethics of Scientific Knowledge and Technology (1998–). The findings of these commissions are regularly published by UNESCO. (Britannica)

	What does UNESCO stand for?
	The acronym UNESCO stands for United Nations Educational, Scientific and Cultural Organization. It denotes the specialized agency of the United Nations that was outlined in a constitution signed November 16, 1945. The constitution, which entered into force in 1946, called for the promotion of international collaboration in education, science, and culture. (Britannica)
	Why was UNESCO founded?
	UNESCO was originally founded to focus on rebuilding schools, libraries, and museums that had been destroyed in Europe during World War II. Since then its activities have been mainly facilitative, aimed at assisting, supporting, and complementing the national efforts of member states to eliminate illiteracy and to extend free education. (Britannica)
	Where does UNESCO gets its funding?
	UNESCO gets its funding from contributions by member states, voluntary contributions, fundraising, and other, smaller sources of funding. Funding specifically for the conservation of World Heritage sites includes the World Heritage Fund, composed of obligatory contributions from member countries and voluntary contributions, as well as publications and funds-in-trust donated by countries that have parti cular goals in mind. (Britannica)
Unit 2	**UNESCO Convention for the Protection of the World Cultural and Natural Heritage**

2.1 Background	The General Conference of UNESCO adopted on 16 November 1972 the Recommendation concerning the protection at National Level, of the Cultural and Natural Heritage. The General Conference of the United Nations Educational, Scientific and Cultural Organization meeting in Paris from 17 October to 21 November 1972, at its seventeenth session,
	Noting that the cultural heritage and the natural heritage are increasingly threatened with destruction not only by the traditional causes of decay, but also by changing social and economic conditions which aggravate the situation with even more formidable phenomena of damage or destruction,
	Considering that deterioration or disappearance of any item of the cultural or natural heritage constitutes a harmful impoverishment of the heritage of all the nations of the world,
	Considering that protection of this heritage at the national level often remains incomplete because of the scale of the resources which it requires and of the insufficient economic, scientific, and technological resources of the country where the property to be protected is situated,
	Recalling that the Constitution of the Organization provides that it will maintain, increase, and diffuse knowledge, by assuring the conservation and protection of the world's heritage, and recommending to the nations concerned the necessary international conventions,
	Considering that the existing international conventions, recommendations and resolutions concerning cultural and natural property demonstrate the importance, for all the peoples of the world, of safeguarding this unique and irreplaceable property, to whatever people it may belong,
	Considering that parts of the cultural or natural heritage are of outstanding interest and therefore need to be preserved as part of the world heritage of mankind as a whole,
	Considering that, in view of the magnitude and gravity of the new dangers threatening them, it is incumbent on the international community as a whole to participate in the protection of the cultural and natural heritage of outstanding universal value, by the granting of collective assistance which, although not taking the place of action by the State concerned, will serve as an efficient complement thereto,
	Considering that it is essential for this purpose to adopt new provisions in the form of a convention establishing an effective system of collective protection of the cultural and natural heritage of outstanding universal value, organized on a permanent basis and in accordance with modern scientific methods,
	Having decided, at its sixteenth session, that this question should be made the subject of an international convention,
	Adopts this sixteenth day of November 1972 this Convention.

2.2 Definition of the Cultural and Natural Heritage	**(Article 1) For the purposes of this Convention, the following shall be considered as "cultural heritage":** **monuments:** architectural works, works of monumental sculpture and painting, elements or structures of an archaeological nature, inscriptions, cave dwellings and combinations of features, which are of outstanding universal value from the point of view of history, art or science; **groups of buildings:** groups of separate or connected buildings which, because of their architecture, their homogeneity or their place in the landscape, are of outstanding universal value from the point of view of history, art or science; **sites:** works of man or the combined works of nature and man, and areas including archaeological sites which are of outstanding universal value from the historical, aesthetic, ethnological or anthropological point of view. (Convention) **(Article 2) For the purposes of this Convention, the following shall be considered as "natural heritage":** **natural features** consisting of physical and biological formations or groups of such formations, which are of outstanding universal value from the aesthetic or scientific point of view; **geological and physiographical formations** and precisely delineated areas which constitute the habitat of threatened species of animals and plants of outstanding universal value from the point of view of science or conservation; **natural sites** or precisely delineated natural areas of outstanding universal value from the point of view of science, conservation or natural beauty. (Convention).
2.3 National protection and international protection of the Cultural and Natural Heritage	**(Article 4)** Each State Party to this Convention recognizes that the duty of ensuring the identification, protection, conservation, presentation and transmission to future generations of the cultural and natural heritage referred to in Articles 1 and 2 and situated on its territory, belongs primarily to that State. It will do all it can to this end, to the utmost of its own resources and, where appropriate, with any international assistance and co- operation, in particular, financial, artistic, scientific and technical, which it may be able to obtain. (Convention). **(Article 5)** To ensure that effective and active measures are taken for the protection, conservation and presentation of the cultural and natural heritage situated on its territory, each State Party to this Convention shall endeavor, in so far as possible, and as appropriate for each country: 1. to adopt a general policy which aims to give the cultural and natural heritage a function in the life of the community and to

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	integrate the protection of that heritage into comprehensive planning programmes;
	2. to set up within its territories, where such services do not exist, one or more services for the protection, conservation and presentation of the cultural and natural heritage with an appropriate staff and possessing the means to discharge their functions;
	3. to develop scientific and technical studies and research and to work out such operating methods as will make the State capable of counteracting the dangers that threaten its cultural or natural heritage;
	4. to take the appropriate legal, scientific, technical, administrative and financial measures necessary for the identification, protection, conservation, presentation and rehabilitation of this heritage; and
	5. to foster the establishment or development of national or regional centers for training in the protection, conservation and presentation of the cultural and natural heritage and to encourage scientific research in this field. (Convention)
	(Article 6) Whilst fully respecting the sovereignty of the States on whose territory the cultural and natural heritage mentioned in Articles 1 and 2 is situated, and without prejudice to property right provided by national legislation, the States Parties to this Convention recognize that such heritage constitutes a world heritage for whose protection it is the duty of the international community as a whole to co-operate. The States Parties undertake, in accordance with the provisions of this Convention, to give their help in the identification, protection, conservation and presentation of the cultural and natural heritage referred to in paragraphs 2 and 4 of Article 11 if the States on whose territory it is situated so request. Each State Party to this Convention undertakes not to take any deliberate measures which might damage directly or indirectly the cultural and natural heritage referred to in Articles 1 and 2 situated on the territory of other States Parties to this Convention. (Convention) **(Article 7)** For the purpose of this Convention, international protection of the world cultural and natural heritage shall be understood to mean the establishment of a system of international co-operation and assistance designed to support States Parties to the Convention in their efforts to conserve and identify that heritage. (Convention)
2.4 Intergovernmental Committee for the Protection of the World	**(Article 8)** 1. An Intergovernmental Committee for the Protection of the Cultural and Natural Heritage of Outstanding Universal Value, called "the World Heritage Committee", is hereby established within the United Nations Educational, Scientific

Cultural and Natural Heritage	and Cultural Organization. It shall be composed of 15 States Parties to the Convention, elected by States Parties to the Convention meeting in general assembly during the ordinary session of the General Conference of the United Nations Educational, Scientific and Cultural Organization. The number of States members of the Committee shall be increased to 21 as from the date of the ordinary session of the General Conference following the entry into force of this Convention for at least 40 States.

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2. Election of members of the Committee shall ensure an equitable representation of the different regions and cultures of the world.
3. A representative of the International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM), a representative of the International Council of Monuments and Sites (ICOMOS) and a representative of the International Union for Conservation of Nature and Natural Resources (IUCN), to whom may be added, at the request of States Parties to the Convention meeting in general assembly during the ordinary sessions of the General Conference of the United Nations Educational, Scientific and Cultural Organization, representatives of other intergovernmental or non- governmental organizations, with similar objectives, may attend the meetings of the Committee in an advisory capacity. (Convention)

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(Article 9) The term of office of States members of the World Heritage Committee shall extend from the end of the ordinary session of the General Conference during which they are elected until the end of its third subsequent ordinary session.

The term of office of one-third of the members designated at the time of the first election shall, however, cease at the end of the first ordinary session of the General Conference following that at which they were elected; and the term of office of a further third of the members designated at the same time shall cease at the end of the second ordinary session of the General Conference following that at which they were elected. The names of these members shall be chosen by lot by the President of the General Conference of the United Nations Educational, Scientific and Cultural Organization after the first election.

States members of the Committee shall choose as their representatives' persons qualified in the field of the cultural or natural heritage (Convention)

(Article 10)

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1. The World Heritage Committee shall adopt its Rules of Procedure.

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	2. The Committee may at any time invite public or private organizations or individuals to participate in its meetings for consultation on particular problems. 3. The Committee may create such consultative bodies as it deems necessary for the performance of its functions. (Convention)
2.5 The World Heritage Convention	The most significant feature of the 1972 World Heritage Convention is that it links together in a single document the concepts of nature conservation and the preservation of cultural properties. The Convention recognizes the way in which people interact with nature, and the fundamental need to preserve the balance between the two. The idea of creating an international movement for protecting heritage emerged after World War I. The 1972 Convention concerning the Protection of the World Cultural and Natural Heritage developed from the merging of two separate movements: the first focusing on the preservation of cultural sites, and the other dealing with the conservation of nature. (Convention) *Figure 3* The Convention Timeline **1972, Adoption** Adoption of the Convention concerning the Protection of the World Cultural and Natural Heritage, a unique international treaty linking for the first time the concepts of nature conservation and preservation of cultural properties – recognizing the way people interact with nature, and the fundamental need to preserve the balance between the two. The Convention was adopted by the General Conference of UNESCO on 16 November 1972. (Convention) **1975, Ratification** The World Heritage Convention formally takes effect upon ratification by the first 20 States Parties. The List of World Heritage in Danger is created to draw attention to properties needing special international consideration and priority assistance. The World Heritage Fund is established to assist States Parties identify, preserve and promote World Heritage sites through both compulsory and voluntary contributions. (Convention)

1978, Operational guidelines

The World Heritage Committee develops selection criteria for inscribing properties on the World Heritage List, and draws up Operational Guidelines for the Implementation of the World Heritage Convention, setting out among other principles those of monitoring and reporting for properties on the List. Ecuador's Galápagos Islands becomes the first of twelve sites to be inscribed on the World Heritage List. (Convention)

1992, Cultural landscapes

With 377 sites inscribed in the first twenty years of the Convention, the World Heritage Centre is established to oversee the day-to-day management of the Convention. A new category of sites is added, making the Convention the first legal instrument to recognize and protect cultural landscapes. (Convention)

1994, Global Strategy

The Committee adopts the Global Strategy for a Balanced, Representative and Credible World Heritage List, aimed at addressing the imbalances on the List between regions of the world, and the types of monuments and periods represented. The Strategy marks the progression from a monumental vision of heritage to a much more people-oriented, multifunctional and global vision of World Heritage. The Nara Document on Authenticity is adopted, recognizing the specific nature of heritage values within each cultural context. (Convention)

2002, The "4 Cs"

On the occasion of the 30th Anniversary of the Convention, the Committee adopts the Budapest Declaration on World Heritage, inviting all stakeholders to support World Heritage conservation through four key Strategic Objectives (the "4 Cs"): Credibility, Conservation, Capacity-building and Communication. The World Heritage Partners Initiative, known today as PACT, is launched to encourage public-private partnerships and set in place a framework through which a wide range of institutions as well as individuals can contribute to the conservation of World Heritage sites around the world. (Convention)

2007, The "5 Cs" ...and Community

The World Heritage Committee adds a fifth 'C' – Community – to its Strategic Objectives, highlighting the important role of local communities in preserving World Heritage. (Convention)

2014, 1,000th site inscribed

The Okavango Delta in Botswana is the 1,000th site inscribed on the World Heritage List. This delta comprises permanent marshlands and seasonally flooded plains, and is home to some of the world's most endangered species of large mammal, such as the cheetah, white rhinoceros, black rhinoceros, African wild dog and lion. (Convention)

2018, Warsaw Recommendation

	The "Warsaw Recommendation on Recovery and Reconstruction of Cultural Heritage" was developed at the 'International conference on reconstruction: The challenges of World Heritage recovery' held in Warsaw, Poland, from 6 to 8 May. These are universal guidelines for the recovery and reconstruction of World Heritage properties following armed conflict or disasters caused by natural hazards, notably for historic urban areas. (Convention) **2022, 50 years of the Convention** A year of activities, including events, conferences, workshops, exhibits and a targeted communication campaign, celebrates the 50th Anniversary of the adoption of the World Heritage Convention... (Convention)
2.6 Linking the protection of cultural and natural heritage	The idea of combining conservation of cultural sites with those of nature comes from the United States of America. A White House Conference in Washington, D.C., in 1965 called for a 'World Heritage Trust' that would stimulate international cooperation to protect 'the world's superb natural and scenic areas and historic sites for the present and the future of the entire world citizenry'. In 1968, the International Union for Conservation of Nature (IUCN) developed similar proposals for its members. These proposals were presented to the 1972 United Nations conference on Human Environment in Stockholm. Eventually, a single text was agreed upon by all parties concerned. The Convention concerning the Protection of World Cultural and Natural Heritage was adopted by the General Conference of UNESCO on 16 November 1972. The same General Conference adopted on 16 November 1972 the Recommendation concerning the Protection, at National Level, of the Cultural and Natural Heritage. By regarding heritage as both cultural and natural, the Convention reminds us of the ways in which people interact with nature, and of the fundamental need to preserve the balance between the two. (Convention)
Unit 3	**UNESCO World Heritage List**
3.1 Introduction	A World Heritage Site is a landmark or area with legal protection by an international convention administered by the United Nations Educational, Scientific and Cultural Organization (UNESCO). World Heritage Sites are designated by UNESCO for having cultural, historical, scientific or other form of significance. The sites are judged to contain "cultural and natural heritage around the world considered to be of outstanding value to humanity". To be selected, a World Heritage Site must be a somehow unique landmark which is geographically and historically identifiable and has

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special cultural or physical significance. For example, World Heritage Sites might be ancient ruins or historical structures, buildings, cities, deserts, forests, islands, lakes, monuments, mountains, or wilderness areas. A World Heritage Site may signify a remarkable accomplishment of humanity, and serve as evidence of our intellectual history on the planet, or it might be a place of great natural beauty. As of July 2021, a total of 1,154 World Heritage Sites (897 cultural, 218 natural, and 39 mixed properties) exist across 167 countries. With 58 selected areas, Italy is the country with the most sites on the list.

The sites are intended for practical conservation for posterity, which otherwise would be subject to risk from human or animal trespassing, unmonitored, uncontrolled or unrestricted access, or threat from local administrative negligence. Sites are demarcated by UNESCO as protected zones. The World Heritage Sites list is maintained by the international World Heritage Program administered by the UNESCO World Heritage Committee, composed of 21 "states parties" that are elected by their General Assembly. The programme catalogues, names, and conserves sites of outstanding cultural or natural importance to the common culture and heritage of humanity. The programme began with the "Convention Concerning the Protection of the World's Cultural and Natural Heritage", which was adopted by the General Conference of UNESCO on 16 November 1972. Since then, 194 states have ratified the convention, making it one of the most widely recognized international agreements and the world's most popular cultural programme. (Wikipedia)

To be included on the World Heritage List, sites must be of outstanding universal value and meet at least one out of ten selection criteria.
These criteria are explained in the Operational Guidelines for the Implementation of the World Heritage Convention which, besides the text of the Convention, is the main working tool on World Heritage.

The criteria are regularly revised by the Committee to reflect the evolution of the World Heritage concept itself.

Until the end of 2004, World Heritage sites were selected on the basis of six cultural and four natural criteria. With the adoption of the revised Operational Guidelines for the Implementation of the World Heritage Convention, only one set of ten criteria exists. (Convention)

UNESCO's World Heritage mission is to:

- Encourage countries to sign the World Heritage Convention and to ensure the protection of their natural and cultural heritage;
- Encourage States Parties to the Convention to nominate sites within their national territory for inclusion on the World Heritage List;
- Encourage States Parties to establish management plans and set up reporting systems on the state of conservation of their World Heritage sites;
- Help States Parties Safeguard World Heritage properties by providing technical assistance and professional training;
- Provide emergency assistance for World Heritage sites in immediate danger;
- Support States Parties' public awareness-building activities for World Heritage conservation;
- Encourage participation of the local population in the preservation of their cultural and natural heritage;
- Encourage international cooperation in the conservation of our world's cultural and natural heritage (Convention)

Regions	Cultural	Natural	Mixed	Total	%	States Parties with inscribed properties
Latin America and the Caribbean	100	38	8	146 *	12.65%	28
Europe and North America	468	66	11	545 *	47.23%	50
Asia and the Pacific	195	70	12	277 *	24.00%	36
Arab States	80	5	3	88	7.63%	18
Africa	54	39	5	98	8.49%	35
Total	897	218	39	1154	100%	167

Unit 4	**UNESCO Intangible Cultural Heritage**
4.1 Definition	"Intangible cultural heritage" consists of non-physical aspects of a particular culture, more often maintained by social customs during a specific period in history. The concept includes the ways and means of behavior in a society, and the often-formal rules for operating in a particular cultural climate. These include social values and traditions, customs and practices, aesthetic and spiritual beliefs, artistic expression, language and other aspects of human activity. The significance of physical artifacts can be interpreted as an act against the backdrop of socioeconomic, political, ethnic, religious and philosophical values of a particular group of people. Naturally,

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intangible cultural heritage is more difficult to preserve than physical objects. |
| **4.2 Aspects of the preservation and conservation** | **Aspects of the preservation and conservation of cultural intangible heritages include:**
Folklore: Folklore is the body of culture shared by a particular group of people; it encompasses the traditions common to that culture, subculture or group. This includes oral traditions such as tales, legends, proverbs and jokes. They include material culture, ranging from traditional building styles to handmade toys common to the group. Folklore also includes customary lore, taking actions for folk beliefs, the forms and rituals of celebrations such asChristmasand weddings,folk dances and initiation rites. Each one of these, either singly or in combination, is considered a folklore artifact. Just as essential as the form, folklore also encompasses the transmission of these artifacts from one region to another or from one generation to the next. Folklore is not something one can typically gain in a formal school curriculum or study in the fine arts. Instead, these traditions are passed along informally from one individual to another either through verbal instruction or demonstration. The academic study of folklore is called folklore studies or folkloristics, and it can be explored at undergraduate, graduate and Ph.D. levels.
Oral history: Oral history is the collection and study of historical information about individuals, families, important events, or everyday life using audiotapes, videotapes, or transcriptions of planned interviews. These interviews are conducted with people who participated in or observed past events and whose memories and perceptions of these are to be preserved as an aural record for future generations. Oral history strives to obtain information from different perspectives and most of these cannot be found in written sources. *Oral history* also refers to information gathered in this manner and to a written work (published or unpublished) based on such data, often preserved in archives and large libraries. Knowledge presented by Oral History (OH) is unique in that it shares the tacit perspective, |

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	thoughts, opinions and understanding of the interviewee in its primary form. **Language preservation: Language preservation** is the effort to prevent languages from becoming unknown. A language is at risk of being lost when it no longer is taught to younger generations, while fluent speakers of the language (usually the elderly) die.
4.3 Intangible cultural heritage	The term 'cultural heritage' has changed content considerably in recent decades, partially owing to the instruments developed by UNESCO. Cultural heritage does not end at monuments and collections of objects. It also includes traditions or living expressions inherited from our ancestors and passed on to our descendants, such as **oral traditions**, **performing arts**, **social practices, rituals, festive events**, **knowledge and practices concerning nature and the universe** or the **knowledge and skills to produce traditional crafts**. While fragile, intangible cultural heritage is an important factor in maintaining cultural diversity in the face of growing globalization. An understanding of the intangible cultural heritage of different communities helps with intercultural dialogue, and encourages mutual respect for other ways of life. The importance of intangible cultural heritage is not the cultural manifestation itself but rather the wealth of knowledge and skills that is transmitted through it from one generation to the next. The social and economic value of this transmission of knowledge is relevant for minority groups and for mainstream social groups within a State, and is as important for developing States as for developed ones **Intangible cultural heritage is:** **Traditional, contemporary and living at the same time**: intangible cultural heritage does not only represent inherited traditions from the past but also contemporary rural and urban practices in which diverse cultural groups take part **Inclusive**: we may share expressions of intangible cultural heritage that are similar to those practiced by others. Whether they are from the neighboring village, from a city on the opposite side of the world, or have been adapted by peoples who have migrated and settled in a different region, they all are intangible cultural heritage: they have been passed from one generation to another, have evolved in response to their environments and they contribute to giving us a sense of identity and continuity, providing a link from our past, through the present, and into our future. Intangible cultural heritage does not give rise to questions of whether or not certain practices are specific to a culture. It contributes to social cohesion, encouraging a sense of identity and responsibility which helps individuals to feel part of one or different communities and to feel part of society at large;

