

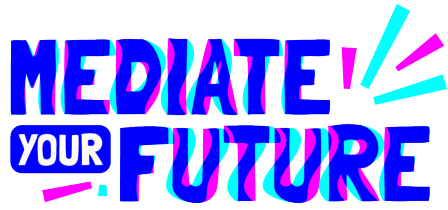


# LOCAL HERITAGE MEDIATION FOR ACTIVE CITIZENS BOOKLET

**MEDIATE!**  
**YOUR FUTURE**



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# **Local Heritage Mediation for Active Citizens Booklet**



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# INTRODUCTION

Heritage encompasses all tangible and intangible elements common to a community. There are various types of heritage, including hereditary, world or humanity's heritage, as well as technological and cultural heritage. What does cultural heritage truly represent? When did this notion of cultural heritage emerge? Well, to elaborate in more detail on the place heritage occupies in society and its importance for transmission to future generations, it's essential to return to its origins. It's worth noting that for Krzysztof Pomian, a Franco-Polish philosopher, historian, and essayist, there is a link between the notion of **collective identity** and the notion of **heritage**. He places its origin in Renaissance Italy around the 14th century.<sup>1</sup> We can summarise by saying that it's a **legacy from past generations intended for future generations**.

Within cultural heritage, we distinguish two categories: **tangible cultural heritage** and **intangible cultural heritage**.

**Tangible cultural heritage** represents what has been constructed or built through architecture, urban planning, landscape design, archaeological, geological, or industrial sites. It is, therefore, tangible.<sup>2</sup>



Figure 1 Fermat's house was built in the 16th century – Photo credit by Fermat Science

On the other hand, according to the Ministry of Culture in France<sup>3</sup>, **intangible cultural heritage** represents "practices and knowledge that everyone inherits

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<sup>1</sup> Une histoire de la notion de patrimoine – 2015 – HAL open science

<https://shs.hal.science/halshs-01232019v1/document>

<sup>2</sup> Quelle différence entre patrimoine matériel et patrimoine culturel immatériel – Quintessence

<https://www.culturequintessence.com/2017/12/07/patrimoine-materiel-culturel-immateriel/>

<sup>3</sup> <https://www.culture.gouv.fr/fr/thematiques/patrimoine-culturel-immateriel/le-patrimoine-culturel-immateriel/qu-est-ce-que-le-patrimoine-culturel-immateriel>

collectively, and which they collectively strive to keep alive, recreate, and transmit." It is considered **intangible**. Examples include social practices, rituals, culinary traditions, or the know-how of traditional craftsmanship. At the European level, actions concerning **cultural heritage** are coordinated by the Council of Europe<sup>4</sup>.



Figure 2 Concert: *The Ineffable Madame de la Fontaine* – Photo credit Fermat Science

To disseminate knowledge about **cultural heritage** and facilitate its connection between the cultural sphere and the public space, especially among the younger generation, **cultural mediation** is an effective means. **Cultural mediation** aims, on the one hand, to enable the broadest possible access to heritage and cultural resources. On the other hand, it seeks to encourage participation and promote the emancipation of citizens, particularly young people, by acting as a lever. Freeman Tilden, an American journalist and writer, conceptualised the notion of **heritage mediation or interpretation** in the 1950s.<sup>5</sup>

Why does **heritage mediation** play an essential role in engagement and active citizenship, especially among young people? Well, because even without truly measuring its impact, this **cultural heritage**, bequeathed to us by previous generations, is an integral part of our lives and our individual and collective identity. Indeed, we all share common references, such as historical monuments in our cities, shared traditions, and typical regional dishes. It's much more than just relics of the past; it's about strong, shared values and memories. In this environment of globalisation so prevalent in the 21st century, it's important to share this heritage

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<sup>4</sup> <https://www.coe.int/fr/web/culture-and-heritage/cultural-heritage>

<sup>5</sup> Interprétation du patrimoine. – Wikipédia  
[https://fr.wikipedia.org/wiki/Interpr%C3%A9tation\\_du\\_patrimoine](https://fr.wikipedia.org/wiki/Interpr%C3%A9tation_du_patrimoine)

with young people so they too understand the significance of these testimonies that transcend ages. However, the transmission of this **cultural heritage** shouldn't be limited to simply relaying information. We need to bring out the profound meaning of this legacy and use methods that foster the engagement of younger generations in its preservation and sharing. This booklet is written based on these elements, with the aim of encouraging **inclusive mediation** and providing a foundation for its implementation with young people, in view of their **emancipation** and **empowerment as citizens**. Initially, it's necessary to know where to find significant **heritage elements** and how to use them to encourage community engagement. It's also important to have an overview of the theoretical foundations of **cultural mediation** as a basic framework. What better way to visualise this than with presentations of practical cases and the lessons learned from them, as well as examples of relevant activities and tools to use. Always within a global approach, knowing how to foster an inclusive approach with audiences with specific needs seems obvious. Finally, we'll examine the best practices to adopt for improved adaptation in various contexts, along with a summary of the key ideas and future directions.

# 1. WHERE TO FIND LOCAL HERITAGE?

Where to find Local Heritage and how to use it to boost the community?

To thoroughly discover your locality's heritage and highlight it for your community to foster engagement, preliminary research is essential.

First, simply research the local heritage by clearly identifying its components, themes, and challenges.

Begin by **focusing on the various elements** present in your local area and identifying those that make it unique or distinctly special. Also, endeavour to find any potential links they might have with other places, in France or even abroad.

**Think about historical monuments**, such as a medieval castle or a Romanesque church. Additionally, **consider exploring local crafts** that have been passed down through generations, such as the making of Basque espadrilles in Mauléon, in the Basque Country, or **specific local initiatives**, like the garlic festival in Beaumont-de-Lomagne, featuring its famous brotherhood and garlic peeling championship.



Figure 3 Garlic festival - Photo credit Flickr



Figure 4 Basque festival - Photo credit Flickr

In this approach, it's not just about listing elements but **conducting in-depth research** to understand their meaning, connections, and potential for the community. Heritage acts as a bridge between past and future generations, reflecting our collective identity. Discovering it means **embarking on an exploration** that's historical, sociological, and human all at once. Proactively using this heritage will help develop community engagement within the locality.

Here are several avenues to do just that:

- Why not simply **discover it through walks**, exploring the area for inspiration? Visit prestigious or more discreet sites, and don't hesitate to take photos and notes.
- **Oral histories** are often an almost inexhaustible source: family, neighbours, village elders. Because heritage isn't just written or built; it's also living and deeply rooted in the memories of the local inhabitants.
- **Consult available archives**, either online or in your village or department. You'll often find many inspiring documents there, like old photos, local newspapers, or registers detailing past trades.
- Additionally, spend time meeting with young people to gain insight into their perspective on the heritage around them. Suggest discussion groups to gather their future vision as citizen actors in heritage.
- Don't hesitate to **reach out to local associations** such as hiking clubs, cultural associations, or festival committees. They're often comprised of passionate individuals who possess in-depth knowledge of their area's history. It's an excellent opportunity for sharing resources and testimonies.

Next, **you need to find ways to connect the community and its heritage.** To do this, you'll want to explore how local cultural heritage can stimulate community participation and civic engagement.

It's clear that understanding and showcasing heritage can foster civic engagement by raising awareness of the need to preserve and keep it alive. **Heritage-related projects create opportunities** for meetings and exchanges. It's also a way to strengthen the sense of belonging within the local fabric. You should therefore view the discovery of local heritage as the starting point for community dynamism, because heritage only has meaning if it's shared, understood, and embraced by those who live with it.

So, first and foremost, you **need to lead citizens to understand the necessity of** preserving their heritage in order to perpetuate its transmission to future generations. To do this, you must help them discover all the historical and cultural richness that surrounds them, so they develop a sense of pride and belonging.

