

**CULTURAL HERITAGE
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#EuropeForCulture

GOVERNANCE AND COLLABORATIONS INSIDE AND BEYOND CITY MUSEUMS

Zaragoza, 26 – 28 October 2022



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EXECUTIVE SUMMARY

By Val Birchall, Catarina Pereira, and Arthur Le Gall

The peer-learning visit in Zaragoza mainly focused on the role of cultural heritage to facilitate youth participation and improve the accessibility of museums. It also touched upon the topics of governance and collaboration, both within the city services and with local partners.

The visit was articulated around three days:

- The first day focused on culture, heritage, and young people, and working in partnership with municipal museums. It notably presented the “Door Breakers” project on youth participation in cultural activities, as well as the *Entre Luces* (“Between the Lights”) project on accessibility for sign language users and visually impaired persons.
- The second day focused on different socio-cultural programmes for the revitalisation of municipal museums in Zaragoza, as well as mechanisms for co-operation on cultural heritage between internal departments in the city and with external partners.
- The third day was dedicated to lessons learnt and transferability, where participants started to elaborate a roadmap for action in their own local contexts, based on the learning points from the previous two days.

The peer-learning visit was particularly rich, and this report seeks to capture the main results of the discussions. Some key points include:

- a. The team responsible for Culture in the city administration of Zaragoza implemented changes in their programming (including increasing the animation of the museum sites with related programmes of activity (concerts, events, workshops), give greater agency to formerly disengaged groups in the population to design and deliver activities, and increase the accessibility of the collections (for example, for people with disabilities). The *Entre Luces* and “Door Breakers” projects are excellent examples of this approach. The “Door Breakers” project is a highly valued and well thought-through programme to attract and empower young people,
- b. Overall, projects across the city museum sites (the Forum, Roman Port, Roman Baths, Roman Theatre and Pablo Gargallo Museum) seek to balance the cultural and heritage quality of their work with increased accessibility, and collectively deliver the different strategic priorities of the city.
- c. An important point of principle is the use of cultural heritage as a catalyst: the city and museum teams in Zaragoza are working to open the museum resources, collections and teams under a more fluid model that seeks to break down rigid structures and introduce managed risks in relation to participants being able to take the lead in determining programmes which were suited to their needs.

We would like to thank the participants for their active participation and engagement throughout the peer-learning visit, and the whole team in Zaragoza for their invaluable contributions, great insights and the impressive preparations made to ensure the visit ran smoothly and was so rich in terms of content. Special thanks should also go to the “Door Breakers” participants who made a passionate presentation of their project and truly engaged with participants throughout the peer-learning visit.



The Cultural Heritage in Action peer-learning hosts and participants in Zaragoza

1. ANALYSIS

General panorama

The fifth largest city nationally, Zaragoza's rich history combines the cultural heritage of diverse ancestry - Roman and Visigoth, Arabic and Catholic within a city with a diverse and international, contemporary population. Zaragoza outperforms larger conurbations in Spain for quality of life, with 96% of residents reporting their satisfaction with the city. It is also a significant economic centre and its nationally significant world heritage sites; natural and intangible heritage represent important assets for the development of tourism and leisure in the city which attracted 1.2m hotel bed-nights in 2019.

Zaragoza was founded before the Roman occupation of the Iberian Peninsula, but it was Caesar Augustus who set its first urban plan and gave its name to the city. Over the course of two millennia, the city became a central point of passage and a centre of the utmost cultural and political significance. Zaragoza guards the memory of universal figures that changed the course of Western art, features several UNESCO World Heritage Sites such as the massive baroque Cathedral-basilica of Nuestra Señora del Pilar, contains a rich religious and ethnographic substratum, and has a large and well-educated population that surpasses 675,000 people (almost a million in the greater municipal area: 967,000 - Data from 2021 at [INE](#)).

Walking through its streets is to wonder as much about the past as it is to face endless questions regarding the management of such a vast cultural, artistic, religious, and symbolic heritage. The [Ayuntamiento de Zaragoza](#) (Zaragoza City Council) deals with this multitude of aspects with a team of just eight people assigned with different tasks in its department Culture and Youth, which delivers an impressive range of projects and activities.

Despite all the difficulties regarding the shortage of human resources, the team is always in high spirits and overflowing with energy, and all members have developed an informal way for reaching colleagues, partners, and the community at large. This eases the workload and embraces the spirit of a youthful,

multicultural, and joyful city which holds both challenges and opportunities for the future.



The Culture team oversees the municipal museums and exhibition halls, the heritage management, all archaeological findings and conservation, and cultural editing and publishing.