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	· **Representative**: intangible cultural heritage is not merely valued as a cultural good, on a comparative basis, for its exclusivity or its exceptional value. It thrives on its basis in communities and depends on those whose knowledge of traditions, skills and customs are passed on to the rest of the community, from generation to generation, or to other communities; · **Community-based**: intangible cultural heritage can only be heritage when it is recognized as such by the communities, groups or individuals that create, maintain and transmit it – without their recognition, nobody else can decide for them that a given expression or practice is their heritage.
Unit 5	**UNESCO Tangible Cultural Heritage**
5.1 Definition	**Tangible Cultural Heritage** is everything that we can touch and we can perceive clearly. This refers to the Cultural Heritage including: buildings, historical places, monuments, handicraft, sculpture, painting, etc. Cultural property includes the physical, or "tangible" cultural heritage, such as artworks. These are generally split into two groups of movable and immovable heritage. Immovable heritage includes buildings (which themselves may include installed art such as organs, stained glass windows, and frescos), large industrial installations, residential projects or other historic places and monuments. Moveable heritage includes books, documents, moveable artworks, machines, clothing, and other artifacts, that are considered worthy of preservation for the future. These include objects significant to the archaeology, architecture, science or technology of a specified culture. (Wikipedia)
5.2 Aspects and disciplines of the	**Aspects and disciplines of the preservation and conservation of tangible culture include:**

preservation and conservation of tangible culture	• **Museology**: Museology or museum studies is the study of museums. It explores the history of museums and their role in society, as well as the activities they engage in, including curating, preservation, public programming, and education. • **Archival science**: Archival science, orarchival studies, is the study and theory of building and curating archives, which are collections of documents, recordings and data storage devices. To build and curate an archive, one must acquire and evaluate recorded materials, and be able to access them later. To this end, archival science seeks to improve methods forappraising, storing, preserving, and cataloging recorded materials. An archival record preserves data that is not intended to change. In order to be of value to society, archives must be trustworthy. Therefore, an archivist has a responsibility to authenticate archival materials, such as historical documents, and to ensure their reliability, integrity, and usability. Archival records must be what they claim to be; accurately represent the activity they were created for; present a coherent picture through an array of content; and be in usable condition in an accessible location (Wikipedia) **Conservation** (cultural heritage): The conservation and restoration of cultural property focuses on protection and care ofcultural property (tangible cultural heritage), including artworks, architecture, archaeology, andmuseum collections. Conservation activities includepreventive conservation, examination, documentation, research, treatment, and education. This field is closely allied with conservation science, curators and registrars. (Wikipedia) • Art conservation • Archaeological conservation • Architectural conservation • Film preservation • Phonograph record preservation **Digital preservation:** In library and archival science, digital preservation is a formal endeavor to ensure that digital information of continuing value remains accessible and usable. It involves planning, resource allocation, and application of preservation methods and technologies, and it combines policies, strategies and actions to ensure access to reformatted and "born-digital" content, regardless of the challenges of media failure and technological change. The goal of digital preservation is the accurate rendering of authenticated content over time. The Association for Library Collections and Technical Services Preservation and Reformatting Section of the American Library Association, defined digital preservation as combination of "policies, strategies and actions that ensure access to digital content over time." According to the Harrod's Librarian Glossary, digital preservation is the method of keeping digital material alive so that

they remain usable as technological advances render original hardware and software specification obsolete. (Wikipedia)
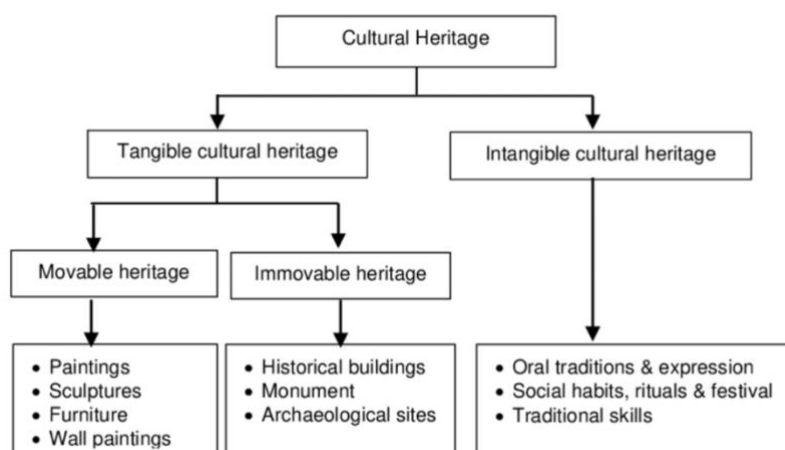
Unit 6	**Cultural Heritage Protection Activities**
Contents	Cultural heritage is seen as a common good of paramount importance, and also a prerequisite for building social cohesion and developing individual and group identity. Inherent to Poland's national heritage is the heritage of various national, ethnic, ethnographic and religious groups, etc. The record-keeping, and defining of standards for the protection of tangible and intangible heritage within the territory of Poland is the responsibility of the National Heritage Board of Poland (NID), a body appointed by the Minister of Culture and National Heritage. The NID carries out its tasks of promoting and protecting Poland's multicultural heritage by accumulating and disseminating knowledge of the heritage, coordinating voluntary measures (as part of the "Volunteers for Heritage" programme), raising social awareness of the cultural heritage, monitoring and analysing threats to the heritage and implementing rules for the sustainable protection of monuments. The NID handles the nationwide coordination of the

European Heritage Days, whose main objective is to promote cultural diversity and multiculturalism, with special emphasis on the regional cultural heritage, intercultural dialogue and the contribution of various cultures to the European heritage. (Unesco D. o.)

Protecting and safeguarding the world's cultural and natural heritage and supporting creativity and dynamic cultural sectors are fundamental to addressing the challenges of our time, from climate change to poverty, inequality, the digital divide and ever more complex emergencies and conflicts. UNESCO is convinced that no development can be sustainable without a strong culture component. Indeed only a human-centred approach to development based on mutual respect and open dialogue among cultures can lead to lasting peace.

Heritage, encompasses tangible and intangible, natural and cultural, movable and immovable and documentary assets inherited from the past and transmitted to future generations by virtue of their irreplaceable value. The term 'heritage' has evolved considerably over time. Initially referring exclusively to the monumental remains of cultures, the concept of heritage has gradually been expanded to embrace living culture and contemporary expressions.

As a source of identity, heritage is a valuable factor for empowering local communities and enabling vulnerable groups to participate fully in social and cultural life. It can also provide time-tested solutions for conflict prevention and reconciliation.

Through a complete set of Conventions concerning heritage, UNESCO offer a unique platform for international cooperation and dialogue, fostering mutual respect, appreciation and understanding. These legal instruments support the development of national policies for heritage protection, with an emphasis on preservation, management and training. (Unesco)

UNESCO's pivotal role in the field of culture, science, and education leads to sustainable reinforcement of the existing legal framework in the area of cultural heritage protection. The existing legal framework in terms of cultural heritage protection is made more complementary by introducing new international legal instruments and promoting their ratification by Member States. For over 70 years, UNESCO has provided new documents, legal tools, and organizes actions together with other international, regional, and local actors in this field. (Alicja Jagielska-Burduk)

The protection of cultural heritage is perceived as a global obligation. Cultural heritage is a non-renewable resource, so its destruction or loss impoverishes world culture as a whole. Therefore, preventive actions are essential. Educational campaigns form an integral part of cultural heritage protection by raising awareness of its importance. Thus far, UNESCO has been crucial in developing the existing legal

framework in the area of culture. Under the umbrella of UNESCO, the international community has adopted six conventions in this field:

1. Convention for the Protection of Cultural Property in the Event of Armed Conflict with Regulations for the Execution of the Convention, signed in the Hague 1954 (hereinafter: 1954 UNESCO Convention) with 133 ratifications (Less countries ratified 1st 107 and 2nd Protocol 83.)
2. Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property 1970 (hereinafter: 1970 UNESCO Convention) with 140 ratifications
3. Convention concerning the Protection of the World Cultural and Natural Heritage 1972 (hereinafter: 1972 UNESCO Convention) with 194 ratifications
4. Convention on the Protection of the Underwater Cultural Heritage 2001 (hereinafter: 2001 UNESCO Convention) with 67 ratifications
5. Convention for the Safeguarding of the Intangible Cultural Heritage 2003 (hereinafter: 2003 UNESCO Convention) with 180 ratifications
6. Convention on the Protection and Promotion of the Diversity of Cultural Expressions 2005 (hereinafter: 2005 UNESCO Convention) with 149 ratifications (Alicja Jagielska-Burduk)

Nowadays, cultural heritage protection is an international effort and involves many actors. This includes not only states and public parties, but also communities, NGOs, and individuals. Only strong international cooperation can guarantee cultural heritage protection and ensure its proper role in global development. When ratifying conventions, states are obliged to implement their provisions and fulfil their respective obligations. The protection of cultural heritage at the national level requires an efficient administrative apparatus responsible for the implementation of cultural heritage protection policy and specific law governing this area, together with instruments enabling its efficient and effective implementation. However, even the most perfect legislation and a good level of administration will not ensure full success. Building links between citizens and cultural heritage, and stimulating its development by including them in cultural heritage management is essential. The latter should be integrated with cultural heritage education for greater success (Alicja Jagielska-Burduk).

Assessment Actvities	1. Do you believe that local communities have access to essential cultural, religious, and economic resources? 2. Do you think that the cultural site's administration has an influence on the local community's functioning?

	3. Discussion/Brainstorm on the cultural heritage protection.
Bibliography	Alicja Jagielska-Burduk, M. P. (s.d.). Britannica. (s.d.). Convention, W. H. (s.d.). UNESCO. (s.d.). UNESCO, D. o. (s.d.). Wikipedia. (s.d.).

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2020-1-UK01- KA227-SCH-094521

Module 4
Cultural Heritage and Art

Developed by:

Module 4: Cultural Heritage and Art

Module Description	The module aims to enable students to understand art and art activities, which are an important part of cultural heritage, and to recognize local and transnational works. Art also gives a sensitive and aesthetic view. During this module, it is aimed that our students recognize and protect the fields of performing arts, media, literary arts and visual arts.
Learning Objectives	**The learner will be able to:** · know performing arts · realize that performing arts are among local and universal cultural heritage items · know the types of literary art · give examples of literary art types and art products with universal values · explain the types of visual art · know those who gain universal cultural heritage value from visual arts · realize that the culture should be protected locally and internationally · gain knowledge about digital art
Table of Units	**Unit 1:** Performing Arts (Theatre, Dance, Music, Opera) **Unit 2:** Media (Installation Art, Film, Computer/Digital Art definition and elements); Examples of digital art **Unit 3:** Literary Arts (Fictional Products, Poetry) **Unit 4:** Visual Arts (Painting, Sculpture, Handicrafts)
Duration	**3-4 hours**

Unit 1	Performing Arts (Theatre, Dance, Music, Opera)
1.1 Definition	Performing arts are those disciplines that result in a work of art. This work, however, is determined by the artist with a series of actions in front of an audience, through the body or the voice. These artistic works are not separable from those who produce them. The artistic expression is conveyed above all by the use of the artist's body. The main forms of performing arts are dance, music, theater, opera. Artists who create performing arts in front of an audience are called performers, depending on the type of art they are: dancers, musicians, actors, singers. The conception of the performances is often carried out by people other than the performers and follows its own principles such as musical composition or dramaturgy for the theater.

1.2 Types of Performance Arts	**Theater** is the performance art which consists of acting in front of an audience using combinations of dialogues, gestures, dance and show. In addition to the prose theater in which the word (written or improvised) is the most important element, the theater can have different forms, which differ not only for the area of birth, but for the different use of both the components that make up the representation, both for the artistic purposes that they define. *Paradise Now– Living Theatre*
	Dance is a performance art that is expressed in the movement of the human body according to a predetermined or improvised plan called choreography. It has been present since ancient times along with the other performing arts. Often accompanied by music or sound compositions, dance in the language and tradition of folk dance can also be called dance. *David Parsons' "Caught" @ Valley Performing Arts Center*
	Music is the art of organizing sounds over time and space. It is art as a complex of practical rules suitable for achieving certain sound effects, which are able to express the interiority of the individual who produces the music and of the listener; it is science as a study of the birth, evolution and analysis of the intimate structure of music. The generation of sounds occurs through singing or through musical instruments which, through the principles of acoustics, cause the auditory perception and the emotional experience desired by the artist.

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John Cage 'Water Walk'

Opera is the Italian term of international use for a theatrical and musical genre in which stage action is combined with music and singing. It is no coincidence that the word "opera" is invariably used in almost all the languages of the world: even if other nations have opera traditions of undeniable importance and value, the genre was born and developed in Italy, a country that for this reason it has the largest number of opera houses in the world and one of its greatest boasts being universally considered the homeland of opera. The scenic elements that characterize it are, in addition to the sets and costumes, acting and music. The specially composed literary text, which contains the lines spoken by the characters and the captions, is called a libretto. The singers are accompanied by an instrumental ensemble of varying sizes, even from a large symphony orchestra.

I was looking at the Ceiling song play John Adams directed by Giorgio Barberio Corsetti

Unit 2	Media (Installation Art, Film, Computer/Digital Art)
1.1 Introduction	All (multi)media that have followed after cinema-film are a result of the development in electronic technologies, which are currently becoming the main factor behind the transformations in audiovisual culture and art, and which are consequently – because audiovisuality plays a major role in the world of today – the primary source of transformations in culture as a whole.

	The so-called digital revolution is transforming nearly all areas of human activity. Therefore, it is also responsible for transforming the domain of art and for creating new fields of artistic practice, in addition to transforming its traditional variants, some of which boast a history dating back thousands of years. As a result of the developments in information-communication technologies and the emergence of electronic (multi)media, the situation of film/cinema – the first form of moving image media art – is changing to an extent which far outweighs the intensity of all its previous transformations, which consisted mainly in the additions of sound or color, or perhaps modifications in image parameters or audial standards.
1.2 Installation Art	o The term installation art is used to describe large-scale, mixed-media constructions, often designed for a specific place or for a temporary period of time. Installation art is one of the most powerful and immersive of all art forms. In contrast with traditional mediums such as painting and sculpture. Rachel Whiteread, *Embankment* at Tate Modern, London Emerging as a bona fide art movement in the 1960s, installation art has since become one of the most popular and widespread strands of contemporary art practice, with artists embracing ever more adventurous and playful ways of transforming the gallery experience.

1.3 Film	It is a work of visual art that simulates experiences and otherwise communicates ideas, stories, perceptions, feelings, beauty, or atmosphere through the use of moving images.
	The history of film/cinema as an artistic medium chronicles the development of a visual art form created using film technologies that began in the late 19th century.
	The new audiovisual media, developing parallel to cinema/film, born with television in the 50´s, video in the 60´s and computer transformed, influenced the notion of image and therefore, film and cinema.
	The introduction of video in the 1960s radically altered the progress of art. The most important aspect of video was that it was cheap and easy to make, enabling artists to record and document their performances easily. This put less pressure on where their art was situated, giving them freedom outside the gallery.
	Between the decades of 1950´s and 60´s came the earliest practitioners programmed the computer themselves. By the 1970s, a number of artists had begun to teach themselves to program, rather than relying on collaborations with computer programmers. Many of these artists came to the computer from a traditional fine art background, as opposed to the scientific or mathematical background of the earliest practitioners. Artists were attracted to the logical nature of the computer and the processes involved.
1.4 Digital Art: definition and elements	Digital art, once called computer art or new media art, refers to art made using software, computers, or other electronic devices. Digital art is a term used to describe art that is made or presented using digital technology.
	Anything produced or made on digital media, such as animations, photographs, illustrations, videos, digital paintings, and such can be classified as digital art.
	Digital art couldn't really exist without computers. Those machines so familiar to us today got their start in the 1940s, when the first true computer, the Electronic Numerical Integrator and Computer, or the ENIAC, was created for military purposes. Artists first began exploring the possibilities of art from computers and related technologies in the late 1950s and early 1960s.

	Early experiments with computer art came around 1965. German artist Frieder Nake (1938 - present), who also happened to be a mathematician, created a computer algorithm that enabled the machine to draw a series of shapes to make artwork. An algorithm, by the way, is a programmed list of instructions that tells a computer what to do. The resulting computer-generated drawings were some of the earliest examples of art done on a computer.
1.5 Digital Art: Examples	**David Hockney** (born 9 July 1937) is an English painter, draftsman, printmaker, stage designer, and photographer. *In the Studio, December 2017* 2017 **Harold Cohen** (1 May 1928 – 27 April 2016) was a British-born artist who was noted as the creator of AARON, a computer program designed to produce art autonomously. His work in the intersection of computer artificial intelligence and art attracted a great deal of attention, leading to exhibitions at many museums, including the Tate Gallery in London, and acquisitions by many others.
Unit 3	**Literary Arts (Fictional Products, Poetry)**
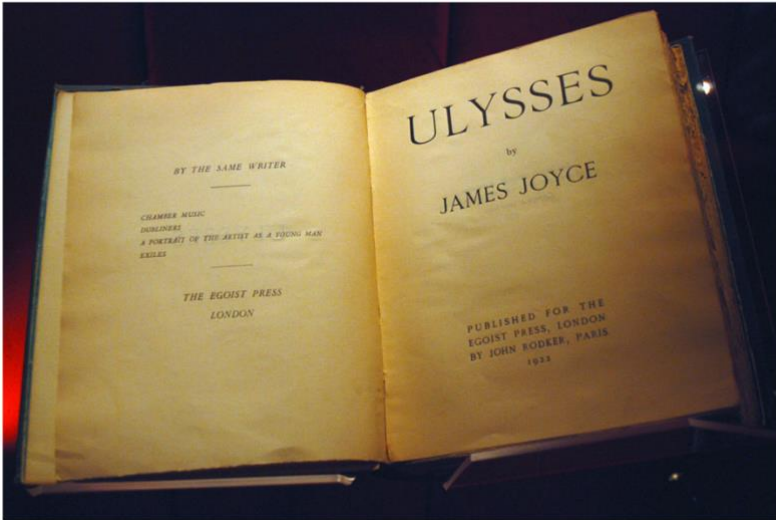
1.1 Definition	The literary arts are different manifestations that use the word as a tool. Regardless of the form, in verse or prose, however a text is generally considered literary, when in constructing and reading it a language is used that orients towards the "poetic function", that is, for that function which, as Roman Jakobson taught, places at the center of the communication system the message as such, therefore its intertextuality with respect to other texts and the ability in terms of linguistic construction and aesthetic understanding to refer to a system of canonical forms that somehow precedes it and produces it (also in case of a break with this canon). Literary works are generally divided into three broad genres: **epic, lyric and dramatic.**
1.2 Epic Genre	Those works in which the author recounts events and speaks to his characters belong to the epic genre. Over time the term has evolved in meaning to include the novel. The narrative works are classified according to their characteristics, in sub-genres: the most important are the short story, the novel and the short novel.
1.3 Lyric Genre	The lyric genre is a poetic form with which the author expresses his feelings, emotions or thoughts. It is more personal and subjective among the genres of the literary arts. poetry in particular is the art of producing verbal compositions in verse, that is, according to certain metric laws, or according to other types of restriction; with a certain degree of approximation it can be said that the meaning of poetry is identifiable in current and traditional use in its opposition to prose, as the two terms respectively and mainly imply the presence or absence of a metric restriction.