Here are several approaches you can highlight:

- **Discovery and Appropriation:** Bringing to light an unknown historical figure or an ancient, forgotten skill can spark great interest. For instance, you could organise an exhibition tracing the evolution of past trades in the area. This allows descendants to imagine themselves in the shoes of those workers and feel a sense of pride. This kind of appropriation can generate motivation to become more involved in local life.
- **Exchange and Cooperation:** A crucial point for defining a common goal, exchanges are undoubtedly a powerful lever for breaking down barriers related to age or social origin, which then allows for collaborative work. For example, planning to create a historical interpretation trail or revive a traditional festival brings together different local stakeholders who can contribute their knowledge and skills towards a shared objective.
- **Initiation and Dissemination:** Heritage is a formidable tool for understanding local identity and envisioning the future of the area. Young people are often curious to participate in craft workshops or visit sites guided by village elders. This is a great way to transmit local memories and the importance of their preservation to the younger generation.

- **Developing Attractiveness:** Local development involves making the area appealing. Enhancing heritage and increasing a village's visibility through its cultural heritage is a driving force, both for fostering a sense of belonging among its residents (especially the younger generation) and for attracting tourists, new residents, and businesses. This enhancement creates a virtuous cycle that also generates economic enthusiasm through the spin-offs, which in turn provide opportunities for further promotion of the area, benefiting its inhabitants.

With all this preliminary research and collected data, it's essential to consider a relevant structure that will make these elements operational for cultural mediation itself.

Here are some ideas on how to translate this raw data into a practical foundation for mediation activities:

1. **Prioritise key points of interest.** Which are the most representative and meaningful? Then, **create thematic categories**; this will make activity creation easier.
2. **Choose the most suitable type of medium** for disseminating knowledge. You can select from various forms such as: a paper brochure, an exhibition in a dedicated space, a podcast, a mobile phone application, participatory workshops, a photo exhibition, and more.

**Focus on collaboration** by involving local stakeholders in the project's development, including long-time residents, local associations, cultural venues, craftspeople, artists, and municipal representatives. Plan moments for exchange with them to discuss different projects; this will help foster a positive participatory dynamic.

# 2. THEORETICAL FOUNDATIONS OF CULTURAL MEDIATION

## Key Concepts

Cultural mediation can be defined as a **process of facilitated dialogue and engagement** that helps individuals and communities interact with cultural content, heritage, and with one another. Unlike traditional forms of cultural interpretation, which often adopt a top-down and expert-driven model, cultural mediation emphasises participation, co-creation, and mutual discovery. It is both a method and a philosophy that seeks to make culture inclusive, accessible, relevant, and transformative.

As a cultural mediator, **you play a hybrid role**: facilitator of knowledge, interpreter of meanings, and co-learner within a dynamic process. Your task is not to "translate" content from expert to layperson, but to construct shared narratives through interaction and dialogue.

Active citizenship refers to the informed, engaged, and responsible participation of individuals in civic life and the democratic process. In the context of cultural mediation, it implies **empowering people to question, shape, and contribute** to the cultural narratives and structures that define public life. Participatory and horizontal approaches are essential to ensure that young people become not only beneficiaries but also co-creators and changemakers within mediation processes.

Table 1: Key Concepts – Glossary of Key Terms

Term	Definition
Cultural Mediation	An inclusive, dialogical process enabling people to engage with cultural heritage.
Active Citizenship	Civic participation through cultural awareness, dialogue, and social responsibility.
Youth Empowerment	Equipping young people with voice, agency, and decision-making power in society.

## Relevant Pedagogical and Community–Building Theories

Cultural mediation draws upon a rich legacy of pedagogical and community-based theories that emphasise context, and collaboration. Here are some **examples of methodologies that might help you** find the mediation approach that's best for you!

- **The Reggio Emilia approach**<sup>1</sup>, born in post-war Italy, places a strong emphasis on the environment as the "third teacher." It values the expressive languages of children and encourages learning through exploration, relationships, and aesthetic experience. This perspective supports the creation of welcoming and adaptive spaces where people of all ages can construct knowledge collectively and sensorially.
- **Paulo Freire's pedagogy of the oppressed**<sup>2</sup> introduces the idea of education as a practice of freedom. Freire advocates for dialogue as a tool to raise critical consciousness, empowering learners to analyse and transform their reality. In mediation, this translates into facilitating discussions that challenge dominant narratives and engage participants in critical reflection about heritage, identity, and power.
- **Community-based learning** foregrounds the idea that education and cultural engagement are most effective when rooted in the everyday lives and contexts of learners. Similarly, place-based education emphasises the importance of local environments and heritage as key learning resources.
- **Constructivist theories** argue that knowledge is actively constructed through interaction with the environment, others, and materials. In cultural mediation, this perspective underlines the value of hands-on activities, interactive exhibits, and collaborative storytelling, which foster meaningful, personalised engagement.
- **Transdisciplinary approaches** break down the silos between academic disciplines and forms of knowledge, integrating science, art, history, and civic education. They are particularly useful in cultural mediation projects that aim to address complex societal challenges or create inclusive narratives across diverse audiences.

# Connecting Culture with Civic Engagement

Cultural mediation provides a unique bridge between heritage and civic engagement, allowing individuals and communities to reflect on their identities, articulate shared values, and engage in collective action. By exploring heritage, whether tangible, intangible, or natural, participants can connect past and present, question established narratives and imagine inclusive futures. In many projects, **local heritage becomes a springboard** for discussing pressing societal issues. Today, museums and cultural organisations are increasingly open to cross-sectoral collaboration. They work with schools, NGOs, artists, and activists to create inclusive projects that respond to community needs. Young people interested in cultural mediation should not hesitate to reach out!

Benefits of such approaches include:

- Increased inclusivity and access, especially for marginalised groups.
- Strengthened sense of belonging and cultural identity.
- Development of civic skills such as critical thinking, empathy, and collaboration.
- Opportunities for intergenerational and intercultural dialogue.
- exchange of knowledge and experiences in different fields.

Challenges, however, should not be underestimated:

- Limited funding and human resources can constrain program sustainability.
- Marginalised youth may face barriers to participation, including discrimination, lack of confidence, or logistical issues.
- Risk of superficial engagement (tokenism) if participatory methods are not applied rigorously and ethically.

Table 2: Benefits vs Challenges – Quick Overview

Benefits	Challenges
Inclusion of diverse voices	Limited funding and institutional support
Strengthening community bonds and belonging	Reaching and retaining marginalised youth
Encouraging critical thinking and civic responsibility	Risk of tokenism without genuine co-creation
Building intergenerational and intercultural connections	Ensuring sustainability beyond project timelines

To be effective, cultural mediation must be embedded in a long-term, reflective, and ethically grounded practice, supported by institutions committed to social change and inclusion. **There’s always room for someone to take the first step in cultural mediation**, that someone could be you!

## Ethical Considerations

Cultural mediation, especially when it involves vulnerable communities or sensitive content, must be guided by a **strong ethical framework**. Informed consent is paramount. Participants, especially minors, marginalised individuals, or those sharing personal stories, must clearly understand the goals, methods, and outcomes of the mediation activity.

You should pay **careful attention to privacy and representation demand**. As a mediator, you must be sure that individuals are portrayed with dignity and agency, and that stories are not appropriated or oversimplified. Collaborative editing and shared authorship models can help participants maintain control over their narratives.

When you’re dealing with sensitive content, such as trauma, displacement, or systemic injustice, **you should proceed with care, respect, and trauma-informed approaches**. Emotional safety, voluntary participation, and access to support services are crucial considerations.

## Bibliography

1. Edwards, C., Gandini, L., & Forman, G. (Eds.). (2012). *The Hundred Languages of Children: The Reggio Emilia Experience in Transformation* (3rd ed.). Santa Barbara, CA: Praeger.
2. Freire, P. (1970). *Pedagogy of the Oppressed*. New York: Herder and Herder.