Due to the team's size, the municipality cannot deliver all its projects by itself and has to collaborate with other partners. This creates a sizable network of collaboration both internal and external, involving other municipal departments, museums, local associations, institutions, and supplemental technical or professional groups. One of the projects that was initially created with an external co-operation was, in fact, the main focus of the visit: the *Rompe Puertas - Grupo residente joven en Museos* (Door Breakers - Resident group of youngsters in museums).

The peer-learning visit in Zaragoza included several core questions and focal points for discussions:

- Governance and collaboration: how to implement participatory governance, community involvement and co-design of policies linked to cultural heritage? How to address the needs and expectations of people at different ages, from various genders and community backgrounds.
- Engaging in meaningful collaborations and partnerships within and beyond the city administration: challenges, opportunities, tools, and methods.

- Participation and social outreach to dynamize local museums and generate an atmosphere of continuous creativity.
- The role of local museums towards young audiences: participation, creation, innovation with the example of the “Door Breakers” project.
- Harnessing accessibility in museums with the example of the project “Between the Lights” implemented in the Gargallo Museum of Zaragoza

City policy, cultural strategy, and governance

The team for Culture and Youth in the city administration is directly linked and supervised by the Vice-Presidency of the municipality of Zaragoza, which also leads the External Promotion branch. In terms of hierarchy, the Cultural Department stands at the same level as the Zaragoza Tourism office, the Performing Arts Board, the External Promotion Office, and the Zaragoza Cultural Partnership board — a team specifically dedicated to seeking patrons, sponsors, and partners.

The municipality of Zaragoza considers three axes of development in terms of its cultural policy:

1. Monumental Heritage — which englobes the Caesaraugusta's Museums Route (see below), the Pablo Gargallo Museum, the two cathedrals (Seo and Pilar), the Renaissance palaces, and the Modernist and Contemporary Architecture.
2. Cultural Heritage, where the Goya Museum, the Music Auditorium, the Old Exchange Exhibition Hall, and the Congress Palace are fundamental vectors.
3. Intangible Heritage, that considers the “Spanish Cinema Roots” — which connects world renowned cinema figures with the city, like Luis Buñuel —, the Holy Week (an important Spanish tradition), and the local Fiestas del Pilar, one of the biggest religious festivities in all Spain, which symbolically coincides with the Fiesta Nacional de España (National Day of Spain) or Día de la Hispanidad (12th of October).

As noted above, the cultural governance of Zaragoza, executed by the Culture and Youth cabinet, is directly dependent on the Vice-presidency. This seems to allow the team to reach partners faster and with the full political support of the city council. A good example is the ‘Between the Lights’ project explained earlier that was able to gather many partners.

To develop and deliver its vision the culture department has established partnerships across the municipality, and works particularly closely with the external relations, tourism, youth, education, civic participation, libraries, gender equality and environment colleagues to develop interventions. All in all, there are 15 museums under six different types of ownership in the city, with a historic lack of collaboration. The city museums have set out to address this and create a common approach through a myriad of partnerships across the municipality, with the wider cultural sector, with the community, university, and private sector, illustrated by its projects.



The ways in which municipal services and partners collaborate is illustrated below:



PROJECTS PRESENTED ON THE VISIT: OPENING THE MUSEUMS TO YOUNG PEOPLE

Door breakers

Context and objectives

The *Door Breakers* project is one of the main initiatives in Zaragoza to engage young audiences in cultural heritage. The project started in 2021 and aims to bridge the gap between the youth of Zaragoza and the city's museum institutions.

Zaragoza needed to answer two key questions:

1. How could the culture team open the doors to new forms of public involvement in the museum and give a real influence of young people on the institution
2. How could the culture team address the challenge that young people do not feel part of the museums when they are concerned with the past rather than the future; the perception of young people (16-21 years old) that they are boring, focussed more on traditional and academic culture rather than popular culture

The group of museum sites considered suitable for the project encompasses the Pablo Gargallo Museum (dedicated to a leading sculptor of the Spanish avant-garde movement), the Roman Forum Museum, the Roman Theatre, the Roman Port Museum, and the Roman Thermal Baths. "Breaking the doors" was a metaphor created to represent the transitive, transformative, and forceful action needed to change the status quo. A framework was developed and a call to the youth was released to bring them into the five municipal museums and to give them an active role.