T. Stearns Eliot

1.4 Dramatic Genre	The dramatic genre is one that represents the verses or prose that are known with the dialogue of the characters, because there is no narrator. The main manifestations of this genre are tragedy, comedy and drama. In the tragedy the main characters always face fate with a deadly result. The comedy deals with issues of everyday life with a happy ending. In terms of the drama, pains and joys it represents, suffering dominates; usually, it has no happy ending. Romeo and Juliet, first edition
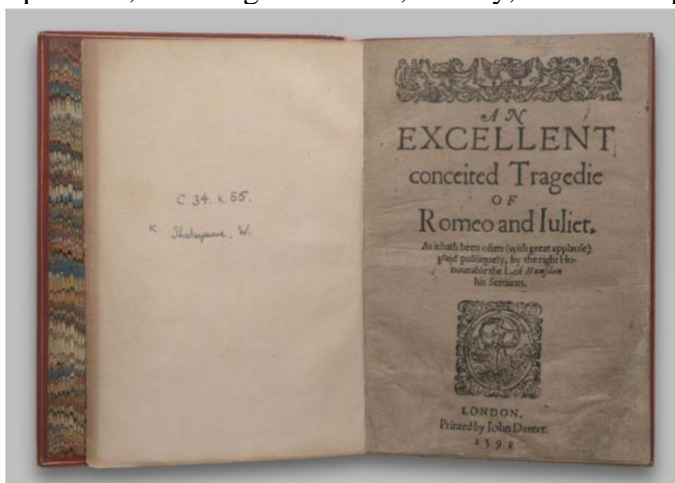
Unit 4	**Visual Arts (Painting, Sculpture, Handicrafts)**

1.1 Introduction	The visual arts are art forms such as ceramics, drawing, painting, sculpture, printmaking, design, crafts, photography, video, filmmaking, and architecture. Many artistic disciplines (performing arts, conceptual art, textile arts) involve aspects of the visual arts as well as arts of other types. Also included within the visual arts are the applied arts such as industrial design, graphic design, fashion design, interior design and decorative art. Current usage of the term "visual arts" includes fine art as well as the applied, decorative arts and crafts, but this was not always the case. Before the Arts and Crafts Movement in Britain and elsewhere at the turn of the 20th century,

	the term 'artist' was often restricted to a person working in the fine arts (such as painting, sculpture, or printmaking) and not the handicraft, craft, or applied art media. The distinction was emphasized by artists of the Arts and Crafts Movement, who valued vernacular art forms as much as high forms. Art schools made a distinction between the fine arts and the crafts, maintaining that a craftsperson could not be considered a practitioner of the arts.
	In the past, craft was considered to be a lesser form of art than painting and sculpture because the objects made had a domestic function. They were also creative techniques that tended to be practiced by women, which contributed to their lesser status.
	In the mid-1800s William Morris began to question the differences between art and craft by bringing an artist aesthetic to a craft object, like wallpaper design.
	A "work of visual art" is a painting, drawing, print or sculpture, ceramic, existing in a single copy.
1.2 Painting	Drawing is a means of making an image, using any of a wide variety of tools and techniques. It generally involves making marks on a surface by applying pressure from a tool, or moving a tool across a surface using dry media such as graphite pencils, pen and ink, inked brushes, wax color pencils, crayons, charcoals, pastels, and markers.
	Drawing goes back at least 16,000 years to Paleolithic cave representations of animals such as those at Lascaux in France and Altamira in Spain. In ancient Egypt, ink drawings on papyrus, often depicting people, were used as models for painting or sculpture. Drawings on Greek vases, initially geometric, later developed to the human form with black-figure pottery during the 7th century BC.
	Painting taken literally is the practice of applying pigment suspended in a carrier (or medium) and a binding agent (a glue) to a surface (support) such as paper, canvas or a wall. However, when used in an artistic sense it means the use of this activity in combination with drawing, composition, or other aesthetic considerations in order to manifest the expressive and conceptual intention of the practitioner. Painting is also used to express spiritual motifs and ideas; sites of this kind of painting range from artwork depicting mythological figures on pottery to The Sistine Chapel to the human body itself.
	Origins And Early History:
	Like drawing, painting has its documented origins in caves and on rock faces. The finest examples, believed by some to be 32,000 years old, are in the

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	Chauvet and Lascaux caves in southern France. In shades of red, brown, yellow and black, the paintings on the walls and ceilings are of bison, cattle, horses and deer.
1.3 Sculpture	Sculpture is three-dimensional artwork created by shaping or combining hard or plastic material, sound, or text and or light, commonly stone (either rock or marble), clay, metal, glass, or wood. Some sculptures are created directly by finding or carving; others are assembled, built together and fired, welded, molded, or cast. Sculptures are often painted. A person who creates sculptures is called a sculptor. Because sculpture involves the use of materials that can be moulded or modulated, it is considered one of the plastic arts. The majority of public art is sculpture. Many sculptures together in a garden setting may be referred to as a sculpture garden. Sculptors do not always make sculptures by hand. With increasing technology in the 20th century and the popularity of conceptual art over technical mastery, more sculptors turned to art fabricators to produce their artworks. With fabrication, the artist creates a design and pays a fabricator to produce it. This allows sculptors to create larger and more complex sculptures out of material like cement, metal and plastic, that they would not be able to create by hand. Sculptures can also be made with 3-d printing technology. The increasing tendency to privilege painting, and to a lesser degree sculpture, above other arts has been a feature of Western art as well as East Asian art. In both regions painting has been seen as relying to the highest degree on the imagination of the artist, and the furthest removed from manual labour – in Chinese painting the most highly valued styles were those of "scholar-painting", at least in theory practiced by gentleman amateurs. The Western hierarchy of genres reflected similar attitudes.
1.4 Handicrafts	During the twentieth century, the boundaries between art and craft became blurred, particularly at the Bauhaus, as artists started to experiment with craft practices in their art. In the art world, we define art as work that is unstructured, open, and subjective. It expresses emotion, feelings, and thoughts. By combining the hands with the brain, crafting refers to a method of creating physical objects using hands and brains. Arts such as painting and sculpture draw their artistic merit from the training and skills they have gained. A variety of crafts including quilt making, beading, embroidery, crocheting, knitting, lacing, macramé, patchwork, and batik. Using wood to build objects

such as furniture, lacquerware, pots, and Cabinets. Art work made from layered paper, folded in origami, or folded in paper and pasted using the palette knife.

'Arts and Crafts' refers to a broader movement that involves things more than just architecture, including interior design, textiles, fine arts, and more. As a response to opulence during the Industrial Revolution, designers began revolting. Design appeared to waste too much time and effort.

The artist **Sonia Delaunay** created geometric abstracts using textiles. Her work in modern design included the concepts of geometric abstraction, and the integration of furniture, fabrics, wall coverings, and clot
hing into her art practice.

La prose du Transsibérien et de la Petite Jehanne de France, 1913

Artist **Grayson Perry** is an English contemporary artist, writer and broadcaster. He is known for his ceramic vases, tapestries and cross-dressing, as well as his observations of the contemporary arts scene, and for dissecting British "prejudices, fashions and foibles".

The Rosetta Vase, 2011. Glazed ceramic. British Museum Collection

How to Make a Pot Like Grayson Perry | Tate

https://www.youtube.com/watch?v=8aiHjAeIbuk

Activities

Activity 1: Romeo e Giulietta _ what is a war?	
1.1 Preparations before the lesson	**Before starting the course, teachers must:** ● **read** Shakespeare's Romeo and Juliet in its entirety and imagine an oral adaptation for children + choose some passages from the original text to read with them. (evaluate an effective translation) ● **study** the basic rules of football (if you don't know it) ● **reflect on** the meaning of fair play in play in general (preparing video material to show to children)

1.2 Lesson Plan	**Lesson Title**	**Romeo e Giulietta _ che cos'è una guerra?**
	Class Classrooms	Primary school
	Duration	2 meetings of 2 hours each
	Logistical needs	A large room where you can play football without danger and where you can make theatrical improvisations. (even an outdoor space would be perfect: eg. an unprofessional

		garden or football pitch)
	Materials	- a soccer ball - bibs of two different colors, so as to form two teams: the Montagues and the Capulets (the two families who fight each other in the Shakespearean text) - all students must wear tracksuit and trainers
	Requirements	Teachers must read Shakespeare's Romeo and Juliet in its entirety and imagine an adaptation for the reference class or class group + read some passages with them, being careful to use a good translation. Finally, they must know (or study) the main rules of the game of football.
	The goals and objectives	The goal of the activity is to reflect, through theatrical literature, on topics of fundamental importance such as war and peace. There are many objectives: **Reflect** on the consequences of interpersonal conflicts **Reflect** on the difference between playing and fighting, starting from the daily experience of sport (and especially from the game of football) **Reflect** on the importance of dialogue as a fundamental basis for maintaining peace **Understand** some dynamics of confrontation, violence and war through a metaphorical simulation of the same that starts from a daily experience
	Staff	The course can be taught by teachers who, before starting the activity, must have read Shakespeare's text in full and imagined an appropriate adaptation for their students.
1.3 Methods to be followed during lesson	The course is divided into two meetings of two hours each and can be held outdoors or indoors. Each meeting is designed for class groups. **First meeting:** Shakespeare's animated tale of Romeo and Juliet. The teacher tells the story of Romeo and Juliet calling the students to interpret, by improvising, parts of the story made by her orally. The teacher must divide the story into several parts by involving the students in the animated narration. **Second meeting:**	

		The Montecchi / Capulet duel The students will be the protagonists of a challenge: divided into two families / teams, the Montagues and the Capulets and their duel, which in history takes place with swords, will be metaphorically represented by a football match.
	Acquisition	**Teacher:** The course is held by teachers who, before starting the activity, must: ● have read Shakespeare's text in its entirety and imagining an adaptation for primary school students. ● know (or study) the main rules of the game of football and prepare to reason with the students on the theme of fair play.
		Student: ● wear appropriate clothing on match days ● perform the proposed tasks between meetings
	Concepts and Objectives	**Goal 1:** Enhance the values of peace,respect and listening.
		Goal 2: Experience an expressive activity through the practice of a sporting activity and investigate the relationships between the two different expressive modes
		Goal 3: Promote the increase of literary skills and adherence to cultural processes,such as the theatrical one.
	Methods and Techniques	The relationship between Theater and Sport is the basis on which this path is founded. Sport has always been a fundamental vehicle in building inclusive relationships, in learning the basic priorities of everyday life based on respect, listening and honesty. For its part, the theater has always been a precious tool in conveying emotions, through one's ability to express them on the stage and / or through dialogue with actor roles that are bearers of fundamental themes, especially in the growth phase. The union of these two worlds brings out a technique that wants to bring the new generations closer to the world of culture and culture to the new generations. The active use of sport as an improvisational element of the theater allows a mixture of languages capable of speaking to the youngest. The technique of animated narration, on the other hand, makes it possible to implement the students' literature.

	Tools and Equipments	• the bibs of two different colors to divide the two teams of Montecchi and Capulets. • soccer ball to play football.
	Skills to be implemented	With reference to the fundamental core of the LIFE SKILLS identified byWHO, this work contributes in particular to impacting across the following: • Self-awareness • Management of emotions • Stress management • Creative Thinking • Critical Thinking
1.4 Lesson I Animated tale of Romeo and Juliet (Process)	**Phase I** Preparation (20 mins)	The space of the story must be free from desks and chairs. Students will be seated on the floor. They will be arranged in groups, so that in front of them the teacher is free to move and everyone can see and hear well. Before starting, he will frame the work with little information (who wrote it, where, for how long) and will try to understand by asking the students what they already know about the text, its history, its representations.
	Phase 2 The telling of the story (80 mins)	The teacher tells the story in an animated way, capturing the attention of students also with an expressive and captivating way of telling. While the students will be seated, the teacher will be standing and will be able to move in space. He will tell the passages between one scene and another, like a narrator, calling into question the characters and letting the children interpret them: he will suggest their movements, actions, things to say, stimulating them to improvise and interact on stage. the teacher must first have chosen when to tell and when to have the children intervene, even if, by listening to the attention and involvement of the children, he will be able to accelerate, cut, modify what he previously thought. The whole class group must be involved in the performance.
	Phase 3 Return (20 mins)	Children will be asked to produce a work restitution paper. It could be a drawing or a writing that focuses on a part of the story that concerns the conflict (between Montecchi and Capulets, between Fathers and Sons,

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		between Mercutio and Tebaldo...). They must use references to the text in their papers (whether they are graphic or textual), whether they are the names of the characters, narrative details or whatever else has caught their attention. This is the task they will have to do at home. In class, they will simply brainstorm ideas to help them develop their product. Once the products are returned, the teacher with the students will be able to organize them in a collective work, depending on the type of productions that will be returned.
1.5 Lesson II The Montecchi vs Capulet duel (Process)	**Phase 1** Preparation (30 mins)	After taking the children to a space with the aforementioned characteristics, they will be seated in a circle and briefly summarized what they did the previous time. The group will be divided into two heterogeneous teams, assigning each of the students a role, and explaining to them that they will represent the duel between the Montecchi and Capulet families metaphorically through a football match with particular rules: 1. the players must have the names of the characters in the text (Romeo, Juliet, Tybalt, Mercutio ... if the characters in the text are finished, it is sufficient that each has the surname Capuleti or Montecchi. 2. The matches are mixed: males and females play together 3. Matches may not be 11 players versus 11 players, but fewer. Those who remain will be fans (ultrà) and benches of one or the other family who can take over: they will still have to participate actively. 4. It is a match between two very enemy teams who compete as if they were on the pitch below their home: what can then happen in this match? What are the 'unwritten rules' that everyone will have to respect? And which ones can choose whether to respect or not? They settle together (for

		example: when does the ball go out? If the goals are marked with pins, clothes or backpacks when the ball is high? Who calls the fouls? And so on). the teacher will leave to the unspoken everything that does not emerge in this first phase: it will be the unspoken ones that generate the conflict.
	Phase 2 Theatrical game (60 mins)	The two teams compete in the soccer match with the rules described above. The teacher must write down all the violent football, verbal or physical actions concerning the match, the relationships between the players, those between those who are on the field and those who are out etc ... because at the end of the game they will be a reason for discussion and reflection with the children. It will be very important to remember and always encourage students to remain in their role, never calling themselves by their own name but with the one assigned at the beginning of the activity. The teacher will be able to stimulate some to try to 'interpret' their own character during the game: they can call them aside and ask them, for example: how would Mercutio play now since you are losing? How would Romeo rejoice after a goal? and so on. he can also invite them to do more specific things: pass the ball only to Tybalt, try to annoy Samson ...
	Phase 3 Return (30 mins)	At the end of the game the teams will gather in a single group always remaining separate. the teacher will lead a discussion on the episodes that generated the conflict and on how each of them dealt with the situation. Initially it will leave room for the inevitable controversies that will follow but will try to orient the discussion not so much to resolve the issues but to direct them towards a more metacognitive discourse: what did the faults, violent physical actions and harassing verbal expressions lead to? How did they change the game situation? Have they proved to be constructive or effective ways out? What does the game have in common with Romeo and Juliet? What does this translation of sword fights in a football match add and take away from the story of the conflict?

		After reflecting with them, the children will be asked to produce a work restitution paper in the manner previously described but focusing this time on their own feelings and emotions. They will also have to use the name assigned to them during the game for this paper as well. Upon return of the documents, the work begun in phase 1 can be enriched.
Activity 2: Romeo and Juliet:Which Fathers Sons?		
1.1 Preparations before the lesson	**Before starting the course, teachers must:** ● **Read** Shakespeare's Romeo and Juliet in its entirety and imagine an oral adaptation + choose some passages of the original text to read together with them (evaluate an effective translation) ● **Study** the basic rules of football (if you don't know it)	
1.2 Lesson Plan	**Lesson Title**	**Romeo and Juliet Which Fathers Sons?**
	Class Classrooms	Secondary school
	Duration	2 meetings of 2 hours each
	Logistical needs	A large room where you can play football without danger and where you can make theatrical improvisations. (even an outdoor space would be perfect: eg. an unprofessional garden or football pitch)
	Materials	● a soccer ball ● sheets and markers / pens to write the letters ● bibs of two different colors, so as to form two teams: the Montagues and the Capulets (the two families who fight each other in the Shakespearean text) ● all students must wear tracksuit and trainers computer + mixer + speakers for music and microphone amplification
	Requirements	● Teachers should read Shakespeare's Romeo and Juliet in full and imagine an adaptation for the target class or class group. ● A few lessons before the meetings read some passages with them, making sure to use a good translation ● Finally, they must know (or study) the main rules of the game of football ● Before the second match he must have chosen the music for the match

	The goals and objectives	The goal of the activity is to reflect, through theatrical literature, on issues of fundamental importance such as the intergenerational dialogue between Fathers and Sons, historical and otherwise. **There are three main objectives:** ● **Reflect** on the consequences of interpersonal conflicts ● **Reflect** on the reciprocal relationships and roles between historical Fathers and Sons, of debt and gratitude, opposition and opposition, claim and encounter. ● **Experience** the experience of a performative action
	Staff	The course can be taught by teachers who, before starting the activity, must have read Shakespeare's text in full and imagined an appropriate adaptation for their students. Since each pupil will be asked to write a LETTER TO THE FATHER in which to say or ask his father what he could never say or ask him, teachers are required to start a work with the class group in this direction, preparing the students for this. writing.
1.3 Methods to be followed during lesson	**First meeting:** **Shakespeare'sTale of Romeo and Juliet and the Match Duel** The teacher tells the story of Romeo and Juliet. At the end of the story, the students will be divided into two families / teams, the Montagues and the Capulets: the two families must challenge each other to a duel. The duel is metaphorically represented by the football match. We will focus in particular on the clashes between fathers and sons in history,recreating the relational dynamics through sporting dynamics. **Second meeting:** **Fathers and sons** The teacher invites the students to write a sort of LETTER TO THE FATHER. the match that will resume that of the previous match will be an opportunity to express what is written by generating a sort of generational declaration.	
	Acquisition	**Teacher:** The course is held by teachers who, before starting the activity, must: ● having read Shakespeare's text in its entirety ● know (or study) the main rules of the game of football

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		- having prepared the materials before the start of the meetings - having chosen the music before the second meeting - since each pupil will be asked to write a LETTER TO THE FATHER in which to say or ask his father what he could never say or ask him, the teachers are asked to start a work with the class group in this direction, preparing the students for this writing.
		Student: ● wear appropriate clothing on match days ● perform the proposed tasks between meetings
	Concepts and Objectives	**Goal 1:** Experiment with expressive modes of a performative nature in the context of a sporting practice.
		Goal 2: Increase the capacity for personal reflection on fundamental issues such as the intergenerational dialogue between Fathers and Sons, historical and biological.activity and investigate the relationships between the two different expressive modes
		Goal 3: Promote the increase of literary skills and adherence to cultural processes,such as the theatrical one.
	Methods and Techniques	The relationship between Theater and Sport is the basis on which this path is founded. Sport has always been a fundamental vehicle in building inclusive relationships, in learning the basic priorities of everyday life based on respect, listening and honesty. For its part, the theater has always been a precious tool in conveying emotions, through one's ability to express them on the stage and / or through dialogue with actor roles that are bearers of fundamental themes, especially in the growth phase. The union of these two worlds brings out a technique that wants to bring the new generations closer to the world of culture and culture to the new generations. The active use of sport as an improvisational element of the theater allows a mixture of languages capable of speaking to the youngest.

		The technique of animated narration, on the other hand, makes it possible to implement the students' literature.
	Tools and Equipments	- the bibs of two different colors to divide the two teams of Montecchi and Capulets. - İl soccer ball to play ball - Computer + mixer + speakers to use music (both outdoors and indoors) - Microphones with rod or wire to make children read the written materials called LETTER TO THE FATHER.
	Skills to be implemented	With reference to the fundamental core of the LIFE SKILLS identified byWHO, this work contributes in particular to impacting across the following: - Self-awareness - Management of emotions - Stress management - Creative Thinking - Critical Thinking
1.4 Lesson I The Montecchi vs Caoylet duel (Process)	**Phase I** Preparation (30 mins)	The space of the story will be that of the game which must have the characteristics described above. Students will be seated on the floor and will not need to write anything for this first meeting. They will be arranged in groups, so that in front of them the teacheris free to move and everyone can see and hear well. Before starting, he will frame the work with little information (who wrote it, where, for how long) and will try to understand by asking the students what they already know about the text, its history, its representations.
	Phase 2 The telling of the story (60 mins)	The group will be divided into two heterogeneous teams, assigning each of the students a role, and explaining to them that they will represent the duel between the Montecchi and Capulet families metaphorically through a football match with particular rules: the players must have the names of the characters in the text (Romeo, Juliet, Tybalt, Mercutio ... if the characters in the text are finished, it is sufficient that each has the surname Capuleti or Montecchi.