# 3.TOWARDS EFFECTIVE CULTURAL MEDIATION

## Planning

As with any activity involving a group of people, so with cultural mediation, it is very important to **set operational goals**. You should always bring to the fore the most important one, which is closely related to the proposed activity and our target group. Your main goal should be supported by specific goals, which in the case of cultural mediation fall into the areas of education, citizenship and culture in the broadest sense. In setting them, you can use available tools, keeping in mind the basic principle: you must clearly define your goal. It should be SMART: specific, measurable, achievable, relevant and time-bound.

You should plan the activities based on an **analysis of social needs** and our **capabilities**.

### STEP 1

So, first of all, it is worth identifying the **target group** to whom you want to address your activities and with whom we want to implement them. In the context of cultural mediation, when identifying stakeholders, it is necessary to focus on demographic (e.g. age, education), psychographic (interests, values), cultural (multiculturalism, traditions, language) criteria and psycho-physical predispositions.

From a **psychological point of view**, you can ask yourself a helpful question and quantify it on a scale: How committed am I to the action, and how important is its implementation to me?

### STEP 2

The second important criterion in planning concerns the **development of a schedule** and **strategy for activities**. This activity, to be effective, must include:

- Current and next steps.
- Timing of their implementation.
- Being aware of potential obstacles to implementation.
- Support from others.

### STEP 3

Finally, the third important element related to effective cultural mediation: **examining available resources and opportunities**. This is an important planning stage, from which you derive the areas in need of civic action, but also the range within which you can move. Here we study in an “analogy” and digital way the gaps in local initiatives involving the selected target group, so that our offer fills them innovatively. We identify elements of local heritage and projects that have already been implemented around this theme to avoid repetition. We are sorting out the findings we have gathered regarding local heritage and related civic activity and its impact on young people. We are also mindful of limitations that may arise from regulatory and policy issues in the country or region where we want to operate. Their identification and understanding can help in the next step of our efforts, which is to establish local partnerships.



Define the target group



Analyze the needs and check the resources and possibilities



Develop your idea

## Preparation

Once the action plan has been developed, it's time to get down to concrete actions, precisely such as **building partnerships with local cultural heritage experts** (museum staff, historians, cultural centre and library staff, artists, cultural educators) and **youth organisations**. Building relationships with potential partners is one of the most important aspects in mediation. To facilitate this task, you can develop a plan

for finding partners and managing communications with them. For the first stage, the use of the Internet, one's own experience and the knowledge of people from closer and further afield are suitable. Once you have established a base of potential partners, it is worth doing verification with several aspects in mind:

- Who can have the greatest impact on our project?
- Who can show the greatest interest in its results?
- From whom can we expect a high level of commitment, interest and the most appropriate competence?

Choosing the right partnership in cultural mediation ensures effective design and optimisation of solutions, achieving the best goals that benefit all involved, and facilitates the selection of methods for their implementation.

Within communication, especially in today's era of globalisation, there must be **no lack of openness to intercultural dialogue** due to social diversity and the interpenetration of European heritage. Local activities that unite civic activity and cultural context must now take this aspect into account if we want to build effective mediation.

Another important aspect at the preparation stage is **researching knowledge of the historical context and local histories**. The intersection of these two fields is crucial for cultural mediation. Just as historical knowledge is fact-checkable, local stories can be partly anecdotal and legendary. So this phase of the work requires diligent elaboration and exploitation of the potential of both. Finding common places at the intersection of anecdote and history can add value to the project and strengthen young people's interest in civic engagement.

## Facilitation

Once you've completed the research, data collected, target groups and collaborators identified, you can move on to **implementing a cultural mediation project using a variety of active methods**.

You can choose from a variety of different forms, like: workshops, tours, debates, storytelling sessions, and audio or video realisations. You should select the formula of the meeting appropriate for the target group of young people, including those

with special needs, learning disabilities or those marginalised for other reasons. Civic activities must be inclusive, without emphasising privileged groups.

Here are practical tips you may find useful when organising the aforementioned activities.

### **Excursions**

For an excursion to be successful, it must firstly be adapted in terms of time and organisation to young people. A meeting with a guide who offers only a lecture nowadays seems a relic. Focusing young people's attention you can achieve by interacting with them, encouraging dialogue and asking questions. It is good if the tour includes moments of physical activity, such as searching and discovering curiosities, elements of an urban game or digital quizzes.

### **Workshops**

They must engage participants intellectually and physically. It is good if they start with a rousing energiser, have an engaging warm-up, a main part with concrete individual and group activities, and time for a summary and feedback from participants. The outcome is important because it leaves young people with knowledge of the goals that have been achieved, gives space to list the benefits and critical opinions, and opens up for possible civic follow-up.

We emphasise that in any form of workshop, the **role of the facilitator**, who reinforces but does not interfere with the activities, is important.

### **Discussion / Debate**

The difficulty of this method may be due to the closure of young people to conversations and longer oral statements observed nowadays. So, a skillfully moderated discussion has many benefits: it encourages speech, helps with communication competence, and builds confidence. These are important elements in civic activism, not only that centred around cultural mediation.

## Follow-up

Do you recall that we mentioned at the beginning that the project outcomes should be measurable? It supports the project's sustainability and includes:

- **Documenting the entire process**

**How?**

Taking notes, photographs, overview films, recording interviews

**Why?**

It serves as evidence of subsequent activities and improves the project's sustainability.

- **Collecting feedback from stakeholders**

**How?**

Researching stakeholder activity on the project's social media, identifying key performance indicators through surveys, interviews, question and answer sessions, focus groups and direct observation; measuring impact through qualitative evaluation, opinion polling and web analytics

**Why?**

This allows for the assessment of the project's value, level of satisfaction and trust in the project.

- **Strategies for sustaining interest in a project**

**How?**

Promotional campaigns, visualisation of content using photos, videos and podcasts, motivating action points, conferences, webinars and meetings with interesting people.

**Why?**

This demonstrates an understanding of the audience's needs, the provision of key and verified information, innovative project development and implementation.

**In conclusion**, it is worth remembering that work on a civic participation and cultural mediation project should not end with the last day of its implementation. A well-designed citizens' project is a way to encourage such activities, especially among young people, and provides a source and basis for improving future civic and cultural actions.

## 4. CASE STUDIES

### Poland: Ceremonial commemoration of the anniversary of the pacification of the Wujek mine with the participation of councillors from the Youth Council of the Silesian Voivodship



Figure 5 - Picture by IPN Poland

#### Done by

Councillors of the Youth Council of the Silesian Voivodship in cooperation with local authorities.

#### Overview

As a good example of cultural and civic mediation, we would like to present the ceremonial commemoration of the anniversary of the pacification of the Wujek mine with the participation of councillors from the Youth Council of the Silesian Voivodship. This is a ceremony in Upper Silesia in Poland commemorating an important event in 1981, the death of striking miners at the hands of the army and a special ZOMO platoon. The Youth Council, in cooperation with local authorities, places flowers at the Miners' Cross-Monument at the Wujek Mine as a tribute to the courage of the strikers who defied the regime in power.

#### Key components

- Holy Mass at the Church of the Exaltation of the Holy Cross in Katowice.

- A procession led by a military orchestra march to the Cross Monument commemorating the nine miners who died in the Wujek coal mine on 16 December 1981.
- Singing of the national anthem.
- Welcoming of guests by the chairman of the Social Committee for the Remembrance of Miners of the 'Wujek' Coal Mine who died on 16 December 1981.
- Triple salute and roll call of the fallen.
- Laying of flowers as a tribute to the courage of the strikers by numerous state and regional delegations, including representatives of the **Youth Council of the Silesian Voivodship**.

### Goals and impact

- The chosen example emphasises the promotion of **ethics** and **remembrance of the nation's past** and the turning of youth to the **older generation as a source of knowledge** of past history.
- It draws attention to the urban and historical context and the connection between the past and the present.
- An anniversary event engages the whole community, including young people, in active activities.
- An event based on learning about the history of the Silesian region connects generations of families and local communities.
- Combining heritage and active citizenship is a way to develop young people's key competences.
- Learning about history in the form of concrete activities, rather than from a school textbook, has an engaging and activating value.