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| | | The matches are mixed: males and females play together Matches may not be 11 players versus 11 players, but fewer. Those who remain will be fans (ultrà) and benches of one or the other family who can take over: they will still have to participate actively. It is a match between two very enemy teams who compete as if they were on the pitch below their home: what can then happen in this match? What are the 'unwritten rules' that everyone will have to respect? and which ones can choose whether to respect or not? They settle together(for example: when does the ball go out? If the goals are marked with pins, clothes or backpacks when the ball is high? Who calls the fouls? And so on). the teacher will leave to the unspoken everything that does not emerge in this first phase: it will be the unspoken ones that generate the conflict. The two teams compete in the soccer match with the rules described above. The teacher must write down all the foul football, verbal or physical actions concerning the match, the relationships between the players with particular reference to the relationships between the players who play adult roles and those who play the young roles because at the end of the game they will be a reason of discussion and reflection. It will be very important to remember and always encourage students to remain in their role, never calling themselves by their own name but with the one assigned at the beginning of the activity. The teacher will be able to stimulate some to try to 'interpret' their own character during the game and bring into play the relationships between the Fathers and the Sons: he will be able to call them aside and give them suggestions on what to say and how to behave towards the other PLAYERS / CHARACTERS in the field. |
| | **Phase 3** Return (30 mins) | The passages of history will be resumed in a discussion conducted by the teachers, trying to rediscover the relational dynamics within the game. We will focus in particular on the relationships between adult and young characters, trying to draw up a list of |

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		things that happened during the game and facts narrated by the text. At the end of the guided discussion, students will be asked to tell the story again with a short text (max 10 lines) in view of a specific relationship between one of the historical Fathers and one of the close)
1.5 Lesson II Fathers and Sons (Process)	**Phase 1** Preparation (45 mins)	The meeting will begin in the space that will then be that of the game, summarizing what was done the previous time and discussing the papers and letting students tell their own version of the story as they rewrote and imagined it. Then each student will be asked to write a "Letter to the father": each will write a letter to one of their parents saying what they think, what they have never told them, what they want but do not have the courage to ask. Students, even when writing, must use the names of the characters in the story (Romeo, Juliet, Mercutio, Tebaldo, Father Montecchi, Father Capulet, Prince of Verona ...), but not necessarily their own. The letters will be anonymous and will be delivered to the teacher who will mix them.
	Phase 2 Theatrical game (45 mins)	The football match will be resumed as on the previous day. Everyone plays football again, resuming the football and extra football, verbal and physical actions that the day before had been defined as interesting. During the game, you must always call each other with the names of the roles from the previous match. When the teacher starts a music (chosen before the start of the meeting), the game continues, but in silent form and in slow motion: students will have to play and listen at the same time. The teacher calls one of the students (through the name of the role assigned to him) who runs to the microphone positioned along the sideline of the field. The teacher gives him one of the Letters to the Father to read into the microphone, chosen at random. When he has finished reading, the music stops and the game resumes in all its vigor and in all its noise. This continues until all the letters to the father have been read into the microphone in this way.

	Phase 3 Return (30 mins)	At the end of the activity, a discussion will be conducted on the contents of the proposed letters, focusing on what struck everyone's attention, finding common themes and differences. We will also discuss the image that emerges from the adult world just described. The letters at a later time can be summarized in a single collective work to be delivered to the parents (optional option to be developed after the end of the activity).

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Module 5
Technological Heritage (Agriculture, Industry, Economy, Virtural Reality, Augmented Reality, Artificial Intelleigence, Daily Life)

Developed by:
Bozyazı Kültür Sanat ve Müzik Derneği

Module 5: Technological Heritage

Module Description	Based on the criteria for inclusion on the UNESCO World Heritage List, it has defined "artifacts that are important in terms of technological developments in a time period or cultural geography and show the development of technology of humanity" as "technological heritage". Based on this definition, it is accepted as the common heritage of humanity in technological developments from the time of humanity to the present day. This module has been created in order to raise awareness among students about technological heritage and to convey how they can improve cultural heritage through the use of technology.
Learning Objectives	**The learner will be able to:** ● know the concept of technological heritage ● explain the elements of technological heritage with examples. ● explain technological developments from past to present ● explain the development of digital cultural heritage items from past to present with examples. ● explain the role of information and communication technologies in cultural heritage transfer with examples.
Table of Units	**Unit 1:** Technological Cultural Heritage in Agriculture **Unit 2:** Industry **Unit 3:** Virtural Reality and Culture **Unit 4:** Artificial Intelligence and Culture **Unit 5:** Augmented Reality and Culture **Unit 6:** Use of Technology in the Protection of Cultural Heritage **Unit 7:** Tangible and Intangible Technological Heritage
Duration	**3-4 hours**

Unit 1	Technological Cultural Heritage in Agriculture
Contents	The agriculture mostly thought just to imply the meaning of the process of producing food on the land. However, it obviously embraces other meanings and processes. For example, it obviously implies the important process of "production of collective goods" in addition to production of food. Conceptualization of "Cultural heritage" is itself includes one basic side of these "collective goods". Agricultural activity shapes and influences all the historical and cultural sites, areas and objects. Sometimes it is evaluated that it may become both a threat to and a caretaker of our cultural heritage. However, in the most of the analysis we can see that cultural heritage is positively affected and enriched thgroughout the history by the agricultural activities and farmers.

	There had been accepted ten basic rules as the rural development programme for the European Union in The European Conference on Rural Development held in 1996. The European Union's recognition of the vital links between rural development and the successful preservation of the national and cultural heritage has been a constituent elemnt of its approach to the subject. The agriculture as a major interface among the environment, people, the national and cultural heritage has been recognised by The European Union.
Unit 2	**Industry**
2.1 Definition of industry	Industry has been defined as "the companies and activities involved in the process of producing goods for sale, especially in a factory or special area" by The Cambridge Dictionary. By means of this definition it is possible to conclude that there should be 1) company(-ies) 2) activitiy(-ies) 3) production 4) sale 5) factory(-ies) to talk about "the industry". For this, many find hard (if not impossible) the conception of the industry before, let's say, the industrial revolution. After that period, we, the human being, had the chance of witnessing the mass production for the masses. Industiral process had begun.
2.2 Industrial revolution	Industrial Revolution, in modern history, mostlu understood as the process of change from an agrarian/agricultural and handicraft economy to one dominated by industry and machine manufacturing, i.e. mass production. These technological changes introduced novel ways of working and living and fundamentally transformed society. This process began in Britain in the 18th century and from there spread to other parts of the world. Although used earlier by French writers, the term Industrial Revolution was first popularized by the English economic historian Arnold Toynbee (1852–83) to describe Britain's economic development from 1760 to 1840. Since Toynbee's time the term has been more broadly applied as a process of economic transformation than as a period of time in a particular setting. This explains why some areas, such as China and India, did not begin their first industrial revolutions until the 20th century, while others, such as the United States and western Europe, began undergoing "second" industrial revolutions by the late 19th century. The main features involved in the Industrial Revolution were technological, socioeconomic, and cultural. The technological changes included the following: (1) the use of new basic materials, chiefly iron and steel, (2) the use of new energy sources, including both fuels and motive power, such as coal, the steam engine, electricity, petroleum, and the internal-combustion engine, (3) the invention of new machines, such as the spinning jenny and the power loom that permitted increased production with a smaller expenditure of human energy, (4) a new organization of work known as the factory system, which entailed increased division of labour and specialization of function, (5) important

	developments in transportation and communication, including the steam locomotive, steamship, automobile, airplane, telegraph, and radio, and (6) the increasing application of science to industry. These technological changes made possible a tremendously increased use of natural resources and the mass production of manufactured goods.
	There were also many new developments in nonindustrial spheres, including the following: (1) agricultural improvements that made possible the provision of food for a larger nonagricultural population, (2) economic changes that resulted in a wider distribution of wealth, the decline of land as a source of wealth in the face of rising industrial production, and increased international trade, (3) political changes reflecting the shift in economic power, as well as new state policies corresponding to the needs of an industrialized society, (4) sweeping social changes, including the growth of cities, the development of working-class movements, and the emergence of new patterns of authority, and (5) cultural transformations of a broad order. Workers acquired new and distinctive skills, and their relation to their tasks shifted; instead of being craftsmen working with hand tools, they became machine operators, subject to factory discipline. Finally, there was a psychological change: confidence in the ability to use resources and to master nature was heightened.
	In the period 1760 to 1830 the Industrial Revolution was largely confined to Britain. Aware of their head start, the British forbade the export of machinery, skilled workers, and manufacturing techniques. The British monopoly could not last forever, especially since some Britons saw profitable industrial opportunities abroad, while continental European businessmen sought to lure British know-how to their countries. Two Englishmen, William and John Cockerill, brought the Industrial Revolution to Belgium by developing machine shops at Liège (c. 1807), and Belgium became the first country in continental Europe to be transformed economically. Like its British progenitor, the Belgian Industrial Revolution centred in iron, coal, and textiles.
2.3 Second industrial revolution	Despite considerable overlapping with the "old," there was mounting evidence for a "new" Industrial Revolution in the late 19th and 20th centuries. In terms of basic materials, modern industry began to exploit many natural and synthetic resources not hitherto utilized: lighter metals, rare earths, new alloys, and synthetic products such as plastics, as well as new energy sources. Combined with these were developments in machines, tools, and computers that gave rise to the automatic factory. Although some segments of industry were almost completely mechanized in the early to mid-19th century, automatic operation, as distinct from the assembly line, first achieved major significance in the second half of the 20th century.
	Ownership of the means of production also underwent changes. The oligarchical ownership of the means of production that characterized the Industrial Revolution in the early to mid-19th century gave way to a

	wider distribution of ownership through purchase of common stocks by individuals and by institutions such as insurance companies. In the first half of the 20th century, many countries of Europe socialized basic sectors of their economies. There was also during that period a change in political theories: instead of the laissez-faire ideas that dominated the economic and social thought of the classical Industrial Revolution, governments generally moved into the social and economic realm to meet the needs of their more complex industrial societies. That trend was reversed in the United States and the United Kingdom beginning in the 1980s.
2.4 Third industrial revolution (information technology era)	The Third Industrial Revolution, or Digital Revolution, began in the late 1900s and is characterized by the spread of automation and digitization through the use of electronics and computers, the invention of the Internet, and the discovery of nuclear energy. This era witnessed the rise of electronics like never before, from computers to new technologies that enable the automation of industrial processes. Advancements in telecommunications led the way for widespread globalization, which in turn enabled industries to offshore production to low-cost economies and radicalize business models worldwide.
2.5 Timeline highlights	1969: The US Department of Defense's Advanced Research Projects Agency Network (APARNET) develops many of the protocols used for internet communications today. 1972: The Japanese Waseda University completes the WABOT-1 project, creating the world's first full-scale intelligent humanoid robot. 1973: Ethernet is invented, the first system for the transmission of information between computer systems. 1974: The first Internet Service Provider (ISP) is born with the introduction of a commercial version of APARNET, known as Telenet. 1983: Ethernet is standardized. The Domain Name System (DNS) establishes.edu, .gov, .com, .org, and .net system for naming websites. 1984: William Gibson, author of cyberpunk novel Neuromancer, coins the term 'cyberspace' 1986: Programmable Logic Controllers (PLCs) are linked to Personal Computers (PCs) 1989: Tim Berners-Lee, a scientist at the European Organization for Nuclear Research (CERN) develops the HTML language and introduces the World Wide Web to the public. 1990: The first ever IoT device is born: John Romkey creates a toaster that could be turned on and off over the Internet. 1991: The first 'web page' is created by Tim Berners-Lee 1992: The first audio and video are distributed over the Internet. Connectivity for PLCs is introduced. 1993: The White House and the UN go online. 1995: Amazon, Craigslist and eBay go live. The Internet's transformation to a commercial enterprise is largely completed. 1997: Wireless M2M technology becomes prevalent in industrial settings.

	1998: The Google search engine is born, changing the way users engage with the Internet. The Ethernet becomes popular in industrial environments. 1999: The Internet of Things term is coined by Kevin Ashton 2000: Yahoo! And eBay are hit by a large-scale DDoS attack, highlighting the vulnerability of the Internet 2002: Cloud technology takes hold with the launch of Amazon Web Services (AWS) 2004: The era of social media begins: Facebook goes live 2005: Roger Mougalas from O'Reilly Media coins the term Big Data. 2006: AOL changes its business model, offering most services for free and relying on advertising to generate revenue. 2008: A group of companies launched the IPSO Alliance to promote the use of Internet Protocol (IP) in networks of 'smart objects' and to enable the Internet of Things. Blockchain and the first cryptocurrency ever invented are introduced to the world through Satoshi Nakamoto's whitepaper Bitcoin: A Peer to Peer Electronic Cash System. 2008-2009: According to Cisco, the IoT was 'born' between 2008 and 2009 at the point when more 'things or objects' were connected to the Internet than people.
2.6 Fourth industrial revolution (Industry 4.0)	The concept of the Fourth Industrial Revolution was coined in 2016 by Klaus Schwab, the founder of the World Economic Forum, in a book of the same name. So where better to find a good definition than within its pages? "The Fourth Industrial Revolution creates a world in which virtual and physical systems of manufacturing cooperate with each other in a flexible way at the global level". The Fourth Industrial Revolution, however, is not only about smart and connected machines and systems. Its scope is much wider. Occurring simultaneously are waves of further breakthroughs in areas ranging from gene sequencing to nanotechnology, from renewable energies to quantum computing. It is the fusion of these technologies and their interaction across the physical, digital and biological domains that make the Fourth Industrial Revolution fundamentally different from previous revolutions. All revolutions have benefits and drawbacks, challenges and opportunities, uncertainties and certainties. In the case of the Fourth Industrial Revolution, the advantages are evident: increased productivity, efficiency and quality in processes, greater safety for workers by reducing jobs in dangerous environments, enhanced decision making with data-based tools, improved competitiveness by developing customised products that satisfy consumers' needs, etc. As far as the drawbacks are concerned, the experts point to many: the dizzying speed of change and the need to adapt, burgeoning cyber risks that force us to ramp up cybersecurity, high dependence on technology and the so-called digital gap, lack of qualified staff, etc. Regarding the latter, it is worth remembering that the deep impact of Industry 4.0 on employment is one of the biggest challenges for the Fourth Industrial

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	Revolution. At the start of the process, a McKinsey Global report confirmed that up to 800 million jobs will have disappeared by 2030 as a result of automation. However, this may also be an opportunity, because, as novel technologies emerge, so will new professions that will create millions of jobs in new sectors. **Aspects of Smart industry:** **Artificial Intelligence** is set to be one of the key technologies in the sweeping transformation of the economy, society and the labour market. Consultant Michael Page adds other basic aspects of smart industry, which we have summarised below: **Internet of Things:** Internet of things technology, which is designed to establish a connection between the physical and digital worlds, has revolutionised numerous sectors. In fact, billions of devices are already interconnected and more and more devices are becoming smart. **Cobots:** Robotics is constantly evolving and the cobots, specially designed to interact physically with humans in collaborative environments, will be key to industry. Among other things, they optimise production and save employees from doing monotonous and dangerous tasks. **Augmented Reality and Virtual Reality**: Augmented reality and virtual reality, technologies that combine the real world and the digital world using computer science, enrich the visual experience of both users and consumers by generating immersive experiences. **Big Data:** Information is power. The full-blown Fourth Industrial Revolution will allow us to change data into information. Big data allows massive data management and interpretation for business purposes, which is particularly relevant when devising business strategies or making decisions. **3D and 4D Printing:** These days we have the means to develop prototypes — or products for sale — quickly, accurately and economically with 3D and 4D printing. This technology is becoming increasingly important in design, architecture, engineering, etc. Aside from speed and breadth, the fourth industrial revolution is unique because of the growing harmonization and integration of so many different disciplines and discoveries. Tangible innovations that result from interdependencies among different technologies are no longer science fiction. Today, for example, digital fabrication technologies can interact with the biological world. Some designers and architects are already mixing computational design, additive manufacturing, materials engineering and synthetic biology to pioneer systems that involve the interaction among micro-organisms, our bodies, the products we consume, and even the buildings we inhabit. In doing so, they are making (and even "growing") objects that are continuously mutable and adaptable.
Unit 3	**Virtural Reality and Culture**

Contents	First of all, we need to establish a definition of Immersive Virtual Reality. A commonly accepted definition of Virtual Reality have been provided by Rheingold in 1991 as an experience in which a person is "surrounded by a three dimensional computer-generated representation, and is able to move around in the virtual World and see it from different angles, to reach into it, grab it, and reshape it". CruzNeira et al. have proposed in a definition more confined to the visual domain: "a VR system is one which provides real-time viewer-centered head tracking perspective with a large angle of view, interactive control, and binocular display". However all definitions of VR agree on three distinctive features: (1) immersion, (2) interaction and (3) real time. Billinghurst defined in [5] three kinds of information presentation paradigms requiring increasingly complex head tracking technologies: • In **"Head-stabilised"** information is fixed to the user's viewpoint and doesn't change as the user changes viewpoint orientation or position. Any VR system which doesn't provide tracking is then considered as "Head-stabilised". In the Venus project, the low-end demonstrator running on a laptop with no tracking devices could be considered as a "Head-stabilised" system. • In **"Body-stabilised"** information is fixed relative to the user's body position and varies as the user changes viewpoint orientation, but not as they change position. The semi-immersive and immersive demonstrators are "Body-stabilised" systems since head's orientation changes viewpoint but motion within the virtual environment is controlled with 3D joysticks rather than head's position. • And finally in **"World-stabilised"** information is fixed to real world locations and varies as the user changes viewpoint orientation and position. The Augmented Reality demonstrator is typically a "world stabilised" system as position and orientation of the viewpoints needs to be computed in order to register the virtual environment over the real map. However, the immersive demonstrator could also use body motion in a "World-stabilised" way for small motion within the tracking space and whereas "Body-stabilised" is considered when travelling through the environment with the 3D joysticks. Most of current information and computing systems are developed to handle logical information, and most virtual reality technology related to culture are mainly related to heritage applications. However these systems and applications do not consider deeply the contents, form, and meaning of cultures. Until recently it has been believed that a complex and non linear system such as culture could not be modeled by computers. Nevertheless recently computing and interactive media directed at the analysis and modeling and prediction of culture or "culture technology" has emerged [1]. For example if the underlying

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	structures of historical culture can be determined, then it can not only be modeled in virtual reality, but it can be used to predict new forms of modern or pop culture, some which can be based purely in the virtual world.
	Through culture technology with virtual reality we can develop novel forms of cultural activity in the arts and humanities, for example creating virtual instruments which merge Electric Guitar with Japanese Shamisen. Or combining intelligent virtual characters of different eras or cultures (e.g. Confucius with Plato) and see new types of interaction that is impossible in the physical world. Essentially this could lead to new forms of transformation and blending of the domains of science, arts and humanities.
	In this special issue we call for scientific based virtual reality based research which has a goal to create and disseminate transformative, innovative cultural works and will lead to new paradigms that will positively transform culture.
Unit 4	**Artificial Intelligence and Culture**
Contents	The AI concerned today has ancient origins since the idea of "intelligent" machines is rooted in science fiction, scientific thinking dates back to the 1950s and most current algorithms were invented in the 1980s. The expression "artificial intelligence" was first formalized in John McCarthy's presentation at Dartmouth College's Summer Camp in 1956. In his work carried out ten years after the appearance of the first computer, hand-in-hand with his colleague John McCarthy, the American mathematician Marvin Minsky assumes that it can be used to better understand intelligence and defines AI as "the science of making machines do things that would require intelligence if done by humans" On 25 April 2018, the European Commission unveiled its strategy via a Communication, An Artificial Intelligence for Europe. The group of experts appointed by the Commission proposed common actions: increase investment, make more data available, foster talent and develop an AI ethic to ensure trust. Moreover, following the submission of Cédric Villani's report, France decided to support the development of AI through an investment plan, whilst the European Commission plans to invest nearly 2.5 billion euros between 2021 and 2027. In the recommendations adopted by the OECD on 22 May 2019 as regards AI and in the European Commission's communication of 8 April 2019, some major principles for regulating AI, such as the absence of discrimination, transparency, explicability, respect for privacy and human autonomy, etc. exist.
	Although the Villani report highlights a few sectors, focusing on those in which France can develop the most important competitive advantages, it notes that AI actually affects all areas, including those where it is not necessarily expected, such as sport and culture. There are a host of challenges for AI in the cultural sector. The general public has been