### Key takeaways

- Civic engagement of young people by getting them interested in the history of the Upper Silesian region.
- Finding generational community in civic activities.
- Strengthening young people's motivation to learn about the history of the region and important events as a task for teachers, youth workers and social activists.

## Belgium: Balades gourmandes [Gourmet walks]



Figure 6 - Poster promoting the Balades Gourmandes in 2025

Source: [Website of the Maison de Jeunes in Soignies \(Belgium\)](#)

### Done by

Maison des Jeunes in Soignies

### Overview

In Belgium, you'll find a very well-developed **network of Maisons des Jeunes [Youth houses]**. They are in small towns and villages, and in big cities. Maisons des Jeunes are dedicated spaces for youth aged 12–26 years. They offer a variety of activities, ranging from sports to artistic ones, and allow youth to develop their talents and initiatives. [Balades gourmandes \[Gourmet walks\]](#), organised by **Maison des Jeunes in Soignies**, are a few-kilometre walks during which you both lose and acquire calories. Everything began in 2022 with an idea of Elisa, a youth member of the Maison des Jeunes: to organise a Gourmet walk to raise funds for a trip to Auschwitz.

### Key components

- The Gourmets' walk is a **6–7 km walk** with delicious stops on the way.
- **It is accessible** to trolleys, people with reduced mobility and people with dogs.
- To participate, one must **sign up** and pay 10–15 euros (depending on age).
- There are vegetarian and lactose-free options, but you have to report your dietary preferences when signing up. At the beginning of your route, **you**

**receive a coupon** in the relevant colour (e.g. blue for the lactose-free option, green for vegetarians and yellow for people without dietary preferences) **and a map** with marked stops. And then you simply walk, at your own pace, from one stop to another.

- In 2024, the leitmotif was products from local farmers. [Edition 2025](#) was dedicated to the 'kitchens of the world'. You could taste, among others, Greek tzatziki sauce, Italian mozzarella and ham skewers, Canadian casserole, and Belgian pancakes with honey.
  - **The food stands** were equipped with a canopy tent, one or two tables, drinking water, paper plates, wooden cutlery, napkins, and small food heaters or grills, as needed.
- Youth are responsible for the event from A to Z, including poster design, menu choice and preparation.

### Goals and impact

- **Youth entrepreneurship:** collecting money to organise (difficult) heritage-oriented trip.

### Key takeaways

- Event accessibility.
- 100% youth-organised.

# France: Equation of the arts in the Baroque era

## Done by

The Social Living Space of Fermat Science

## Overview

This participatory workshop aims to **explore the era of Pierre de Fermat**, the renowned mathematician, with children from vulnerable backgrounds, who are often far removed from cultural and artistic experiences. It offers a **creative, cultural, and scientific approach**, combining encounters with artists, works of art, and artistic practice. It also aims to rediscover the Baroque heritage of the rural Lomagne region and allow young people to **take a fresh look at their heritage**, passing this vision on to their families.

## Key components

Discovery of an artistic practice around a creation:

- **Introduction to Baroque dance** with a dancer. Children will discover the artistic world of the 17th century through dance, the musical repertoire of the period, and stage costumes, allowing them to immerse themselves truly.
- In a **writing workshop**, the young people are involved in writing their dance choreography, codified in the 17th century by using several mathematical notions.
- A stage performance **brings the experience of live performance** to life for all participants.
- Young people from the town, as well as families, are invited to discover the 17th-century Baroque architecture of the area and will attend a Baroque music concert organised in a monument from this period.

## Goals and impact

- **Promoting multicultural heritage** in rural areas for young people and their families.
- To offer an approach to the arts and customs of yesteryear, combined with new technologies to provide a **more innovative and dynamic vision**.
- Involve young people in the artistic creation process.

## Key Takeaways

- To offer original and **fun mediation** through artistic practice and the use of innovative techniques.
- **Mobilise residents** in the public during the restitution by making them also actors during this interactive and participatory representation.
- Offer young people the **opportunity to be actors**, spectators and transmitters during this restitution evening by showing their creation, attending a demonstration show by professional dancers and musicians, and guiding the public during the introductory workshop.
- Provide participants with **keys to understanding** their history and heritage.

## France: Sensory Notebook Workshop



Figure 7 Cyanotypes in progress- Photo credit Les Expéditions

### Done by

Les Expéditions, in collaboration with the Brière Regional Nature Park

### Overview

This **inclusive workshop** invites participants of all ages and backgrounds – particularly those distanced from culture, nature or the arts – to create a sensory, poetic, and collaborative notebook. The notebook combines texts, cyanotypes, natural sounds and tactile objects, acting as both a **personal memory object** and a tool for civic and environmental awareness.

### Key Components

- Cyanotype printing on natural materials (wood, stone, paper, textile) as an accessible, low-cost, and poetic way to **see and feel local heritage differently**.
- Field collection in the Brière marshes: participants gather leaves, textures, and impressions that become traces of lived encounters with nature.
- **Sound and voice recordings**, fragments of local stories and sensory impressions complete the experience.

- The final notebook is both an individual creation and a **collective, intergenerational archive**, passed on or shared during a public restitution.

### Goals & Impact

- Reconnect people with their territory through an embodied, **creative and sensory exploration**.
- Foster environmental awareness through **direct contact** with local ecosystems.
- Encourage civic value expression: care, transmission, attention to place and to others.
- **Make cultural creation accessible** to people with little prior exposure to art, nature or heritage institutions.

### Key Takeaways

- Sensory mediation **creates emotional engagement** and long-term connection to place.
- Simple, low-tech techniques like cyanotype **can break down cultural barriers** and empower participants artistically.
- The workshop becomes **a space for dialogue between generations**, where stories, gestures, and landscapes are passed on through shared experience.

# Italy: TiberFest, A Model of Local Heritage Mediation and Exhibition



Figure 8 Night concert during TiberFest - Photo credit Malakos museum

## Done by

The Malakos Museum.

## Overview

The first edition of Tiberfest, held at Museo Malakos on June 7th, 2025, showcased how local heritage can be celebrated through a **dynamic and inclusive event**.

Blending music, art, nature, and community, the festival exemplified best practices in heritage mediation and participatory cultural engagement.

## Key components

- **Varied program** including eco-yoga, workshops, performances, and games for all ages.
- Concert with seven **local bands** from the Tiber Valley, telling personal stories tied to the territory.
- Active **involvement of local collectives** such as “Peter Pan” and “Il Casottino”, creating interactive spaces for youth combining games, literature, and creative expression.
- Food area with typical street food, connecting local heritage with everyday life and taste.
- Innovative formats: naturalistic photography walk combining **biodiversity awareness and visual storytelling**; live screen-printing; art workshops linked to local crafts and traditions.

## Goals and impact

- Strengthened connection to place, memory, and creativity.
- Promoted dialogue across **diverse cultural expressions** while respecting tradition and embracing contemporary formats.
- **Encouraged cross-sectoral engagement**, attracting audiences ranging from nature lovers to art enthusiasts.
- Fostered community vitality and showcased the role of partnerships in event organisation.

## Key takeaways

- Successful **balance between tradition and innovation** through inclusive, hands-on, multisensory experiences.
- Importance of **strong local partnerships**, media outreach, and grassroots engagement for awareness and participation.
- Logistical coordination across multiple actors requires **flexibility combined with structured planning**.
- Potential for Tiberfest to serve as a **reference model** for regions seeking to blend heritage communication, participatory methods, and community engagement.



Figure 10 Screen painting laboratory  
- Photo credit Malakos museum



Figure 9 Live role play session  
inside the museum - Photo credit  
Malakos museum



Figure 11 One food truck in the  
park of the museum - Photo credit  
Malakos museum



Figure 12 Bird watching  
activity near the Tiber river -  
Photo credit Malakos museum



Figure 13 Yoga session -  
Photo credit Malakos  
museum

## 5. USEFUL TOOLS & ACTIVITIES

What is the most difficult when organising an event? To remember everything. To help you with that, **we have prepared checklists** in this section to guide you through the preparatory process. The evaluation tool's ideas will help you to get **quick and useful feedback from the participants**. Finally, we share with you some general event ideas around heritage. Don't hesitate to develop them and adapt to your community's and target group's interests and needs.

### **Workshop checklist<sup>6</sup>**

**&**

### **Venue accessibility checklists**

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<sup>6</sup> It's good to be well prepared. But don't be so stressed if something doesn't go perfectly. You will manage it! You can always count on support from people around.

# Workshop checklist

## A Few Weeks Before

- Set your goals** – what people should learn or achieve. Make a scenario.
- Share the information** – Use posters, social media, word of mouth.
- Open sign-ups** – Use forms, email, or messages for easy registration.
- Update your team** – Share what's done and what still needs doing.
- Do the paperwork** – Prepare any forms, schedules, or agreements.
- Gather supplies** – Pens, paper, tech, name tags, snacks, etc.

## A Few Days Before

- Practice** – Rehearse your presentation, check your materials.
- Print handouts** – And include extras, just in case.
- Remind people** – Confirm time, location, and what to bring.
- Set up the space** – Arrange chairs, tables, tech, and signs.
- Make a packing list** – Don't forget chargers, makers, and other essential items.

## On the Day

- Arrive early** – Conduct a team check-in and finalise the setup.
- Welcome guests** – Greet and register participants.
- Stick to the plan** – Keep the agenda on track and people engaged.
- Stay alert** – Watch for any needs or issues.
- Collect feedback** – Use quick forms and talk to participants.
- Capture the moment** – Take notes or photos (if allowed).

## After the Event

- Clean up** – Leave the space as you found it.
- Thank your team** – Appreciate everyone's help.
- Send follow-up** – Share materials and a thank-you message.
- Review feedback** – Look at what worked and what to improve.
- Invite people back** – Let them know about future events.

# Venue accessibility check

## ARCHITECTURE

	Yes	No
The venue entrance is step-free, has a ramp or elevator.		
Doorways are at least 90 cm wide for wheelchair access.		
Accessible toilets are available.		
Clear signage helps people navigate the space.		
Seating arrangements are flexible (space for wheelchairs, movement).		
Parking or public transport are nearby and accessible.		

## LANGUAGE AND LITERACY

Question	Yes	No
You wrote the information in plain, easy-to-understand language.		
You provide key documents in multiple languages (if needed).		
You use visuals to support understanding (e.g., icons, images).		
Participants can easily contact you.		
You provide materials in easy-read or large print format.		
A sign language interpreter or live captioning is available (if needed).		

## SENSORY ACCESSIBILITY

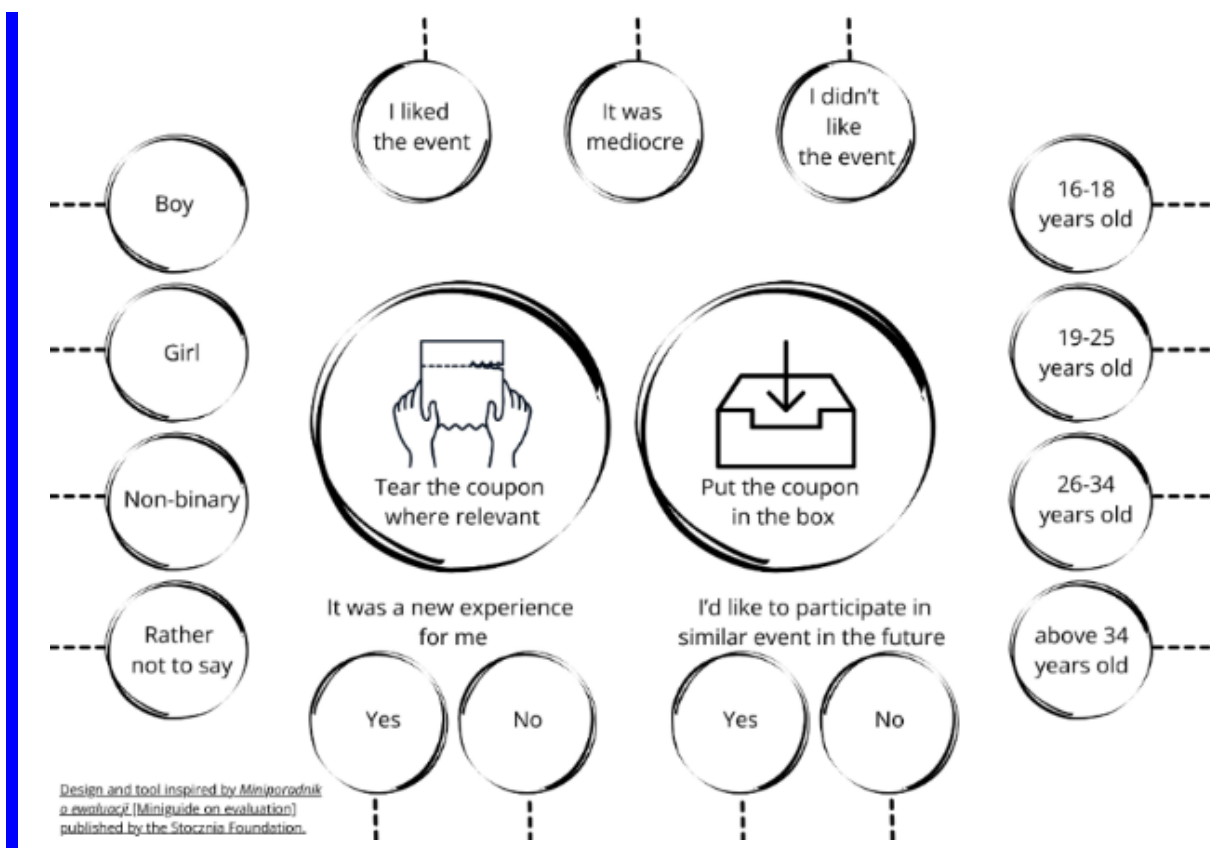
Question	Yes	No
There is a quiet space for breaks or sensory overload.		
The lighting and sounds are adjustable or moderate.		
You give in advance info about the environment (noise, light, layout).		
Activities are flexible (opt-in/opt-out) to reduce pressure.		
Visual schedules or clear timelines are available.		

# Evaluation

It is a **process of getting feedback on your event** to draw conclusions and organise even better venues in the future. It is always beneficial to speak with the participants and ask for their opinions. But it won't be possible to chat with everyone. That is why we propose to you two simple and effective evaluation tools.

## Coupon

This feedback tool is very easy to use, and you can adapt it for different groups. What is more, you don't need any pen!<sup>7</sup>



<sup>7</sup> Idea for this evaluation after: Maja Durlik, Kaja Dziarmarowska, Maria Wiśnincka, [Miniporadnik o ewaluacji](#) [Miniguide on evaluation], 2020, online, accessed 25 May 2025.

## Emojis

You organise a venue for a multilingual group or children who can't read yet? It's not a problem. **Use emojis to get simple feedback from them.** Print or draw emojis showing different moods and emotions. After the venue, ask each participant to choose an emoji that reflects their current state of mind. It also works great with children on the autism spectrum!



## Some ideas for group exercises that will spark heritage discovery

**Map of important places** – a common creation of a map of meaningful places in your neighbourhood.

**Goal:** You'll refresh participants' memory on local history and maybe even discover new facts!

**Old photographs-based workshop** – old photographs, postcards, and newspaper illustrations of your town/area serve as the main workshop material. It might involve creating a timeline, collage, or poster.