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	discovering artificial intelligence through exhibitions such as the 2019 interactive exhibition at the Barbican Centre in London, AI: More than Human, which explores the creative and scientific innovations of artificial intelligence and the Artists and Robots exhibition at the Grand Palais in Paris in 2018. Initiatives aimed at encouraging reflection and recommendations in the public sphere are also multiplying. In particular, UNESCO has taken an interest in the question through the prism of the diversity of cultural expressions and, in 2019, the OIF (International Organization of La Francophonie) organized a series of encounters on the challenges and opportunities of AI for the cultural and creative industries sector. The subject of artistic creation and its status is also a key focus for many authorities and institutions. For example, at the end of September 2019, WIPO reported the organization of a "Conversation on Intellectual Property (IP) and Artificial Intelligence (AI)", which in particular addressed the legal issues studied in the mission report (but as the conversation was "informal", no written document has been published for the moment except the programme itself). Reflection is also ongoing in the United States. The European Parliament (Legal Service) is also considering the question of the protectability of creations produced by AI within the framework of drafting its future work programme, and the European Commission raised the subject of intellectual property in its two communications on AI. In October 2019, the Global Forum on AI for Humanity, under the high patronage of the President of the Republic of France, proposed a workshop entitled "Rethinking cultural and ethical issues in AI". In France, a French-Quebec mission is underway on the "discoverability" aspects of AI use in the cultural sector. Taking note of this growing interest in AI and culture, the CSPLA entrusted Professors Alexandra Bensamoun and Joëlle Farchy with a mission on the legal and economic issues of AI in the cultural sectors, to identify all the issues raised (see mission letter of 1st July 201810). As planned from the start of this mission, this report is regarded as a simple step in the reflection, which will undoubtedly have to be continued over the medium term. Its main aim is to provide an understanding of the technique and its legal and economic consequences, and to draw up an inventory of solutions in light of the state of the technique, which is itself bound to evolve.
Unit 5	**Augmented Reality and Culture**
Contents	One of the types of augmented reality that is advancing fast-paced, due to its great potential, is location-based AR, which allows you to turn your city into a treasure hunt. This form of AR is based on geographic location and therefore does not need a specific image to activate an experience and place a virtual object in the real environment. The

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	application makes use of a GPS to know where it is located and when to start the experience. Pokémon GO is the best-known example of how to include elements of augmented reality in the real world in the form of a treasure hunt of sorts. In a short time, it was able to clearly demonstrate the possibilities that geolocation can offer to the AR. Creating geolocated augmented reality can be interesting for a wide range of sectors, but before going into more detail we first want to talk about another important concept that is booming, gamification or ludification, as the term in Spanish would be. You will see that this technique can make a big difference in shaping your augmented reality experiences. **Gamification:** Gamification comes from the English word 'game', so in the context of AR, we would be talking about experiences that make use of game mechanics, such as setting a clear objective that contains a challenge allowing you to achieve a certain reward. We can also think of adding several levels to encourage user participation, either working as a team for cooperative learning or using a more competitive tactic. After all, how better to learn new things than by playing? Games have always been an important part of life for learning new things, both in the animal kingdom as well as in our own, regardless of age. You can't play 'halfway' since it requires full participation and attention in order to learn how to handle the dynamics of the game. Another very important aspect in a game is the excitement and satisfaction that comes from achieving the goal and being rewarded for your efforts. We all know that the things that make us feel a strong emotion are those that best remain anchored in our brain, so they will be harder to forget. One of the successful projects that we have done for the University of Oviedo, specifically the Territorial Observatory, is a good example of how location-based AR can be used in the cultural area where, by means of geolocalized AR, tours are being developed in different areas of Asturias, showing points of historical interest. Even if we think of another type of culture such as corporate culture, geolocated AR can be of great value. Imagine, for example, reinforcing teamwork by organizing a treasure hunt or even an escape room with location-based AR where they have to work together to solve problems. It is a fun way to learn how to use tools that will be of great help in their own work environment.
Unit 6	**Use of Technology in the Protection of Cultural Heritage**
6.1 Introduction	Cultural heritage is the sum of tangible and intangible values that describe the common history of a society regarding its identity, culture and history. Cities and historical textures, monumental structures,

	archaeological sites and living but intangible values such as language, tradition, dance, music and rituals constitute cultural heritage. Today, digital archiving method attracts much more attention than classical archiving methods. In particular, 3D modeling and digital archiving of cultural heritage artifacts and historical places increase the permanence of these artifacts and historical areas and preserve the existence of the artifacts. Satellite images, digital aerial cameras, thermal cameras, panoramic cameras, high-definition video and photographic cameras are used as data collection tools. Archiving of cultural heritage is considered essential for the purpose of protection, especially in the restoration processes of historical sites. 3D modeling and digital archiving methods are used in the archiving process of historical artifacts. Among these methods, the most suitable method for the study and the budget of the study is selected. Data analysis with digital 3D modeling, in addition to digital archiving of tangible cultural heritage, allows archaeologists to better explore the site in terms of archaeological and physical features. In some archeology studies, Unmanned Aerial Vehicles can be used to fully view the area in cases where the area cannot be photographed exactly from the ground. This situation enables archaeologists to plan their excavations more easily and to reach their targets more easily.
6.2 The role of information and communication technologies in the transfer of cultural heritage (mobile applications)	It is possible to define the concept of cultural heritage as human creation designed to inform. In the changing technological order, the information transfers of the cultural heritage must quickly adapt to this technological change. With the impact of tourism, information and communication technologies are rapidly developing their use in the field of cultural heritage. The first uses of Information Communication Technologies in the promotion of cultural heritage are found in museums. Digitizing data with digitalization and transferring information in a short time via the internet, sharing information in multimedia, are called important developments for museums. Thus, the first virtual museums are created; They open up to the world through the web. The use of QR codes is seen as a revolutionary development for museums. Today, while many museums prefer interactive museology, the use of AR has become an indispensable or even ordinary technology for important museums. Recently, there have been many innovations and developments in the field of protection of cultural heritage values. One of them is "new media" applications, which is also a synthesis method. The concept of new media and its culture has rapidly entered every aspect of our lives such as social relations, communication, advertising and art, before we realize it. The use of new media in the field of cultural heritage has also been easily adopted and widespread in terms of the technological opportunities it provides.

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	Considering the possibilities provided by today's technologies, new media applications have a great impact on the protection of cultural heritage and the visual, auditory and written display of cultural values, as well as conveying them to the audience and the researcher on a virtual-real platform. Examples are the practices aimed at ensuring that the archaeological sites are better perceived by the visitors.
Unit 7	**Tangible and Intangible Technological Heritage**
Contents	Although knowledge is one of the most important elements in the development and survival of societies throughout history, it is a concept that is effective in the cumulative realization of social developments. Information, which is an element used by societies through verbal communication in the early ages, required the recording of verbal communication with the discovery of writing. In this process, it is known that societies meet their recording needs by making use of tools such as cave walls, tree bark, parchment and paper in their knowledge production. In addition, it is possible to say that the vehicles in question have been renewed within the framework of new inventions and developing technology opportunities. Information resources, which are described as the environments where information is stored in the simplest sense, have also shown a rapid increase as a result of the developments. These developments have been effective in increasing the amount of information carried, as well as the diversity of formats and environments in which information sources are located. At this point, while information sources store information about the progress of societies, they have also become tools that enable societies to record their cultural accumulation and transfer this accumulation to future generations.
	Considering the cultural dimension, it is possible to say that information resources are the resources that carry the cultural heritage of societies. In addition, it is possible to say that information resources are an important tool for recording tangible and intangible cultural heritage products. Developing technology and the production of information in the digital environment have revealed the necessity of cultural heritage products to continue their existence by being transferred to the digital environment and to transfer them to the next generations through the digital environment. In this context, digitization applications, which are expressed in the most general sense as the transfer of information in analogue media to digital media, also create opportunities for both tangible and intangible cultural heritage products. registration becomes easier; Initiatives are emerging to share and increase the visibility of these products. Libraries, museums and archives, which carry out the functions of collecting, arranging and organizing cultural heritage products, and making them available to the society, also take initiatives to protect cultural heritage and present cultural heritage products to the society by making use of the most up-to-date technologies by investing

	in digitalization applications and developing projects. Within the scope of these initiatives, digital libraries are created and projects are developed for sharing records with platforms such as the European Digital Library and Europeana. With these projects, the visibility of intangible cultural heritage products recorded as audio and video in the digital environment increases significantly in line with identification standards, as in other information sources.

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Module 6
Ecological Heritage
(Ecosystem, Air, Water, Soil, Life, Biodiversity, Energy, Underground Resources)

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Module 6: Natural Heritage

Module Description	The purpose of this module is to develop environmental awareness and awareness in our target group students. The main purpose of this module is to explain the necessity of preserving natural elements and the ecosystem in our world and transferring them to future generations for a sustainable life and the world, and to raise awareness. Within the scope of the module, it is desired to raise environmental awareness based on elements such as ecosystem, biological diversity, living things, and natural resources.
Learning Objectives	**The learner will be able to:** ● realize the importance of diversity in nature and displays a protective attitude. ● realize that the most important cultural heritage item we can leave to the future is a clean world. ● realize the need to protect our natural resources and biological diversity. ● know the UNESCO world natural cultural heritage protection list. ● realize that air, soil and water, which are the basic components of nature, should be protected and that human beings are the basic vital resources. ● recognize environmental problems. ● realize that natural resources and natural beauties are the most important cultural heritage items that we can leave to the future.
Table of Units	**Unit 1:** Ecosystem **Unit 2:** Our natural resources **Unit 3:** Air, Soil, Water **Unit 4:** Biodiversity, Endangered Creatures **Unit 5:** UNESCO Natural Protection Areas **Unit 6:** Underground Resources
Duration	**2 hours**

Unit 1	Ecosystem
Contents	An ecosystem is a geographic area where plants, animals, and other organisms, as well as weather and landscape, work together to form a bubble of life. Ecosystems contain biotic or living, as well as abiotic factors, or nonliving parts. Biotic factors include plants, animals, and other organisms. An ecosystem includes the interaction of the living things with the non-living environment. It includes animals which are interdependent on each other for survival and can be represented by a food chain. Example-Ponds or lakes are natural stationary freshwater ecosystems. Producers include phytoplanktons. Examples of ecosystems are: agroecosystem, aquatic ecosystem, coral reef, desert, forest, human ecosystem, littoral zone, marine ecosystem, prairie, rainforest, savanna, steppe, taiga, tundra, urban ecosystem and others. plants, animals, soil organisms and climatic conditions. There are three broad categories of ecosystems based on their general environment: freshwater, ocean water, and terrestrial. **Please watch the introductory video about defining Ecosystem:** https://youtu.be/SNF8b7KKJ2I

Unit 2	Our natural resources
Contents	**What are natural resources?** Oil, coal, natural gas, metals, stone and sand are natural resources. Other natural resources are air, sunlight, soil and water. Animals, birds, fish and plants are natural resources as well. Natural resources are used to make food, fuel and raw materials for the production of goods. **Please watch the introductory video about natural resources:** https://youtu.be/dsTgyb_ITtk

Unit 3	Air, Soil, Water
Contents	The most important natural resources: Air, Soil, Water Water is one of the most important natural resources flowing from forests. Soil provides nutrients, water, oxygen and heat to natural land areas. Air is a third critical resource for humans, plants, animals and all other organisms within a natural area.

	Please watch the introductory video about natural resources: https://youtu.be/Qw6uXh9yM54
Unit 4	**Biodiversity, Endangered Creatures**
Contents	**What is an endangered species in biodiversity?** Endangered species, any species that is at risk of extinction because of a sudden rapid decrease in its population or a loss of its critical habitat. Previously, any species of plant or animal that was threatened with extinction could be called an endangered species. **Please watch the introductory video about Endangered Species:** https://youtu.be/6tjDCZrGnxc
Unit 5	**UNESCO Natural Protection Areas**
Contents	The World Heritage Convention is one of the most successful international instruments to recognize the most exceptional natural places in the world, characterized by their outstanding biodiversity, ecosystems, geology or superb natural phenomena. The Convention has provided international recognition to around 3,500,000 km2 in over 250 terrestrial and marine sites across more than 100 countries, and while certain gaps in the World Heritage List remain, it currently protects an extremely valuable sample of our natural heritage. **Please watch the introductory video about UNESCO Natural Protection Areas:** https://youtu.be/dyrfNSJa7sw
Unit 6	**Underground Resources**
Contents	**What resources do we get from underground?** Underground hard-rock mining refers to various underground mining techniques used to excavate "hard" minerals, usually those containing metals, such as ore containing gold, silver, iron, copper, zinc, nickel, tin, and lead. It also involves the same techniques used to excavate ores of gems, such as diamonds and rubies. **What are the two valuable underground resources?** These include aluminium, chromium, copper, mercury, tin, titanium, tungsten and uranium **How are resources extracted?** Resource extraction refers to activities that involve withdrawing materials from the natural environment. Logging is one example of resource extraction. If not done in a sustainable manner, logging extracts trees and their removal causes other changes that can result in soil and nutrient removal from the logged area.

	Please watch the introductory video about underground resources: https://youtu.be/QzoO3ThL1t4
Activities	**Activity 1: "Healthy Mind, Healthy Body"**
	The students will organize a conference in their school to help students to eat better, be more active, and achieve healthier weights. Schools are poised to become an integral part of the fight against the obesity epidemic. As with education in general, the sooner we act, the better. Yet, in a world of billions, over 820 million people worldwide suffering chronic undernourishment, 60% women and almost five million children under the age of five die of malnutrition-related causes every day. It's also important to note that while millions go hungry, 672 million people suffer from obesity, and a further 1.3 billion are overweight. We can change this.
	Activity 2: Celebrating Earth Day
	Students will "make their own poster "about EARTH Day. They will also organize a competition called "E-STEM with ART". For this activity, the students will use recycled or waste materials to create their own art. The aim of this activity is to show students "How one man's trash is another man's treasure". The results will be publish on the Web page or other social media platforms.

APPENDIX 1

Session Plan for Primary Schools

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CREATIVE EXPERIENTIAL LEARNING LESSON PLAN

1.PLAN TAG

Subject:	CULTURAL HERITAGE INTANGIBLE CULTURAL HERITAGE (LEGENDS)
Target Group:	Primary School
Group:	…. people (….. girls ….. boys) (7-10 years old)
Place:	Classroom or multi-purpose hall
Time:	40'+40''+40'
Method:	Creative experiential learning method/Learning by discovery
Technique/Techniques:	Role playing, improvisation, real moment snapshot
Tools and equipments:	Status cards, costumes, cardboard, etc. tools, paper, crayons
Aims:	Recognizing and protecting cultural heritage items
Objectives:	1.He/She will be able to know intangible cultural heritage items 2.He/She will be able to know the concept of cultural heritage 3. He/She will be able to explain the elements that make up the cultural heritage. 4. What is a myth? It does research.

2.PROCESS

PART A;	EXPERIENTIAL INPUT
1.Preparation/ Warm-up (Concrete Experience)	The trainer invites the participants to the circle. He asks them to sit next to each other. He tells them that they will play the game "from ear to ear". Brief information is given about the game. The student sitting at the head says a word or sentence (whispers) in the ear of the person next to him, and when it comes to the end, the word is said. It is not being said, but a creative distortion of a sentence or word. The trainer chooses the words to be used in the game from the concepts of cultural heritage.
2. Interim Evaluation (Reminder of Experience) (REFLECTIVE	Did you guess what might happen before starting the event? So why might we have done this activity?

OBSERVATION)	A short discussion is created by saying that the information spread by word of mouth can change based on the game we play.
3. ANIMATING **(TANGIBLE LIFE)**	Before the lesson, the instructor prepares a legend or story that tells about a cultural artifact in the region. Or, before the lesson, he asks the participants to do research on this subject and bring a legend or story text to the class. Participants form groups of 4 or 6 people. A determined story or legend is given to the groups as a status card and enough time is given to act out. The first group is called in turn and they perform the animations according to what is written on the status card. A real moment photo frame is obtained with the end of the told story or legend.
4. Interim Evaluation; **(Reflecting Experience /From Experience to New Concepts: Reflective Observation)**	A circle is formed with the students. The instructor asks questions that will create a discussion environment. What would you do if you were the main character in this legend? Did you like our legend/story we brought to life? So can we change these myths? How can you ensure that these legends reach future generations?
PART B:	CONCEPTUAL INPUT; (ABSTRACT CONCEPTUALIZATION)
5. Processing: "What Matters?"	What is a legend? The teacher gives a short explanation. Legend is the name given to stories from language to language created among the people. It is possible to come across legends in every society. There are legends in different cultures as well. These stories, handed down from generation to generation, will continue to be told as if they were lived and to be told to future generations. This heritage gives communities a sense of continuity with their environment and history, and contributes to cultural diversity.
6. Interim evaluation **(Conceptual Attribution)**	Have you heard of similar legends? Why is it important to preserve these stories?

	What are the effects of these stories on the promotion of countries?
7. Practice: "What Now?" Active EXPERIENCE	A picture is drawn about the story they play. Participants interpret the pictures they draw.
8. GENERAL EVALUATION;	The trainer says "Let's talk about what we did today" and asks the group these questions "How did you feel, what did you notice?"
9. RELATING TO DAILY LIFE: (From New Concept to new experiences)(ACTIVE Experience)	Participants write a dream story or legend about any cultural item they choose in their region..

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CREATIVE EXPERIENTIAL LEARNING LESSON PLAN

1.PLAN TAG

Subject:	Museums, museum types and their role in conveying culture
Target Group:	Primary School
Group:	……. people (..... girls ….. boys) (7-10 years old)
Place:	Museum and classroom environment
Time:	40'+40'
Method:	Creative experiential learning method/Learning by discovery
Technique/Techniques:	Role playing, improvisation, observation,
Tools and equipments:	Photographs with pictures of museum objects, rooms/spaces, and human models
Aims:	To raise awareness that a museum that tells about the lifestyles of the people of the period is a whole together with the time, history, people, objects and places. Thus, to raise awareness of "historical time". To Recognize and protect cultural heritage items.
Objectives:	1.1He/She will be able to establish a simple museum from his own objects. 1.2 He/She will be able to learn to think and evaluate events with all their dimensions. 1.3 He/She will be able to classify museums according to their types. 1.4.He/She will be able to work in harmony with group members. 1.5He/She will be able to establish a relationship between the past, present and future. 1.6 He/She will be able to evaluate the working process in terms of what it brings to him.

2.PROCESS

PART A;	EXPERIENTIAL INPUT
1.Preparation/ Warm-up (Concrete Experience)	A short museum tour or a virtual museum tour is made with the participants in the classroom. Participants are asked to examine the objects they see around them in the museum. All participants are invited to the circle. Everyone first says their name and then an object in the museum that starts with the first letter of its name. The game is continued among the whole group by increasing the variety of objects.

2. Interim Evaluation (Reminder of Experience) (REFLECTIVE OBSERVATION)	Did you guess what might happen before starting the event? So why might we have done this activity? Based on the game we played, what were the items used by people living in ancient times? What kind of a life can they have? A small discussion is started with these questions.
3. ANIMATING (TANGIBLE LIFE)	By doing research beforehand, the trainer pastes the photographs of the human models, objects and places in the museum onto the cardboards and divides the photographs into two. Participants are given half of one of the prepared cards. "How could the other half of this photo be?" is asked. It is said that the answer to the question is hidden in the museum.A museum tour is held with the participants again (if there is a practice in the classroom, a virtual museum tour is done) and the participants compare the objects with their predictions. The trainer forms a group of 4 participants and the groups create a short story by combining the objects they guessed and act out the story.
4. Interim Evaluation; (Reflecting Experience /From Experience to New Concepts: Reflective Observation)	The participants are given the right to speak and the following questions are asked: Did you like the stories we brought to life? So can we change the lifestyles in this story? How can you ensure that the culture of the people of the past reaches the next generations?
PART B:	CONCEPTUAL INPUT; (ABSTRACT CONCEPTUALIZATION)
5. Processing: "What Matters?"	The trainer briefly explains the answers to questions such as what is a museum, what are the types of museums, what is the role of museums in transferring culture from past periods to the present? Museums are permanent institutions to educate and serve the community. These institutions are very educational. There are many kinds of museums. A museum can be founded on any subject. If your area is famous for a war, an agricultural product, ethnic group, musical genre or industry, or a particular historical event, you can find or visit a museum on any of these topics to get started.Museums provide learning environments for various groups and cultures. They promote a better understanding of our shared heritage and encourage dialogue, curiosity and self-reflection. Moreover, explanations are made as they

	help future generations to understand their past and recognize the achievements of those before them. The trainer takes a trip to virtual museums or to the nearest museums.
6. Interim evaluation (Conceptual Attribution)	Have you visited similar or different types of museums here? Why is it important to protect these museums? What are the effects of these museums on the transfer of culture?
7. Practice: "What Now?" Active EXPERIENCE	The group becomes a circle. The trainer says "Let's talk about what we did today" and asks the group "How did you feel, what did you notice?" The group is shown a virtual museum tour.
8. GENERAL EVALUATION;	A picture is drawn about the story they are playing.
9. RELATING TO DAILY LIFE: (From New Concept to new experiences)(ACTIVE Experience)	A research is done about the museums in our country and in the world. Participants are asked to create a portfolio file related to these researches.