**Goal:** You'll encourage participants to share their memories.

**Orienteering walk** – an event for teams (families, groups of friends, etc.). Initially, each team receives a map. They must identify the correct control marker from the information provided by the map. The control markers might be placed close to the places that are important for your area. You can include special tasks in this kind of activity.

**Goal:** You'll create a possibility to integrate and discover local heritage.

**Whose name bears that street?** – A group creates a walking guided tour to discover the people/places/events after which the streets or other important places were named.

**Goal:** Engaging people in discovering their area and researching its history.

## Dialogue and Storytelling Techniques

**Local Spoken Archive / Podcast about our area** – You can record stories of the inhabitants of your area. You can publish them (with transcription) online and/or deposit in the local library. These might also be interviews or reportages. Before publishing anything online, make sure that you have permission from your interlocutor.

**Story cubes** – these are dice with drawings instead of numbers. You can adapt the idea of Story Cubes to your local context. For example, create a legend about an old well or a mysterious character who lived in your area a long, long time ago. But remember to weave a bit of real history into it!

**Six steps of separation** – it is the idea that all people are six or fewer social connections away from each other. As a result, a chain of friend-of-friend statements can be made to connect any two people in a maximum of six steps.<sup>8</sup> Based on that theory, together with the workshop's participants, you can find similarities and connections between places in our area that, at first glance, have nothing in common.

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<sup>8</sup> [Six steps of separation – definition after Wikipedia](#), accessed 25 May 2025.

## **Discussion prompts promoting critical thinking and empathy**

**Before it became a ruin, it was...** – discussion about preserving (or not) local heritage. As a starting point, you can take a building that was once beautiful and vivid, but is now ruined and abandoned.

**Green or grey?** – Discussion about the architectural landscape of our neighbourhood. You can prepare a colouring book of our area, and begin a discussion about the visual and aesthetic aspects of your town, and the space your community needs or lacks (for example, car parking vs. parks).

## 6. WORKING WITH A DIVERSE RANGE OF PEOPLE

### Making mediation more inclusive through accessibility

Adapting formats and media to the diversity of audiences

**Accessibility** is not just a question of ramps, lifts or door widths. It is a basic condition for inclusion through:

- **the language we use**
- **the formats we offer**
- **How our heritage is told, shown and brought to life.**

When we talk about **accessibility**, we mean giving **everyone access to information**, experience and the pleasure of discovery, **whatever their age, origin, language level, disability or history.**

#### Why is this essential?

Because without accessibility, there can be **no real inclusion.**

If some people don't understand, can't see or can't take part, **they are left out.**

Making an activity accessible means **opening the door to** all those who don't feel legitimate or involved, or who don't dare cross the threshold of a museum, castle or cultural centre.

To take concrete action for accessibility and inclusion, start by simplifying language, diversifying formats (visual, audio, tactile), and adapting spaces to all abilities. A list of practical recommendations is available in section 6.

Projects such as *Sensory Currents* in Italy, which uses natural objects, sound recordings and simple words to help young people connect with their environment, or the *sensory notebooks in Brière* (see case study p.26), offer experiences that are accessible to everyone, even those who do not read or speak the language well.

### Social inclusion and mobilisation of under-represented groups

Creating safe spaces for young people and invisible groups to express themselves.

Not everyone is used to going to a museum or speaking in public. For some young people, culture seems distant, complicated or "not for them". That's why we need to invent places, spaces and workshops where they feel listened to, respected and welcome.

At *La Source* in Saint-Nazaire or in the *Maisons de Jeunes* in Belgium, spaces are open to young people who want to create, exchange ideas and imagine projects. **You don't have to be an expert** or know everything there is to know. You can come with your ideas, your anger, your desires.



Figure 14 Photo credit La Fédération des Maisons de Jeunes en Belgique

In Poland, youth councils give young people a **voice in local decision-making**. When young people participate, democracy becomes more vibrant.

Creating these spaces means saying to everyone: your voice counts, your views are useful.

### **Encouraging a mix of generations and social backgrounds**

Mediation is not just about knowledge: **it's also about human encounters**. When you mix different ages, life stories and cultures, something powerful happens.

In places like *Les Marronniers* and *Cause Café*, **people get together** over a coffee to talk about their memories, recipes and objects, or just to chat. These are *café-mediators*, where everyone contributes a piece of their heritage.

In Balâtre, Belgium, **a group of citizens decided** to buy an old farmhouse and transform it into a place of life, culture and hospitality. Young and old meet there to learn together, restore the site and imagine a more sustainable future. It's a collective, intergenerational project, rooted in the local area.

These projects show that heritage can't just be passed on through books: **it can be shared by experiencing things together**, in simple, open and welcoming places.

## Cultural awareness and ethical mediation

### Tackling sensitive or controversial stories

Heritage is not always easy to tell. **It sometimes deals with painful subjects**: war, racism, exile, inequality, or workers' struggles, as at the Wujek mine site in Poland.

In Warquignies, Belgium, *Le Sabbat des Sorcières* tells the story of **a woman accused of witchcraft**. What was once seen as a 'satanic' festival has been transformed into a joyous, participatory and intergenerational cultural event. This change took time, but it helped to reconcile the local people with their own history.

These complex stories **require sensitivity, respect and listening**. They are often subjects that are still very much alive, that touch people directly. So it's not a question of avoiding these stories, but of treating them with care, giving a voice to those concerned.

### Building trusting partnerships

Collaborating with museums, schools, and local cultural associations **helps us understand local expectations** and create meaningful projects.

In Saint-Nazaire, the Meeting festival brings together authors from around the world (Dakar, Tallinn...). Intercultural workshops with young people, artists and translators explore languages, memories and migration. **Everyone can tell their stories**, listen and pass them on.

Building trust means letting participants speak, choose their angle, and shape the story together.

More information:

La Source in Saint-Nazaire, France <https://lasource.saintnazaire.fr/>

Fédération des *Maisons de Jeunes* in Belgium <https://fmjbf.org/>

Le Cause Café in Le Causé, France

<https://www.tourisme-tarnetgaronne.fr/offres/cause-cafe-le-cause-fr-5748102/>

## 7. ADAPTING TO EACH CONTEXT: BEST PRACTICE

### Adapting to the area, the language and the history

Using local customs and everyday stories as a starting point

For heritage education to be meaningful, **it has to start where people live.**

In villages, neighbourhoods and landscapes. It's living heritage, the kind you see, touch and talk about with your family.

**Some inspiring examples:**

In Beaumont-de-Lomagne (France), the Fermat Science association is **using the story of local mathematician Pierre de Fermat** to create cultural activities rooted in local life. Routes through the streets of the bastide are an opportunity to discover mathematical problems linked to architecture, the geometry of places or everyday objects (low walls, cobblestones, windows). **These challenges are open to everyone:** young people, families, tourists and those unfamiliar with the sciences. There's also talk of agriculture, trade and measuring time, with links to the region's past.

It shows how a local history – in this case, that of a scientist – **can become a lever for fun, civic-minded mediation**, connected to everyday life.

In Fédrun (*Parc de Brière*): the thatching workshops **combine ancient know-how**, family memory and climate issues.

In Silesia (Poland): the mining past is used to **talk about citizenship**, social struggles and historical transmission.

When you start from what people know, **you make them feel at home.** You make them want to get involved.

**Respecting languages and cultural codes**

Adapting also means speaking the right language - literally and figuratively. It means using the right words, the right references, and being careful about sensitive subjects.

**A concrete idea:**

In Wallonia (Belgium), the *Sentier de l'Étrange* (Strange Trail) offers **a walk in the heart of nature...** but unlike any other!

Along the way, you'll **discover characters inspired by local legends**: witches, wolves and symbolic animals.

Each stage is accompanied by a sound creation, accessible by QR code: stories to listen to, mysterious atmospheres, sometimes funny, sometimes moving.

**You can listen at your own pace**, alone or with your family. The stories also reflect sensitive themes: ancient fears, transmission, marginality, but in a playful, caring tone.