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CREATIVE EXPERIENTIAL LEARNING LESSON PLAN

1.PLAN TAG

Subject:	UNESCO and Cultural Heritage
Target Group:	Primary School
Group:	……. people (..... girls ….. boys) (7-10 years old)
Place:	classroom environment, outdoor
Time:	40 +40min
Method:	Creative Experiential Learning Method/Learning by Invention
Technique/Techniques:	role playing, improvisation,
Tools and equipments:	Tambourine, socks, cotton and rope Video: https://www.youtube.com/watch?v=D-X1PkINBGY&list=PL_nZWwXjJRhvDorr8zGcEiB9RZApBafDn&index=1
Aims:	To introduce UNESCO and to have information about UNESCO's cultural heritage works.
Objectives:	- He/she will be able to make the definition of UNESCO, - He/she will be able to be aware of UNESCO's work with the protection of cultural heritage - He/she will be volunteer to protect all works included in the cultural heritage protection list. - He/she will be able to recognize that cultural heritage is not only local but universal heritage. - He/she will be volunteer to participate in cultural heritage conservation efforts at a transnational level

2.PROCESS

PART A;	EXPERIENTIAL INPUT
1.Preparation/ Warm-up (Concrete Experience)	The group becomes a circle. With the help of a chalk, the place where everyone stands is marked. The trainer gives everyone the names of the cultural heritage works that are under protection in their country. For example Hagia Sophia, Cappadocia, Nemrut etc. The trainer is in the circle and a player is chosen. It tells the name of an object it wants. For example, he says "Hagia Sophia". All Hagia Sophias in the circle change places. One person will be left out because there is no space. This exposed person becomes It and comes to the middle of the circle. When it reaches the middle of the circle, It also says the name of one of these three objects. The game can continue like this, as it comes to the middle of the circle, It can say the names of two objects at the same time or add everyone in the circle by saying "cultural heritage artifacts". The game continues by changing the cultural heritage artifacts found here and learning in different artifacts. Later, the trainer adds the protected artifacts in the world into the play and enriches the game.
2. Interim Evaluation (Reminder of Experience) (REFLECTIVE OBSERVATION)	How did you feel when we announced the events? How did you feel when you replaced your works?
3. ANIMATING (TANGIBLE LIFE)	The trainer invites the participants to the circle. He says, "Now you are all puppets in the puppet shop, only you know what puppet you are, think about it and take shape accordingly." The trainer gives instructions: "You are lifeless, you are standing in the window, you are so tired of waiting. Now you will come alive and decide to

	establish your own country, first your eyes will open, your head will move". They are made to move with each tambourine stroke. The trainer says we have a puppet country now, but there is a monster who wants to destroy you. How would you protect yourself against him? says and creates a discussion environment for the group. The trainer then asks, how can we protect the cultural artifacts in our country? It creates a different discussion environment with the question and leads the establishment of a connection with UNESCO.
4. Interim Evaluation; (Reflecting Experience /From Experience to New Concepts: Reflective Observation)	How did you feel when you became a puppet? What are the reasons that push you to be such a puppet? Would it upset you if the works in our country were destroyed?
PART B:	CONCEPTUAL INPUT; (ABSTRACT CONCEPTUALIZATION)
5. Processing: "What Matters?"	*After the trainer informs the participants about the establishment purpose of UNESCO and what it does, a short animated film about our UNESCO cultural heritage assets is watched.* *https://www.youtube.com/watch?v=D-X1PkINBGY&list=PL_nZWwXjJRhvDorr8zGcEiB9RZApBafDn&index=1* *Cultural heritage assets under UNESCO protection are reinforced with visuals.*
6. Interim evaluation (Conceptual Attribution)	Let's list the keywords we learned together and create a concept map.
7. Practice: "What Now?" Active EXPERIENCE	Did you know that Puppetry and Puppetry is an intangible cultural heritage that should be protected by UNESCO? Was it interesting to you? Participants are divided into groups. Participants are asked to make a puppet with socks, cotton rope and various materials..

8. GENERAL EVALUATION;	The group becomes a circle. The leader says "Let's talk about what we did today" and asks the question "What are your ideas about the protection of cultural heritage assets?
9. RELATING TO DAILY LIFE: (From New Concept to new experiences)(ACTIVE Experience)	The puppets made are displayed in an open area. A puppet play is invited to the school or a play is made from the puppets produced.

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CREATIVE EXPERIENTIAL LEARNING LESSON PLAN

1.PLAN TAG

Subject:	Cultural Heritage and Art
Target Group:	Primary School
Group:	……. people (..... girls ….. boys) (7-10 years old)
Place:	Classroom environment
Time:	40+40 min.
Method:	Lecture Method/Creative Experiential Learning Method/Learning Through Discovery/Creative Drama
Technique/Techniques:	Role playing, improvisation, narration
Tools and equipments:	Various visuals, some equipment in the classroom, (for animation and improvisation) visual cards prepared by the instructor Video: https://youtu.be/D-X1PkINBGY -Appendix 2 The Importance of Folk Dances in Our Culture (Abbreviated) (https://kulturelbellek.com/halk-oyunlarinin-kulturumuzdeki-yeri-ve-onemi/) -https://www.youtube.com/watch?v=anQ5U7B-pes(Selected music-different cultural music)
Aims:	-To enable them to recognize the performing arts, which is our cultural heritage. -To create awareness to explain and protect that performance arts are a part of universal cultural heritage elements
Objectives:	-He/She will be able to know performance arts. -He/She will be able to recognize that performance arts are among local and cultural heritage items. -He/She will be able to recognize the need to preserve culture locally and internationally. -He/She will be able to work in harmony with group members. -He/She will be able to expressthe feelings and thoughts about the performing arts, which is the value of cultural heritage, through animation. -He/She will be able to establish a relationship between the past, present and future. -He/She will be able to learn the cultural values of the city in which he lives based on the objects. - He/She will be able to evaluate the working process in terms of what it brings to him.

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2.PROCESS

PART A;	EXPERIENTIAL INPUT
1.Preparation/ Warm-up (Concrete Experience)	A circle is formed so that the students can see each other. Participants are asked to say their names in a rhythmic motion so that they can get to know each other. The second participant says his name with the rhythmic movement of the 1st Participant, and then immediately says his own name with his own rhythmic movement. Participant 3 says their names by making the rhythmic movements of the 1st and 2nd participants, and then says their name with their own rhythmic movement. This acquaintance continues in this order. A chain of rhythmic movements emerges. Participants are asked to form a group of 6 each. Together with the names of the 10 people they remember, they are allowed to exhibit their rhythmic movements in an order that they will determine (it can be an alphabetical order) collectively. These movements are performed one after the other with rhythmic movements. Afterwards, the participants are provided to perform the rhythmic movements collectively in series, accompanied by a selected music that they know and hear beforehand. (for example : https://www.youtube.com/watch?v=anQ5U7B-pes)
2. Interim Evaluation (Reminder of Experience) (REFLECTIVE OBSERVATION)	The trainer asks the following questions to the groups: -How did you feel while doing the rhythmic movements collectively in the group? -Were there any rhythmic movements that you had difficulty with?
3. ANIMATING (TANGIBLE LIFE)	The trainer explains one by one the visuals of one card belonging to the stories of the folk dances prepared in advance (example: the sunflower turning towards the sun, a wheat harvest, a wedding, a fight, etc.) They are asked to describe the images on these cards with the rhythmic movement they will choose. However, no group says which image they have chosen. Other groups try to guess which image they chose by looking at these animations. Evaluates the expression style (rhythmic movements) exhibited by this group. (This will be a momentary movement as it requires improvisation and rhythmic movement. It is related to the imagination and production of the participant) (Appendix 1: Images about rhythmic movements)

4. Interim Evaluation; (Reflecting Experience /From Experience to New Concepts: Reflective Observation)	The trainer asks the participants: -What did these performances tell you? - What was the purpose of this study? -Does anyone want to share their feelings and thoughts?
PART B:	CONCEPTUAL INPUT; (ABSTRACT CONCEPTUALIZATION)
5. Processing: "What Matters?"	The trainer explains that folk dances are an element of our cultural heritage. He/she explains that folk dances consist of the combination of rhythmic movements that we do. He/she explains that every rhythmic movement has a meaning and is exhibited in a unity of meaning. He/she tells that he also gives examples from our past lives. The trainer shows us a video about the contribution of performing arts to us. (https://youtu.be/D-X1PkINBGY) Brief information is given from the written source. (Appendix 2)
6. Interim evaluation (Conceptual Attribution)	Instructor contributes to the use of participants in the discussion by asking these questions; "What can be the social value that folk dances add to us besides keeping our universal culture and local culture alive? Is it positive or negative if folk dances will change in the future? "
7. Practice: "What Now?" Active EXPERIENCE	The trainer asks the participants to research the folk dance of the region and the local costumes of the game and to make painting studies..
8. GENERAL EVALUATION;	After the trainer, an evaluation paper is distributed to the participants, allowing them to write their opinions and impressions on the blanks. During this study; I felt that; ………………………………………………………………….. ……………………………………………………………………………… ………. I learned that; ………………………………………………………………... ……………………………………………………………………………… ……….

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9. RELATING TO DAILY LIFE: (From New Concept to new experiences)(ACTIVE Experience)	The trainer asks the participants to learn and interview one of the local folk dance stories with their elderly parents. (It can be any transnational story)

ANNEX 1:

Co-funded by the
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ANNEX 2

Contribution of Folk Dances to Cultures

The evaluation of folk dances in social studies, education and culture has gained importance in recent years.

Folk dance is the main factor in the birth of culture. Accordingly, it is possible to say that the origin of art, which is within the scope of culture, is "game" and it has an important role in the birth of art.

Folk dances have been the subject of natural life sections such as death, wedding, lucky charm, religious rites and worship, which have been a part of life from the past to the present. It is the culture of civilizations. Folk dance gives us information about the way of life of the people. Sadness, love, struggle, peace, unity, nature, difficult conditions, we can see all these in the melody of the folk dances, in the so-called rhythmic movement. It is a bridge that connects us from the past to the present.

As a result, it should be our biggest duty to transfer our folk dances, which are a cultural treasure, to future generations in a healthier way and to bring them to the level they deserve. At the same time, we must be careful not to spoil their originality.

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CREATIVE EXPERIENTIAL LEARNING LESSON PLAN

1.PLAN TAG

Subject:	Technological cultural heritage in agriculture
Target Group:	Primary School
Group:	……. people (..... girls ….. boys) (7-10 years old)
Place:	Classroom Environment
Time:	40+40 MİN.
Method:	Lecture Method/Creative Experiential Learning Method/Learning Through Discovery/Creative Drama
Technique/Techniques:	Role playing, improvisation, Web 2.0(gdrive, https://learningapps.org/)
Tools and equipments:	Interactive Board,
Aims:	Recognizing and raising awareness of cultural elements changing from past to present.
Objectives:	He/She will be able to know the concept of technological heritage He/She will be able to explain the elements of technological heritage with examples. He/She will be able to explain technological developments from past to present He/She will be able to explain the development of digital cultural heritage items from past to present with examples. He/She will be able to explain the role of information and communication technologies in the transfer of cultural heritage with examples.

2.PROCESS

PART A;	EXPERIENTIAL INPUT
1.Preparation/ Warm-up (Concrete Experience)	1.Activity In the lesson, the trainer opens the technological cultural heritage in agriculture on the interactive board for them to play the matching game that he prepared before. While playing this game, the participants are asked to match the images of primitive and modern agriculture. With this matching game, the attention of the participants is drawn and at the same time the level of readiness is measured. The second activity is passed without giving explanations and correct answers. https://learningapps.org/display?v=p5gso72st22

	2.Activity The trainer has the presentation prepared beforehand on the subject of technological cultural heritage in agriculture. https://docs.google.com/presentation/d/1sC8os41YmXG8nbwtmougthNwYCSNPg7LWazaHdKLSX8/edit?usp=sharing Makes the necessary explanations with the images and videos in the presentation. They are asked whether they have seen these technological devices. They are provided with knowledge. The trainer then gathers the participants in a circle. He puts together the visuals he had prepared for the matching game in a mixed manner. Each participant takes a visual and starts walking in the classroom with the music. At the command of the trainer, he stops and looks for the match in his visual. The game continues until each participant finds the match in their visual.
2. Interim Evaluation (Reminder of Experience) (REFLECTIVE OBSERVATION)	The trainer receives the participants' feelings and thoughts in the activity. The trainer asks the participants the following questions: What are the differences between primitive methods used in agriculture and modern methods? How do you feel about these objects right now? Which of our tangible Cultural Heritage items have you seen? Which of our tangible cultural heritage items that we learned in our close environment are there? Which ones have changed today?
3. ANIMATING (TANGIBLE LIFE)	The trainer asks the participants to walk freely in the space and with the stop command, the participants form a pair with their closest friend. The dramatic situation papers prepared before the workshop, containing the people who will create a dialogue and the elements of conflict, are distributed to the groups by drawing lots. The trainer asks the participants to create an animation using the items in the worksheets. Enough time is allowed for preparation. All groups take turns performing their improvisations. 1. People: Agricultural Engineer- Farmer

Situation: The farmer is planting wheat in his field. The farmer tells the agricultural engineer that he cannot get enough yield from his field. Agricultural engineer says that when the processes are done together and correctly, the yield will increase. He says that he will guide the farmer in all maintenance works from the tillage of the field to the soil analysis.

First sentence:

Farmer: "I want to increase the yield in my field.

2nd.
Contacts: farmer- neighbor

Situation:
Although the farmer and his family work hard and are very tired, they cannot get quality products. They are very sorry for that. One day, while passing by his neighbor's field, he sees the smart irrigation system. He immediately goes to get information from his neighbor. He learns that this system saves water, saves products from drying out and rotting, and works with sensors.

First Sentence:
Farmer: No matter what I do, I cannot grow quality products. Why?

3. Persons: Directorate of Agriculture - farmer

Situation:
An important structure of an ancient city is found to be under a nearby field. The archaeologist, who is the head of the excavation, tries to persuade the owner of the field to expropriate his land; but this will not be an easy task. The farmer does not want to sell his field, which is his only source of income.

First sentence:
Farmer: "This is our ancestral land. We don't leave a few stones for pottery."

4.
People: Sculptor- mayor

Situation:
The mayor is an enormous statue to attract tourists to the city

	decides to do it. It is agreed with a well-known sculptor and part of the fee is paid up front. However, the mayor finds the sculptor's designs dull; He wants him to make a more flamboyant, bigger sculpture. He tells the dreams of his dreams with ballad. The sculptor resents the interference in his work; besides, it does not suit him to make the "object devoid of art and pleasure" that the president wants; however, he has paid his debts with the advance received from the municipality and there is no way to return them. First sentence: Sculptor: "Mr. President, what makes a work of art unique is the imagination of the artist."
4. Interim Evaluation; (Reflecting Experience /From Experience to New Concepts: Reflective Observation)	Instructor asks the participants' opinions about the study by these questions; "What did we do? What do you think was the purpose of this study? Anyone want to share their experiences and feelings?"
PART B:	CONCEPTUAL INPUT; (ABSTRACT CONCEPTUALIZATION)
5. Processing: "What Matters?"	The trainer makes the video about the cultural and technological heritage elements and change in agriculture watch again. He talks about the importance of R&D studies for the development of cultural and technological heritage elements in agriculture today. Explain to the participants with examples how much it affects our daily life.
6. Interim evaluation (Conceptual Attribution)	The trainer gives examples from daily life about the current change of cultural and technological heritage elements in agriculture and their importance in our daily life. The trainer creates a discussion environment with the question "What kind of a relationship is there between your life and the cultural and technological heritage elements in agriculture? '' and contributes to the use of newly learned concepts in the discussion.
7. Practice: "What Now?" Active EXPERIENCE	The trainer asks the participants a question, "How will the future change of our cultural and technological heritage elements in agriculture be?" and creates an environment for discussion. Then, he asks the students to make a painting work on the theme of "The journey of cultural technological heritage elements in agriculture to the Future".
8. GENERAL EVALUATION;	After the trainer, an evaluation paper is distributed to the participants, allowing them to write their opinions and impressions on the blanks.

	During this study; I felt that; ………………………………………………………………….. …………………………………………………………………………………… …. I learned that; ………………………………………………………………….... …………………………………………………………………………………… …. I recognised that; …………………………………………………………………… …………………………………………………………………………………… ….. I think there should be; ………………………………………………………….. ……………………………………………….………………………………………… ……
9. RELATING TO DAILY LIFE: (From New Concept to new experiences)(ACTIVE Experience)	The trainer asks the students to interview the old and young farmers in their family or close environment on the subject of "Transferring Our Cultural Technological Heritage Items from Past to Present in Agriculture".

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CREATIVE EXPERIENTIAL LEARNING LESSON PLAN

1.PLAN TAG

Subject:	"Caretta Carettas Are Safe"
Target Group:	Primary School
Group:	……. people (..... girls ….. boys) (7-10 years old)
Place:	Classroom Environment
Time:	40+40min
Method:	Lecture Method/Creative Experiential Learning Method/Learning Through Discovery/Creative Drama
Technique/Techniques:	Role playing, improvisation, station technique
Tools and equipments:	https://www.youtube.com/watch?v=pu0C6ttBv_M&t=7s promotional video (Turkish) https://www.youtube.com/watch?v=5Rmv3nliwCspromotional video (English) https://www.youtube.com/watch?v=0P8l1KDXGDA (Science - Books to Read Aloud to Kids!) https://www.youtube.com/watch?v=XfZ_5yDBuMg TAMMY TURTLE Audio book https://www.youtube.com/watch?v=gjKOIUW6yD4&t=62s (Problems that Caretta carettas may experience) Pen as many as the number of participants, white papers and envelopes and a lantern, caretta caretta masks for children
Aims:	- To be able to comprehend that natural resources and natural beauties are the most important cultural heritage items that we can leave to the future. -Recognizing environmental problems

Objectives:	● He/She will be able to realize the importance of diversity in nature and displays a protective attitude. ● He/She will be able to realize that the most important cultural heritage item we can leave to the future is a clean world. ● He/She will be able to realize that our natural resources and biodiversity should be protected. ● He/She will be able to realize that air, soil and water, which are the basic components of nature, should be protected and that human beings are the basic vital resources.. Recognizes environmental problems.

2.PROCESS

PART A;	EXPERIENTIAL INPUT
1.Preparation/ Warm-up (Concrete Experience)	The trainer makes the participants watch the video about the caretta carettas, which was prepared beforehand. https://www.youtube.com/watch?v=5Rmv3nliwCs. After the participants watch the video, the trainer wears masks made of caretta caretta pictures to each participant. "Each of you are caretta carettas and can't wait to get from the sands to the sea," she says.A lively music turns on and the caretta carettas begin to walk from the sand to the sea. Participants walk in the classroom during this process. As the music stops, so do the participants. To whichever participant the trainer held the lantern, that participant tells about a feature of the caretta carettas that they remember according to what they watched in the presentation.While doing this, he begins his sentence with "I" or "mine". Example: "I swim in the seas. I am a caretta caretta. My back is brown and red." This process is repeated three to four times. The instructor tries to point his flashlight at a different participant each time. The event continues until all participants are finished.
2. Interim Evaluation (Reminder of Experience) (REFLECTIVE OBSERVATION)	This time, the participants wander around the seaside accompanied by music. Then, every time the music stops, they mate and shake hands with the closest carettas. Each participant says the characteristics of the caretta in front of him and starts his sentences with the words "You or yours". Example: "You are a caretta caretta, you lay your eggs in the sand at night, etc."
3. ANIMATING (TANGIBLE LIFE)	Participants can watch the audio and video book TAMMY TURTLE from the link below until the 1.05th minute. https://www.youtube.com/watch?v=XfZ_5yDBuMg

	"How can Caretta carettas come out of their eggs and reach the sea easily?" he/she asks. Participants are divided into equal groups. Instructor asks; 1.Group; How did the caretta carettas feel when they hatched, what problems they might have experienced? 2. Group; what problems Caretta carettas may experience until they reach the sea from their nests? Group 3: What may have happened to the Caretta carettas after reaching the sea? Group 4; What kind of solutions can we find to help the caretta carettas who are having difficulties.?They animate the solutions they find. Students are given 5 minutes to prepare. All animations are tracked.The rest of the story is watched from the link https://www.youtube.com/watch?v=XfZ_5yDBuMg
4. Interim Evaluation; (Reflecting Experience /From Experience to New Concepts: Reflective Observation)	Instructor asks the participants' opinions about the study by these questions; "What did we do? What do you think was the purpose of this study? Anyone want to share their experiences and feelings?"How did you feel while making your improvisations? What was the biggest problem faced by the caretta carettas? Can you suggest another solution to this problem? What else can be done differently?
PART B:	CONCEPTUAL INPUT; (ABSTRACT CONCEPTUALIZATION)
5. Processing: "What Matters?"	The trainer shows the short documentary about caretta carettas from the link below (Science - Books to be Read Aloud to Children!) to wrap up the subject. https://www.youtube.com/watch?v=0P8l1KDXGDA https://www.youtube.com/watch?v=gjKOIUW6yD4&t=62s The trainer then shows the participants the video 'problems that caretta carettas can experience'.
6. Interim evaluation (Conceptual Attribution)	Based on the videos you watched, have we correctly identified the problems faced by caretta carettas and other creatures? So, was there a different problem than the one we identified? What other measures can we take against these problems?
7. Practice: "What Now?" Active EXPERIENCE	Participants are told that they will write an informative letter to their families about what can be done to introduce and protect the caretta carettas. After completing their letters, the students who volunteer are read the letters.