This project shows how you can talk about history and heritage... **without a museum or official guide**. Just a telephone, a path and a bit of imagination.



Figure 15 Sentier de l'étrange – Photo credit Ellezelle

### Building with local players

For mediation to work, **we don't work alone**. We work with local residents, artists, teachers and associations. This makes the projects stronger, fairer and more sustainable.

### Examples to follow

In Beaumont-de-Lomagne (France), Fermat Sciences works **hand in hand with schools, the town hall, shopkeepers and local residents** to create events based around mathematics and the local heritage.

At Città di Castello (Italy), the Sensory Currents project was devised **with pupils and their teachers**. The young people became the creators of a scientific exhibition.

# Making projects last: from a flash in the pan to the ecosystem

Creating a great event is great. But ensuring that it continues, that it leaves a mark, is even better. Here are **a few tips to ensure that your actions don't stop** at the first success.

## Integrating mediation into local life

A mediation project is not a bubble in time. For it to last, it has to be part of the life of the neighbourhood, village or town.

In Mons (Belgium), during the 2015 European Capital of Culture, **local residents became Cultural Ambassadors**. Today, they are still organising visits, welcoming artists and bringing culture to life on a daily basis.

In Italy, the Tovaglia a Quadri festival has been running for over 20 years. Every summer, **the villagers transform an open-air dinner into a lively play**. The whole village takes part: cooking, storytelling, humour and collective memory.

To last, a project must build on what already exists (schools, associations, events) and create bridges.

## Passing the torch to young people

A project has a **future when young people take the reins**. That means trusting them, recognising their skills and supporting them.

In Poland, the **Youth Parliament of the Silesian Voivodeship** was invited to take part in the commemorations of the Wujek mine tragedy (16 December 1981). In this way, they become **bridges between generations**, actors of remembrance, caught up in the real history of their region.

In France, the *J'agis pour Saint-Nazaire* **platform gives young people real power to act**. They submit their projects - a shared garden, a festival, a community initiative - and find support from the town hall, associations and municipal youth councils. They take charge of everything, from idea to implementation, and discover local democracy in action.

## "Shared resources" thinking

A project becomes sustainable when it can be passed on, copied and adapted elsewhere.

- **Producing teaching kits**, practical information sheets and video clips: this enables other groups to get to grips with it.
- Simple tools such as **interactive maps**, podcasts and mobile workshops (games, walks, forum theatre) are inexpensive, easy to share and highly effective.
- Try it out: **a mediation trunk** that circulates young people, with sensory tools, local stories and quizzes.

## What we've learnt: how to adapt... and last!

### 1. Listening before acting

Every region has its own history, language and emotions. To adapt properly, you first have to observe, listen, read and understand.

### 2. Putting down real local roots

A solid project involves many hands: schools, cultural institutions, residents, artists, young people, experts. Together, we create a real ecosystem.

### 3. Planning the handover from the outset

A sustainable project is one that can continue without us. We need to prepare the next generation, train young people and create tools that are easy to pass on.

### 4. Informality works!

Citizens' cafés, neighbourhood parties, posts on the networks: these are often the things that trigger the desire to get involved and participate.

### 5. Think about transferability

To last, a project must speak to people, live with them, and be able to be passed on to them.

## CONCLUSION & FUTURE DIRECTIONS

Through this publication, we aimed to demonstrate the **value of cultural mediation** as a tool for community engagement and activation. One part of that community – you, your friends, volunteers, etc. are organising some for the remaining part of it. You meet your audience at the venue. **And that meeting is the most important outcome.** When people meet, they talk, they get to know each other better, and reflect on the heritage that surrounds them. By using proper mediation tools, you can significantly improve that experience. It is also a good moment to make the youth's voice well heard among people of all ages.



Figure 16 Planning the project - Photo credit Amélie Mourichon

### Collaborating, networking, researching

You are not the lonely island; you don't have to do everything on your own. If you have an idea for a venue in your area, **try to find people or organisations** with whom you can act together.

And remember: collaborating builds your personal network. And people you know and cooperate with are a priceless resource for future projects.

#### Who can support you?

Think about what you want to do. What do you already know about the subject, and what knowledge, resources or skills do you lack?

#### Who in your area may have them?

Maybe your family or friends will be interested? A local NGO, library or cultural centre?

**Try to create not-so-obvious partnerships**, such as inviting a local sports and literary club to a common project. Imagine a run around heritage with cheering slogans taken from the classical literature: 'Once more unto the breach, dear friends, once more' (W. Shakespeare, *Henry V*), 'Even the darkest night will end and the sun will rise' (V. Hugo, *Les Misérables*), 'Perseverance, secret of all triumphs' (V. Hugo, *Les Misérables*).

### **How to get knowledge about places and people?**

Good research is crucial for the quality of your project. And Google or ChatGPT is not enough. **We encourage you** to visit libraries, municipal websites, tourist information, blogs, consult online repositories (e.g., Europeana), digitised resources (e.g. museums and national libraries' online collections), and talk to local guides and teachers.

### **How to disseminate information about your event?**

Informing people about your event is one of the most important and most difficult tasks. To reach out with the information, you need to know **what channels your target group uses**. Do seniors from your area use TikTok? If yes, go ahead! If you're promoting your event on Facebook, don't forget to publish information in local groups. Contact local media, asking them to share information about your event.

Try to **provide diverse types of materials** (posters, short videos, infographics, etc.). Be present online, but never underestimate traditional methods of dissemination, such as putting posters in libraries, cultural centres, local stores, schools, etc.

### **Call to Action**

You see it now? Being a cultural mediator is a very satisfying and self-developing experience. **As a cultural mediator, you profit a lot**. You continually learn new things from various fields, such as public speaking, administration, event organisation, negotiation, history, culture, dissemination...

Cultural mediation shapes an active attitude in you. **You become a person who easily adapts** to changing circumstances, who is open-minded and not afraid of new challenges. These features are **particularly valuable** in a modern and dynamic labour market.

In this booklet, we provided some general venue ideas you may develop on your own. When doing this, remember three success factors: **cultural context, theme, and target group**. They should determine what and how you'll do it. **The cultural context** means that some themes or activities may be particularly sensitive in certain communities. Discussing them does require more preparation, and possibly even consultation with members of that community. As a **theme**, choose something truly interesting or important to the community. Your **target group** determines how you'll present the theme. You have to adapt to the group (age, skills, cultural background). Ask yourself: Is a 15 km guided tour in the middle of the summer the best solution for seniors?

If at any stage you have doubts, always ask others. Questions and doubts are good. They help you to move forward, master your skills and build your experience.

# REFERENCES

## ARTeria

1. **Anniversary celebrations commemorating the pacification of the Wujek coal mine**, along with photographic documentation. (March 2025)  
<https://mlodzi.slaskie.pl/pl/aktualnosci/pamieci-dziewieciu-z-wujka.html>

## Malakos

1. **Tovaglia a quadri**, located in Tuscany, is a dinner-theatre experience, the local tales, food, and accent are the main characters of the event.  
[www.tovagliaquadri.com](http://www.tovagliaquadri.com)
2. **Ludikastello** is a festival celebrating all forms of play -board games, miniatures, role-playing, and vintage video games.  
<https://www.facebook.com/associazionepeterpancdc>
3. **Cinema Astra** is a mutual cooperative dedicated to promoting cultural, social, and educational development through services and activities focused on local traditions and sustainability.  
<https://www.astrazioni.net/>
4. **Italian party**, a free music festival that promote independent music, comics and creative workshops  
<https://www.toloselatrack.org/>
5. To know more about Reggio Emilia approach:  
<https://www.reggiochildren.it/en/>

## Fermat Science

1. **The Garlic Festival** takes place in Beaumont-de-Lomagne every year in summer.  
<https://www.tourisme-tarnetgaronne.fr/bouger/grands-rendez-vous/fete-de-lail-de-lomagne/>
2. **The children's book fair** in Beaumont-de-Lomagne offers conferences, shows, activities and meetings with authors.