8. GENERAL EVALUATION;	After the training, an evaluation paper is distributed to the participants, allowing them to write their opinions and impressions in the blanks. During this study; I felt that; ……………………………………………………………………….. ………………………………………………………………………………… ……….. I learned that; ………………………………………………………………………... ………………………………………………………………………………… ……….. I recognised that; ……………………………………………………………………… ………………………………………………………………………………… ………... I think there should be; ………………………………………………………………... …………………………………………….…………………………………… …………
9. RELATING TO DAILY LIFE: (From New Concept to new experiences)(ACTIVE Experience)	Participants are asked to make a list of endangered and protected creatures such as caretta carettas as a performance task.

APPENDIX 2

Session Plan for Secondary Schools

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CREATIVE EXPERIENTIAL LEARNING LESSON PLAN

1.PLAN TAG

Subject:	TANGIBLE CULTURAL HERITAGE
Target Group:	Secondary school
Group:	……. people (..... girls ….. boys) (10-14 years old)
Place:	Ancient City/Museum or Classroom setting
Time:	120 min
Method:	Creative Experiential Learning Method, Travel Observation Method
Technique/Techniques:	Role playing, Improvisation, Exhibit technique
Tools and equipments:	Paper, pencil, cardboard, tulle, fabric pieces, camera phone for taking pictures.
Aims:	He/She will be able to Recognize and protect tangible cultural heritage items
Objectives:	He/She will be able to learn what cultural heritage is He/She will be able to learn what tangible cultural heritage is

2.PROCESS

PART A;	EXPERIENTIAL INPUT
1.Preparation/ Warm-up (Concrete Experience)	Students are invited to the circle by the instructor. It is said that the "sculpture" game will be played. A short explanation is given about the game. First, the music is turned on and they start dancing with free movements to this music, the moment the music stops, they become sculptures. Sculptures also give emotional states such as sad, happy, cheerful, depending on the situation. This activity continues for 10 minutes.
2. Interim Evaluation (Reminder of Experience) (REFLECTIVE OBSERVATION)	How did you feel when we announced the events? Did you have a certain thought when creating the sculptures? What could be the purpose of doing these activities? What result can we achieve with the activities we do during the game? What happened? What did you do?

3. ANIMATING (TANGIBLE LIFE)	Together with the instructor, the group takes a tour in the ancient city/museum or in a virtual environment. The participants briefly note what they see here. Then the instructor brings a cardboard to the middle and asks the participants to write down what they see here. Data about life here are tried to be obtained together. Participants are divided into 3 groups with the guidance of the trainer. The trainer gives the groups instructions for improvisation. First group: A tourism advertisement about artifacts found in the ancient city/museum is improvised. Second group: Antique City/Museum promotional film improvisations from what they observed. Third group:A public service announcement about the preservation of historical and cultural assets is improvised. The groups are asked to act out by giving them sufficient time.
4. Interim Evaluation; (Reflecting Experience /From Experience to New Concepts: Reflective Observation)	After all groups have finished improvising, the instructor asks the following questions: What do our animations and conversations tell us? What conclusions do we reach as a result of these studies? Does this issue come up in our daily life? What can we do to protect our cultural heritage assets? What kind of change did you observe from the past to the future?
PART B:	CONCEPTUAL INPUT; (ABSTRACT CONCEPTUALIZATION)
5. Processing: "What Matters?"	What are our tangible cultural heritage assets? A brief information is given by the trainer about the subject. Changes or the same things are discussed by establishing a connection between the people who lived in the past and the current experiences. It is said that ancient civilizations shed light on people and had an impact on the changes. Societies' interest in these cultures and their need to be protected are discussed, and how these cultural assets should be protected is discussed. By creating curiosity on the participants and motivating them, awareness is created that societies can obtain information about their lifestyles in this way.
6. Interim evaluation (Conceptual Attribution)	Are these activities effective in the protection of cultural heritage assets? Did you feel the way of life of ancient civilizations while making the animations? If you were a living (animate or inanimate) being at that time, what would you be?
7. Practice: "What Now?" Active EXPERIENCE	The trainer asks the participants to research the cultural structures in the region and bring the photographic images related to the structures to the class. The participants form groups of 4 or 6 people. Each group makes a collage with the photographs and presents the work in the class.
8. GENERAL EVALUATION;	The group becomes a circle. The leader says, "Let's talk about what we did today" and says to the group, "What is your mood, what did you notice?" He poses his questions.

	Papers are distributed to the participants and asked to leave a note for future generations by actively using what they have learned. Note papers are collected in a box and read.
9. RELATING TO DAILY LIFE: (From New Concept to new experiences)(ACTIVE Experience)	Participants prepare a promotional poster for the promotion of a cultural structure in their region with the research data they made in the previous step. The created posters are exhibited.

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CREATIVE EXPERIENTIAL LEARNING LESSON PLAN

1.PLAN TAG

Subject:	Museums, museum types and their role in conveying culture
Target Group:	Secondary School
Group:	……. people (..... girls ….. boys) (10-14 years old)
Place:	Museum or Classroom Environment
Time:	40+40+40min
Method:	Creative Experiential Learning Method
Technique/Techniques:	role playing, improvisation,
Tools and equipments:	Clay, hat, glasses,
Aims:	A museum describing the lifestyles of the people of the period; To awaken the awareness that living time, history, people, things and places are a whole. Thus, to raise awareness of "historical time". Recognizing and protecting cultural heritage items.
Objectives:	1.1 He/She will be able to establish a simple museum from his own objects. 1.2 He/She will be able to learn to think and evaluate events with all their dimensions. 1.3 He/She will be able to classify museums according to their types. 1.4 He/She will be able to work in harmony with group members. 1.5 He/She will be able to establish a relationship between the past, present and future. 1.6He/She will be able to evaluate the working process in terms of what it brings to him.

2.PROCESS

PART A;	EXPERIENTIAL INPUT
1.Preparation/ Warm-up (Concrete Experience)	The trainer calls the participants and is asked to form a circle in the middle. (It is assumed that the participants do not know each other.) Everyone is asked to say their name one by one. Then, each participant says one of the items exhibited in the museum according to the initials of their name and forms a group with the same letters. Those who cannot find items related to the letter in their name form a separate group. Where and in which sections can the products you find be exhibited? In this way, group communication continues.

2. Interim Evaluation (Reminder of Experience) (REFLECTIVE OBSERVATION)	How did you feel when we announced the events? Did you have a certain thought when grouping? What could be the purpose of doing these activities? What result can we achieve with the activities we do during the game?
3. ANIMATING (TANGIBLE LIFE)	"The participants are divided into two groups and the groups are matched. The trainer tells each participant that they will play a game with the participant next to him. The first group will be the sculptor and the second group will be the sculptor's materials. The first group will give the second group the shapes they want and turn them into sculptures. 'Sculpture – sculptor ' game, and at the end of the time each participant shapes their own sculptures. The sculpted sculptures remain motionless using the "frozen image" technique. Frozen image is when the participants remain motionless during the drama and form a still photograph. The participants make their sculptures in turn.Each participant comments on the sculptures of the other participants and asks questions. Thus, a large sculpture exhibition is opened in the museum. If they wish, the participants dress these sculptures and photograph them using additional materials such as wigs, hats and glasses."
4. Interim Evaluation; (Reflecting Experience /From Experience to New Concepts: Reflective Observation)	After all the groups have finished improvising, you can generally ask the following questions. How did the sculpture you created make you feel? What do our animations tell us? What conclusions do we reach as a result of these studies? What can we do to protect our cultural heritage assets? What kind of change did you observe from the past to the future?
PART B:	CONCEPTUAL INPUT; (ABSTRACT CONCEPTUALIZATION)
5. Processing: "What Matters?"	The trainer briefly explains the answers to questions such as what is a museum, what are the types of museums, what is the role of museums in transferring culture from past periods to the present? Museums are permanent institutions to educate and serve the community. These institutions are very educational. There are many kinds of museums. A museum can be founded on any subject. If your area is famous for a war, an agricultural product, ethnic group, musical genre or industry, or a particular historical event, you can find or visit a museum on any of these topics to get started.Museums provide learning environments for various groups and cultures. They promote a better understanding of our shared heritage and encourage dialogue, curiosity and self-reflection. Moreover, explanations are given as they help future generations to understand their

	past and realize the successes of those before them, and a brief information is given.
6. Interim evaluation (Conceptual Attribution)	Have you grasped the role of museums in conveying culture through these activities? Did you think about the lifestyles of those people while making the animations? Has there been awareness about the types of museums?
7. Practice: "What Now?" Active EXPERIENCE	The participants create this image with clay, whichever is the frozen image they are in. The works created are exhibited in the classroom exhibition.
8. GENERAL EVALUATION;	The group becomes a circle. The trainer says "Let's talk about what we did today" and asks the group "How did you feel, what did you notice?"
9. RELATING TO DAILY LIFE: (From New Concept to new experiences)(ACTIVE Experience)	A research is made about the museums in our country and in the world. The participants are asked to form groups of 4 each and create a class board about these works.

CREATIVE EXPERIENTIAL LEARNING LESSON PLAN

1.PLAN TAG

Subject:	UNESCO and Cultural Heritage
Target Group:	Secondary School
Group:	……. people (..... girls ….. boys) (10-14 years old)
Place:	classroom environment, outdoor
Time:	40 +40min
Method:	Creative Experiential Learning Method/Learning by Invention
Technique/Techniques:	role playing, improvisation,
Tools and equipments:	Colored background cardboard, crayons, scissors and glue

https://www.youtube.com/watch?v=lOzxUVCCSug

https://www.youtube.com/watch?v=Xjzrc4UIKF8

https://www.youtube.com/watch?v=D-X1PkINBGY&list=PL_nZWwXjJRhvDorr8zGcEiB9RZApBafDn&index=1 |
| Aims: | To introduce UNESCO and to have information about UNESCO's cultural heritage works. |
| Objectives: | He/She will Be able to define UNESCO,

He/She will Be aware of UNESCO's efforts to protect cultural heritage

He/She will recognize the World Cultural Heritage List.

He/She wil be able to comprehend the purpose for which the World Cultural Heritage List was created.

He/She will be able to recognize the works on the cultural heritage list in their own country,

He/She will be able to recognize the works in the world cultural heritage list in other countries.

He/She will volunteer for the protection of all works on the cultural heritage protection list.

He/She will be able to realize that cultural heritage is not only a local but also a universal heritage.

He/She will volunteer to participate in efforts to protect cultural heritage at transnational level. |

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Subject:	UNESCO and Cultural Heritage
Target Group:	Secondary School
Group:	……. people (..... girls ….. boys) (10-14 years old)
Place:	classroom environment, outdoor
Time:	40 +40min

2.PROCESS

PART A;	EXPERIENTIAL INPUT
1.Preparation/ Warm-up (Concrete Experience)	The trainer explains the tangible cultural heritage items in the area he lives in with the A5 size photographs he has prepared before and asks the group to form a circle. The trainer attaches the photos to the back of the participants with a band aid without telling what they are and keeps rhythm with applause. The participants walk in accordance with the rhythm and when the applause stops, they stand where they are. He stops and matches with the closest person. Participants try to describe the work or object on their partner's back with animation and the spouse makes a guess for the object or artifact on his back. The participants who guessed say they found it and wait. The trainer keeps the rhythm again and there are matches again. The game continues until all participants have guessed (until 1 participant remains). The last participants form a circle again and look at the photo on their back, saying their guess. The trainer again sticks the photographs on the backs of the participants with the help of glue. The trainer says that by taking these photographs from each other, they will create a collection from the objects and artifacts in the photograph, and the one who collects the most objects and artifacts will be the richest. It is forbidden to keep your own photo to protect it. At the end of the game, the person who collects the most photographs is chosen first and is celebrated with applause. The trainer asks the participants to say the names of the objects and works in the photograph they have collected.

2. Interim Evaluation (Reminder of Experience) (REFLECTIVE OBSERVATION)	The trainer takes the participants' feelings and thoughts from the previous activity by forming a circle again. The trainer asks the participants the following questions: -How did you feel when it replaced an object or a work of art from our tangible cultural heritage items? -What was the most difficult work or object to describe? What was the easiest work or object to describe? -How do you feel about these artifacts and objects right now? -Which of our tangible Cultural Heritage items have you seen? -Which of our Tangible Cultural Heritage items that we learned in our close environment are there? Which ones have changed today?
3. ANIMATING (TANGIBLE LIFE)	The trainer divides the participants into 3 groups. "So, how can we protect these artifacts? You just revived various cultural artifacts. Now we are moving on to a new activity. You are the people who admire these works. You like them so much that you want them to be seen by other people and carried to the future. Discuss how you can ensure that these artifacts are preserved unharmed and passed on to future generations. Then show us your solution to this problem with an animation." The animations of the groups are watched.
4. Interim Evaluation; (Reflecting Experience /From Experience to New Concepts: Reflective Observation)	Instructor: He says, "If the cultural works were not preserved, we would not have these works now." He asks the participants to write a letter of thanks for the people who protect these works and contribute.
PART B:	CONCEPTUAL INPUT; (ABSTRACT CONCEPTUALIZATION)
5. Processing: "What Matters?"	*After the trainer informs the participants about the establishment purpose of UNESCO and what it does, a short animated film about our UNESCO cultural heritage assets is watched.*

	https://www.youtube.com/watch?v=D-X1PkINBGY&list=PL_nZWwXjJRhvDorr8zGcEiB9RZApBafDn&index=1 *Introduces cultural heritage assets of the world under UNESCO protection with videos* *https://www.youtube.com/watch?v=lOzxUVCCSug* *https://www.youtube.com/watch?v=Xjzrc4UIKF8*
6. Interim evaluation (Conceptual Attribution)	The trainer deepens the subject by asking questions to the participants. -What can we do to help UNESCO? What can we do individually? What can we do as a society?
7. Practice: "What Now?" Active EXPERIENCE	Participants are divided into three groups. The nearest cultural artifact, which is protected by UNESCO, is examined. Then the participants are given colored background cardboard, crayons, scissors and glue. The first group designs a poster for this work. The second group prepares an introductory article for the website of the work. The third group designs a brochure for the work.
8. GENERAL EVALUATION;	After the trainer, an evaluation paper is distributed to the participants, allowing them to write their opinions and impressions on the blanks. During this study; I felt that; …………………………………………………… ………………………………………………….. I learned that; …………………………………………………… ……………... …………………………………………………… …………………………………. I recognised that; …………………………………………………… ………………

	………………………………………………………………… ………………………………….. I think there should be; ………………………………………………………………… ….. ………………………………………………….…………… ……………………………………
9. RELATING TO DAILY LIFE: (From New Concept to new experiences)(ACTIVE Experience)	The trainer identifies two cultural artifacts protected by UNESCO in her/his country and in the world and conducts a virtual tour with the participants.

CREATIVE EXPERIENTIAL LEARNING LESSON PLAN

1.PLAN TAG

Subject:	Cultural Heritage and Art
Target Group:	Secondary school
Group:	……. people (..... girls ….. boys) (10-14 years old)
Place:	Classroom Environment
Time:	40+40min
Method:	Lecture Method/Creative Experiential Learning Method/Learning Through Discovery/Creative Drama
Technique/Tech niques:	Role playing, improvisation, narration
Tools and equipments:	Various visuals, some equipment in the classroom, (for animation and improvisation) visual cards prepared by the instructor -Video: https://youtu.be/D-X1PkINBGY -Appendix 2 The Importance of Folk Dances in Our Culture (Abbreviated) (https://kulturelbellek.com/halk-oyunlarinin-kulturumuzdeki-yeri-ve-onemi/) -https://www.youtube.com/watch?v=anQ5U7B-pes(Selected music-different cultural music)
Aims:	-To enable them to recognize the performing arts, which is our cultural heritage. -To create awareness to explain and protect that performance arts are a part of universal cultural heritage elements
Objectives:	-He/She will be able to know performance arts. -He/She will be able to recognize that performance arts are among local and cultural heritage items. -He/She will be able to recognize the need to preserve culture locally and internationally. -He/She will be able to work in harmony with group members. -He/She will be able to express the feelings and thoughts about the performing arts, which is the value of cultural heritage, through animation. -He/She will be able to establish a relationship between the past, present and future. -He/She will be able to learn the cultural values of the city in which he lives based on the objects. -He/She will be able to evaluate the working process in terms of what it brings to him.

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2.PROCESS

PART A;	EXPERIENTIAL INPUT
1.Preparation/ Warm-up (Concrete Experience)	A circle is formed so that the students can see each other. Participants are asked to say their names in a rhythmic motion so that they can get to know each other. The second participant says his name with the rhythmic movement of the first participant, then says his own name with his own rhythmic movement, the third participant says the names of the 1st and 2nd participants by doing the rhythmic movement, and then says his name with his own rhythmic movement. This acquaintance continues in this order. A chain of rhythmic movements emerges. Participants are asked to form a group of 6 each. Together with the names of the 10 people they remember, they are allowed to exhibit their rhythmic movements in an order that they will determine (it can be an alphabetical order) collectively. These movements are done in succession with rhythmic movements.
2. Interim Evaluation (Reminder of Experience) (REFLECTIVE OBSERVATION)	The trainer asks the following questions to the groups; -Why did you choose the names and rhythmic movements of those people? -How did you feel while doing the rhythmic movements collectively in the group? -Were there any rhythmic movements that you had difficulty with?
3. ANIMATING (TANGIBLE LIFE)	The trainer asks the participants and writes the most popular rhythmic movements and their names on the board. The participants form a large circle again. It is ensured that the participants perform the rhythmic movements that are liked above in a series, accompanied by a selected musical accompaniment (https://www.youtube.com/watch?v=anQ5U7B-pes) (Music can be music of different cultures). The trainer gives one visual to groups of 5 each with one-card visuals that evoke the themes of folk dances prepared in advance (example: sunflower turning towards the sun, a wheat harvest, a wedding, a fight, etc.). They are asked to write and tell a story on the visuals on these cards.Each group is also asked to create a rhythmic movement for their own story. But not every group will immediately exhibit their rhythmic movement. It will stay with them for a while. After the groups have told their stories, the groups are asked to choose a story other than their own. Whichever story is chosen, that story is also asked to make up their own rhythmic movement. After each group continues like this, the chosen rhythmic movement ends. Now the real owners of the story exhibit their real rhythmic movements. The groups compare their real rhythmic movements with

	the rhythmic movements that other groups have improvised for their story.They comment on similarities and differences. Evaluates the expression style (rhythmic movements) exhibited by this group. (This will be an instant movement as it requires an improvisational animation and rhythmic movement. It is related to the imagination and production of the participant) (Appendix 1: Images about rhythmic movements)
4. Interim Evaluation; (Reflecting Experience /From Experience to New Concepts: Reflective Observation)	The trainer asks the participants: -What did these performances tell you? - What was the purpose of this study? -Does anyone want to share their feelings and thoughts?
PART B:	CONCEPTUAL INPUT; (ABSTRACT CONCEPTUALIZATION)
5. Processing: "What Matters?"	The trainer explains that folk dances are an element of our cultural heritage. He explains that folk dances consist of the combination of rhythmic movements that we do. He explains that every rhythmic movement has a meaning and is exhibited in a unity of meaning. He tells that he also gives examples from our past lives. The trainer shows us a video about the contribution of performing arts to us. (https://youtu.be/D-X1PkINBGY)
6. Interim evaluation (Conceptual Attribution)	The trainer contributes to the use of the folk dances in the discussion by asking the question "What can be the social value that folk dances add to us besides keeping our universal culture and local culture alive?". Brief information is given from the written source. (Appendix2source:https://kulturelbellek.com/halk-oyunlarinin-kultur umuzdeki-yeri-ve-onemi/
7. Practice: "What Now?" Active EXPERIENCE	The trainer creates a working environment by asking the participants: 'will it be positive or negative for folk dances to change in the future'. Performance arts are asked to do a painting work on the preservation of folk dance culture.
8. GENERAL EVALUATION;	The trainer distributes an evaluation paper to the participants and allows them to write their opinions and impressions on the blanks.

	During this study; I felt that; …………………………………………………………………….. …………………………………………………………………………… ………. I learned that; ……………………………………………………………………... …………………………………………………………………………… ……….
9. RELATING TO DAILY LIFE: (From New Concept to new experiences)(ACTIVE Experience)	Trainer, participants are asked to learn and interview one of the local folk dance stories with their elderly parents. (It can be any transnational story.

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APPENDIX 2

Contribution of Folk Dances to Cultures

The evaluation of folk dances in social studies, education and culture has gained importance in recent years.

Folk dance is the main factor in the birth of culture. Accordingly, it is possible to say that the origin of art, which is within the scope of culture, is "game" and it has an important role in the birth of art.

Folk dances have been the subject of natural life sections such as death, wedding, lucky charm, religious rites and worship, which have been a part of life from the past to the present. It is the culture of civilizations. Folk dance gives us information about the way of life of the people. Sadness, love, struggle, peace, unity, nature, difficult conditions, we can see all these in the melody of the folk dances, in the so-called rhythmic movement. It is a bridge that connects us from the past to the present.

As a result, it should be our biggest duty to transfer our folk dances, which are a cultural treasure, to future generations in a healthier way and to bring them to the level they deserve. At the same time, we must be careful not to spoil their originality.

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CREATIVE EXPERIENTIAL LEARNING LESSON PLAN

1.PLAN TAG

Subject:	Tangible and Intangible Technological Heritage
Target Group:	Secondary School
Group:	……. people (..... girls ….. boys) (10-14 years old)
Place:	Classroom environment
Time:	40+40min
Method:	Lecture Method/Creative Experiential Learning Method/Learning Through Discovery/Creative Drama
Technique/Techniques:	Role playing, improvisation, Web 2.0 tools(gdrive, https://learningapps.org/)
Tools and equipments:	Interactive Board, https://learningapps.org/display?v=piuavrxyt22, https://docs.google.com/presentation/d/1KHHJvL8FdpYvCy-MOZCaHBNBiyLn7tEJhZ6QOKg6wyI/edit?usp=sharing
Aims:	Recognizing and raising awareness of cultural elements changing from past to present.
Objectives:	He/She will be able to know the concept of technological heritage
He/She will be able to explain the elements of technological heritage with examples.
He/She will be able to explain technological developments from past to present
He/She will be able to explain the development of digital cultural heritage items from past to present with examples.
He/She will be able to explain the role of information and communication technologies in the transfer of cultural heritage with examples.

2.PROCESS

PART A;	EXPERIENTIAL INPUT
1.Preparation/ Warm-up (Concrete Experience)	1.Event

The teacher opens the game on the interactive board for them to play the matching game that he has prepared before on the subject of tangible and intangible technological heritage. While playing this game, students are asked to choose tangible and intangible technological heritage images. With this game, students' attention is drawn and their readiness level is measured at the same time.

https://learningapps.org/display?v=piuavrxyt22 |

2.Event

The teacher shows the presentation that he has prepared before on the subject of tangible and intangible technological heritage.

https://docs.google.com/presentation/d/1KHHJvL8FdpYvCy-MOZCaHBNBiyLn7tEJhZ6QOKg6wyI/edit?usp=sharing

Makes the necessary explanations with the images and videos in the presentation. They are asked if they have seen these tangible and intangible technological heritage images. They are provided with knowledge.The trainer then gathers the participants in a circle. He puts together the visuals he had prepared for the matching game in a mixed manner. Each participant takes a visual and starts walking in the classroom with the music. At the command of the trainer, he stops and looks for the match in his visual. The game continues until each participant finds the match in their visual.

2. Interim Evaluation (Reminder of Experience) (REFLECTIVE OBSERVATION)	The teacher receives the students' feelings and thoughts in the activity. The teacher asks the students the following questions: What are the differences between tangible and intangible technological heritage? How do you feel about these objects right now? Which of our tangible Cultural Heritage items have you seen? Which of our tangible cultural heritage items that we learned in our close environment are there? Which ones have changed today?
3. ANIMATING (TANGIBLE LIFE)	The teacher asks the students to walk freely in the garden and asks them to sit in a circle with the stop command. Question papers prepared before the workshop are distributed to the students by drawing lots. The teacher asks the students to create an improvisational animation by coming to the middle of the circle with the answers to the questions on the worksheets. Enough time is allowed for preparation. All groups take turns performing their improvisations.

	Eğitmen kültürü ve bölgesindeki kültürel yapılarla ilgili çeşitli sorular sorar ve öğrencilerden canladırma yapmalarını ister. Example questions for Turkey: 1. You woke up one morning and saw Hacivat and Karagöz. Can you portray how you felt? 2. You are torn papyrus paper with writings on it. Can you portray what you are feeling? 3. You lost your mother in the Basilica Cistern.Can you portray what you're feeling? 4. You are a foamy Turkish coffee in a copper cup. Can you portray what you are feeling?
4. Interim Evaluation; (Reflecting Experience /From Experience to New Concepts: Reflective Observation)	Teacher asks the participants' opinions about the study by these quuestions; "What have we done? What do you think was the purpose of this study? Anyone want to share their experiences and feelings?"
PART B:	CONCEPTUAL INPUT; (ABSTRACT CONCEPTUALIZATION)
5. Processing: "What Matters?"	The trainer shows an educational video about tangible and intangible technological Cultural Heritage elements and their change. (Example for Turkey https://www.youtube.com/watch?v=OpPjOUeRBQg)Today, he/she talks about the importance of education and museums for the protection of these cultural heritage items. He/she explains to the participants with examples how much they affect our daily life.
6. Interim evaluation (Conceptual Attribution)	The teacher gives examples from daily life about the change of tangible and intangible technological cultural heritage elements and their importance in our daily life. He/she creates a discussion environment with the question 'How are the tangible and intangible elements of technological cultural heritage related to your life?'and contributes to students' use of newly learned concepts in discussion.
7. Practice: "What Now?" Active EXPERIENCE	The teacher now poses a question, "How will the future change of our tangible and intangible technological Cultural Heritage items be?" and creates an environment for discussion.Then, he/she asks the participants to make a painting work on the subject of "The Journey of Tangible Cultural Heritage Items to the Future".

| 8. GENERAL EVALUATION; | Afterwards, the teacher distributes an evaluation paper to the students, allowing them to write their opinions and impressions in the blanks.

During this study;
I felt that;
…………………………………………………………………..
…………………………………………………………………………………… .
I learned that; …………………………………………………………………....
…………………………………………………………………………………… .
I recognised that;
…………………………………………………………………………
…………………………………………………………………………………… ..
I think there should be; …………………………………………………………..
………………………………………….……………………………………………
…… |
| 9. RELATING TO DAILY LIFE: (From New Concept to new experiences)(ACTIVE Experience) | The teacher asks the students to interview the museum officials on the subject of "Transferring our tangible and intangible technological Cultural Heritage Items from the Past to the Present". |

CREATIVE EXPERIENTIAL LEARNING LESSON PLAN

1.PLAN TAG

Subject:	*NATURAL HERITAGE ECOSYSTEM / UNESCO Natural Protected Areas*
Target Group:	Secondary School
Group:	……. people (..... girls ….. boys) (10-14 years old)
Place:	Classroom Environment
Time:	40+40min
Method:	Lecture Method/Creative Experiential Learning Method/Learning Through Discovery/Creative Drama
Technique/Techniques:	Role playing, improvisation, station technique
Tools and equipments:	Paper, pencils, crayons Music containing nature sounds that can be used during the event https://www.youtube.com/watch?v=Ni5vm3Ws2hc Videos; https://youtu.be/SNF8b7KKJ2I https://youtu.be/Qw6uXh9yM54 https://youtu.be/6tjDCZrGnxc https://youtu.be/6tjDCZrGnxc Pictures for the exhibition (ANNEX1)
Aims:	- To be able to recognize that natural resources and natural beauties are the most important cultural heritage items that we can leave to the future. -Recognizing environmental problems
Objectives:	● He/She will be able to realize the importance of diversity in nature and displays a protective attitude.

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Subject:	*NATURAL HERITAGE ECOSYSTEM / UNESCO Natural Protected Areas*
Target Group:	Secondary School
Group:	……. people (..... girls ….. boys) (10-14 years old)
	- He/She will be able to realize that the most important cultural heritage item we can leave to the future is a clean world. - He/She will be able to realize that our natural resources and biodiversity should be protected. - He/She will be able to know the UNESCO world natural cultural heritage protection list. - He/She will be able to realize that air, soil and water, which are the basic components of nature, should be protected and that human beings are the basic vital resources. - He/She will be able to recognize environmental problems. - He/She will be able to realize that natural resources and natural beauties are the most important cultural heritage items that we can leave to the future.

2.PROCESS

PART A;	EXPERIENTIAL INPUT
1.Preparation/ Warm-up (Concrete Experience)	The trainer invites the participants to the circle. Starting from the right, the trainer names each participant in turn as desert, forest, lake, stream, sea, meadow. All participants in the circle are named. A volunteer is selected. It moves to the middle of the circle. It is said that ıt can give the instruction to change places by saying one or more of the names just given, while ıt can get rid of by trying to find a place in the circle. (Prefix: Let the desert, forest, meadow change place!) The game continues for a while. Participants are allowed to talk about the given concepts. What do these concepts mean to you? What do you think it could be part of as a whole? What creatures could live in these environments? The trainer determines 6 different areas in the classroom: desert, forest, lake, river, sea, meadow ecosystems. A picture representing each concept is pasted at the designated location.

	Participants are invited to the circle. They are called plants, animals and microscopic living things, starting from the right. The teacher divides the participants into 3 groups as plants, animals and microscopic creatures, saying that those who say plants should come together, those who say animals should come together, and finally, let microscopic creatures come together.
	Each group is given a piece of paper and a pen. They are asked to guess which creatures might live in the determined eco-systems and write them on the paper.
	The plant group guesses the plants living in the specified ecosystems and writes them on the paper. The animal group predicts the animals living in the determined ecosystem, and the microscopic organisms group predicts the microscopic organisms. 5 minutes are given for research and estimation.
	After the period, one participant from each group is directed to the designated ecosystem corner. Thus, the class is divided into 6 groups in 6 identified ecosystems.
	The newly formed groups are told to write on a piece of paper by guessing the plant/animal/and microscopic creatures that may be living in the ecosystem they are in. The posts are shared by a group spokesperson respectively.
2. Interim Evaluation (Reminder of Experience) (REFLECTIVE OBSERVATION)	What do these concepts mean to you? What do you think it could be part of as a whole? Do you think these eco-systems are interconnected? Can we compare the ecosystem to a machine? Why? What is the biggest cause of damage to biodiversity?
3. ANIMATING (TANGIBLE LIFE)	After the participants in the determined 6 ecosystem corners shared what was written on their papers, the teacher tells the participants to re-enact a natural moment in the ecosystem they live in, using an improvisation technique. While doing this, he/she tells them to prepare an improvisation that will answer the questions of what is life like in one day, and what kind of communication is there between plants, animals and microscopic creatures.Participants are given time to prepare. The work of each group is followed in turn and evaluation is made.
4. Interim Evaluation; (Reflecting Experience /From Experience to New	Trainer asks the participants' opinions about the study by these questions:"What did we do? What do you think was the purpose of this study? Anyone want to share their experiences and feelings?" In your opinion, what is the importance of air, soil and water for the living things and the ecosystem they live in for their habitat?

Concepts: Reflective Observation)	Have you noticed the diversity and interdependence in these ecosystems? What kind of commitment is there? Is biodiversity also linked by a cycle? Does it need to be preserved for life to continue?
PART B:	CONCEPTUAL INPUT; (ABSTRACT CONCEPTUALIZATION)
5. Processing: "What Matters?"	The trainer makes the participants watch a short video about the ecosystem from the link below. https://youtu.be/SNF8b7KKJ2I Then, a concept map is created with the participants starting from the 1st and 2nd activities on the board with brainstorming. The trainer makes the participants watch a short video about soil and water. https://youtu.be/Qw6uXh9yM54 A brief explanation is given about the importance of protecting the natural environment and ecosystem.
6. Interim evaluation (Conceptual Attribution)	The trainer makes the participants watch the video prepared for biodiversity and endangered creatures. https://youtu.be/6tjDCZrGnxc He deepens the subject by asking questions:So what happened? What can we do? What can we do individually? What can we do as a society?
7. Practice: "What Now?" Active EXPERIENCE	The trainer first asks the participants what they know about UNESCO World Natural Heritage. He/She makes the participants watch the video below https://youtu.be/6tjDCZrGnxc. They are asked to visit the world nature heritage exhibition, which has been prepared beforehand in one corner of the classroom. After visiting the exhibition, the participants are invited to the circle. The trainer tells the participants that this exhibition was organized to protect the world's natural heritage and that the awareness materials suitable for the purpose of this exhibition are missing, and it is our duty. In the class; banner, picture, poem, cartoon corners are created. The participant is divided into four groups. 3 minutes of work is provided at each station. Prepared products are included in the mini-exhibition created in the classroom.
8. GENERAL EVALUATION;	After the trainer, an evaluation paper is distributed to the participants, allowing them to write their opinions and impressions on the blanks. During this study; I felt that; ………………………………………………………………………….. …………………………………………………………………………………… ……….

	I learned that; ………………………………………………………………………... ………………………………………………………………………………… ………. I recognised that; ………………………………………………………………………… ………………………………………………………………………………… ……….. I think there should be; …………………………………………………………... ……………………………………………….………………………………… …………
9. RELATING TO DAILY LIFE: (From New Concept to new experiences)(ACTIVE Experience)	The trainer asks the participants to take a short promotional video about the natural heritage items that are taken under protection in their own countries by obtaining the UNESCO World Natural and Cultural Heritage list. Creates study groups for this assignment. 1.Group; An introductory video about World Natural Heritage 2.Group; A video introducing natural heritage items in their country 3rd group; A video on biodiversity and ecosystems in their home country 4.Group; What can we do to protect the ecosystem and biodiversity?

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ANNEX 1

1. Dorset and East Devon Coasts, UK

2. Archipiélago de Revillagigedo, Mexico

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3. Queensland Wet Tropics, Australia

4. Sichuan Panda Sanctuaries, China
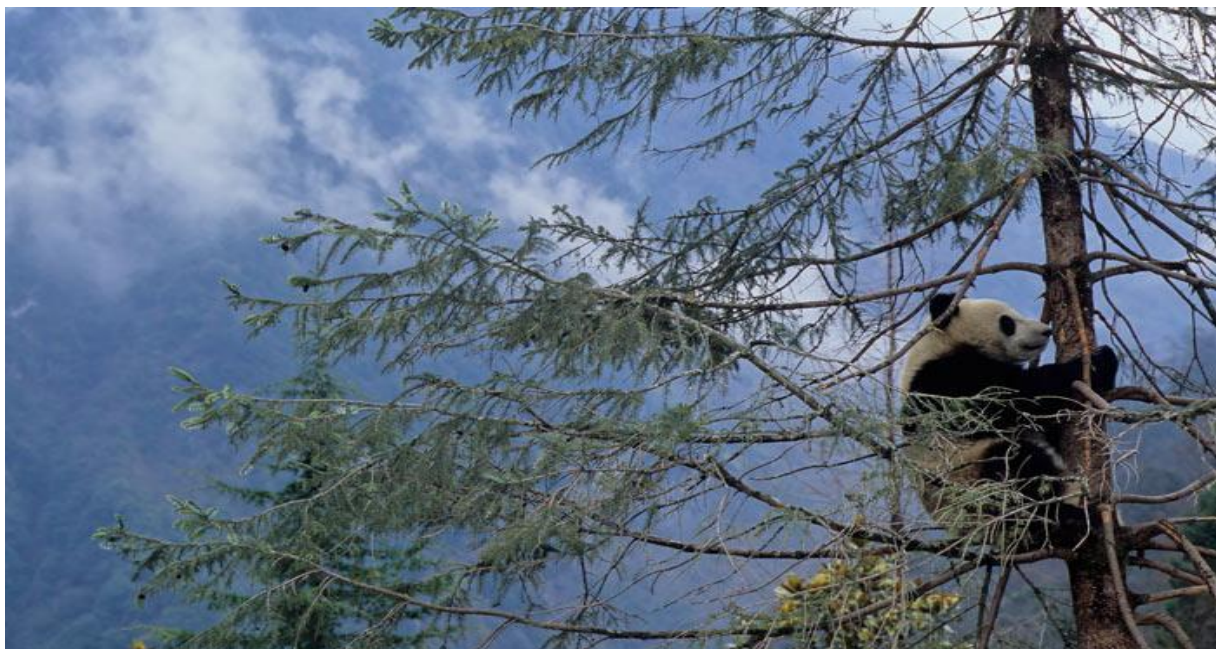
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5. Aggtelek Karst and Slovak Karst Caves, Hungary/Slovakia

6. Białowieża Forest, Poland/Belarus

7. Lut Desert, Iran

8. Mount Etna, Italy
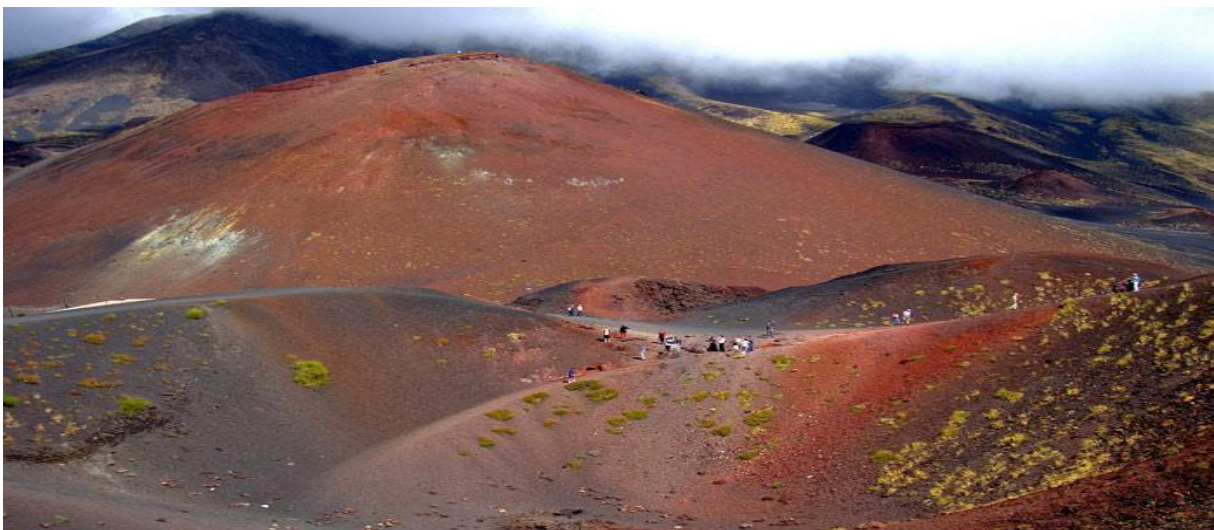
9. Geirangerfjord and Nærøyfjord, Norway

10. Yosemite National Park, USA

11. Danube Delta, Romania

12. Lake Baikal, Russia

13. Mistaken Point, Canada

14. Ha Long Bay, Vietnam

15. High Coast/Kvarken Archipelago, Sweden/Finland

16. Cappadocia, Turkey

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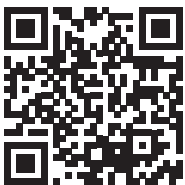
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