<https://www.lepetitjournal.net/82-tarn-et-garonne/2024/12/12/un-vrai-succes-pour-le-salon-du-livre-et-de-la-jeunesse-2/>

3. **Science Festival** is an intergenerational meeting around science with workshops, conferences, activities, etc.  
<https://museefermat.com/fete-de-la-science-2024-dans-le-tarn-et-garonne/>  
<https://www.fetedelascience.fr/>
4. **Beaumont-de-Lomagne racecourse** is a major horse racing venue in France. It welcomes the general public and professionals for various festive events.  
<https://www.hippodrome-beaumont.fr/>
5. **The Fermat Science Social Living Space (EVS Espace de Vie Sociale)** offers the creation of social connections and the discovery of local heritage through various activities. It is an intergenerational space.  
[https://www.facebook.com/evs.beaumontdelomagne/?locale=fr\\_FR](https://www.facebook.com/evs.beaumontdelomagne/?locale=fr_FR)
6. **Belleperche Abbey**, a 12th-century monument which houses the museum of tableware and offers tours, workshops and activities based around cultural heritage.  
<https://belleperche.fr/>
7. **Civic service** is aimed at young people aged 16 to 25 and conveys various values of general interest such as: citizenship, diversity, initiative, etc. It allows young people to commit to the common good and living together.  
<https://www.service-civique.gouv.fr/>
8. **Benevolt** is a structure that connects people who wish to get involved in an association.  
<https://www.benevolt.fr/>
9. **Le Cause café** is an experience and participation place. Meetings, exchanges, games and events create social links and a collective ownership of the space.  
<https://www.lepetitjournal.net/82-tarn-et-garonne/2023/11/06/decouvrez-cause-cafe-sans-tarder-le-chaleureux-cafe-associatif-a-le-cause-2/>
10. **The municipal youth council** at Beaumont-de-Lomagne introduces children to the role of a democratic institution. It allows children to become active in public life, while teaching them to be responsible citizens.  
<https://www.ladepeche.fr/2024/02/08/une-premiere-a-beaumont-de-lomagne-un-conseil-municipal-jeune-installe-11752447.php>
11. **Les Marronniers** is an associative café run by volunteers which offers moments of exchange and friendly meals around lively evenings.

<http://www.serignac82.fr/fr/associations-culture-loisirs/les-associations.html>

<https://www.lepetitjournal.net/82-tarn-et-garonne/2023/10/05/cafe-des-marronniers-une-cloture-de-saison-en-beaute/>

12. **CLAS** The local school support contract takes place twice a week during the school term. It provides all students with various activities aimed at supporting them in their education and improving their skills through various cultural activities.

<https://www.echosciences-sud.fr/communautes/diffusion-de-la-culture-mathematique-en-occitanie/articles/le-clas-un-outil-pour-favoriser-l-egalite-des-chances>

13. **Instant Cult** connects science and pop culture through films, video games, and meetings with scientific experts.

<https://www.instantscult.fr/>

14. **Gramont Castle** is a dynamic representation of evolution between the Middle Ages and the Renaissance. It offers tours and various cultural activities, such as traditional crafts, more festive events like treasure hunts, and fun workshops

<https://www.chateau-gramont.fr/>

## ELAN

1. **Balades gourmands**, a 6-7 km walk with delicious stops on the way. It has been organised by youth gathered in Maison des Jeunes (Youth house) in Soignies (Belgium).

<https://www.mjsoignies.be/home>

<https://www.mjsoignies.be/archives-2022>

2. Le Sentier de l'étrange (The Path of the Stranger) and Le Sabbat des sorcières de Warquignies (The Sabbath of the Sorcerers of Warquignies). The first one is a 1,5 km walk among sculptures of animals and elements associated with magic. The second one is an event that involve authorities and other organisations, do various activities inspired from local history.

<https://www.facebook.com/groups/230574166956008/>

<https://www.patrimoinedecolfontaine.be/post/le-sabbat-des-sorci%C3%A8res>

[https://www.on4cn.be/blog\\_ot4n/mon-village-warquignies/](https://www.on4cn.be/blog_ot4n/mon-village-warquignies/)

[https://www.patrimoinedecolfontaine.be/post/\\_test](https://www.patrimoinedecolfontaine.be/post/_test)

3. **BIO/PAT Patrimoine et biodiversité (BIO/PAT Heritage and biodiversity)** is a scientific and educational project involving mainly university and patrimonial stakeholders, they treat historical gardens as spaces created for various purposes (production – vegetables, herbs, flowers, afforestation; regulation – hydraulic network; socio-cultural – art, leisure, well-being)
 

<https://www.nathaliedeharlezdedeulin.be/etude-de-la-biodiversite-dans-les-parcs-historiques/>

<https://www.rtbf.be/article/jardins-et-parcs-historiques-le-projet-de-recherche-bio-pat-10992210>

<https://agencewallonnedupatrimoine.be/news/journee-de-rencontre-patrimoine-et-biodiversite-11-avril-2025/>
4. **Une cooperative citoyenne château de Balâtre (Citizen cooperative of the Balâtre castle).** The inhabitants of the nearby Saint-Martin, formed a group of sixteen people of all ages and decided to renovate and revive a thirteenth-century castle-farm. They have a great long-term plan for the development of the site, stimulating cultural life and ecological consciousness.
 

<https://www.chateaubalatre.be/>
5. **Mons Ambassadors** is a group of spokespeople engaged in the cultural life of the city of Mons (Belgium), born as a temporary initiative, it became permanent.
 

<https://www.mons2025.eu/ambassadeurs>
6. **Inspiration from abroad: Citizen Activism in Riga:** from a frustration feeling of the locals, caused by the decline of the city's space, to artistic propositions for solving these urban problems using social media.
 

<https://op.europa.eu/webpub/eac/high-quality-built-environment/en/grass-roots-initiatives.html>

<http://olafcunitz.de/we-do-not-lack-public-space-we-lack-imagination/>

[https://x.com/otucis?fbclid=IwAR1VGS\\_SGu5tKHnssUatY6NMT9xnxl9\\_bwexOx\\_x6Xm5b97hZX7p5qAv1LM0](https://x.com/otucis?fbclid=IwAR1VGS_SGu5tKHnssUatY6NMT9xnxl9_bwexOx_x6Xm5b97hZX7p5qAv1LM0)
7. **Contributeurs aux projets Wikimedia. (2025, 2 mai). Interprétation du patrimoine.**

[https://fr.wikipedia.org/wiki/Interpr%C3%A9tation\\_du\\_patrimoine](https://fr.wikipedia.org/wiki/Interpr%C3%A9tation_du_patrimoine)

<https://shs.hal.science/halshs-01232019v1/document>
8. **Qu'est-ce que le Patrimoine culturel immatériel ?** Ministère de la Culture.
 

<https://www.culture.gouv.fr/fr/thematiques/patrimoine-culturel-immateriel/le-patrimoine-culturel-immateriel/qu-est-ce-que-le-patrimoine-culturel-immateriel>

9. Qu'est-ce que le patrimoine culturel immatériel ? - UNESCO Patrimoine culturel immatériel.

<https://ich.unesco.org/fr/qu-est-ce-que-le-patrimoine-culturel-immateriel-00003>

10. Quintessence, C. (2020, 4 janvier). Quelle est la différence entre patrimoine matériel et patrimoine culturel immatériel ? Culture Quintessence.

<https://www.culturequintessence.com/2017/12/07/patrimoine-materiel-culturel-immateriel/>

## Les Expéditions

1. **Positive Biodiversity Family Challenge**, organised by The Parc naturel régional de Brière, is an initiative that offers workshops, practical actions to help families to raise awareness of environmental issues.

<https://www.parc-naturel-briere.com/actualite/defi-familles-a-biodiversite-positive/>