The culture team knew that it was not enough to organise a series of actions or events where the youngsters would be mere participants; they had to involve them in all the steps needed to programme the annual agenda of all the five municipal sites. Youngsters would have to be 16 to 21 years old, and they would have to be assigned with defined roles as a group, objectively helping in fostering cultural action and attraction for teenagers, building long-term links with them based on their interests, and ultimately being the leaders of all the

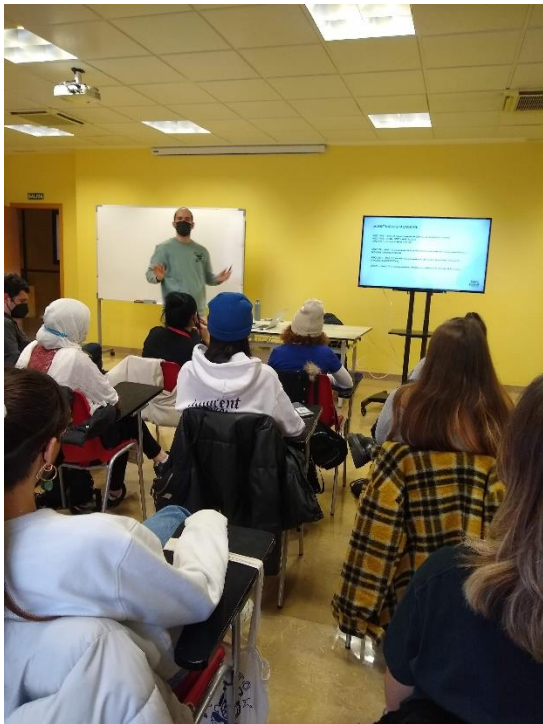
Implementation

The selection process begins with a personal presentation sent by the candidates which is reviewed by a jury comprising the museum teams and the project co-ordinator and concludes with a face-to-face interview. The elements of the jury focus on the diversity aspect of the group, trying to address gender and minorities representation. During the term of each project, the main preoccupation is to provide the members of *Door Breakers* with the tools needed for their many tasks. Indeed, this originated an educational programme specifically designed for them, which gives in exchange great benefits for their university years ahead. For instance, the programme provides the group with university credits and excellent training in areas like creative arts, promotion, historical and artistic heritage, or the development of socio-cultural projects. In the culture team is keen to stress the importance to the participants of developing skills of empowerment, socialisation, creativity, critical thinking, mediation, and, of course, technology, always taking in account that these competencies will be developed in an informal and fun way.



strategies related to their age group. Every two years a new group of twenty-five teenagers is selected.

The Door Breakers project is a collaboration between the youth and culture departments, with the youth department playing an important part including in the funding model. Finally, the City Council of Zaragoza, which funds the entire project, attributes to each member of the Breaking Doors a scholarship of €500 (five hundred euros) per year. All these incentives seemed to have worked: the first edition of the project (2020-2022) received eighty-nine candidates. The application phase for the second edition was already running at the time of the visit.



After the selection, the team starts the two-year journey working under five themes, empowering the Door Breaker participants to take a leading role in shaping new cultural activities:

1. artistic and creative initiatives
2. training and educational initiatives
3. promotion for youngsters and development of their own communication channels
4. research in linking the youth with museums and
5. community and social initiatives.

Each one of these thematic strands have a set of very specific tasks that has to be developed by the team, and that can range from open debates between artists and the young or taking care of the social media channels of the museums.

Management

An external facilitator / mediator was appointed to lead the entire project in close liaison with the Council's team. The mediator has several co-ordination functions, including the more practical aspects, like scheduling meetings and the educational programme. Moreover, the mediator has a particularly important motivational role; and, above all, has the responsibility to connect the youngsters deeply with the museum's collections, teams, and the general day-to-day work. This aims to promote a deep sense of autonomy, empowerment, and creative freedom for the young applicants.

Indeed, one of the most relevant ideas of the *Doors breakers* project is to involve the teenagers directly in the management itself, giving them a certain degree of responsibility and allowing the municipal team and the mediator to comprehend their point of view regarding certain decisions. On the other side, the culture team supervises the project and, among other functions, monitors all the administrative processes required by the municipality.

Results and impact

The impact of the entire project is visible in the data presented on the visit, with the culture team describing (and having numbers to show) their success in attracting young people to Zaragoza's museums. The project aimed to make the participants feel part of the museum, develop a curiosity about the cultural life of the city and get to know more about another culture including knowing the country's heritage and way of life. Amongst the more relevant, there is an attendance of more than 6,300 people in all the Door Breakers public activities; an increase in use between 33% to 60% on all *ZMuseos* social networks by teenagers and young adults, and a general increase of young visitors.

"It was a good option to immerse myself in this country. It really helped me in improving my language skills and to get to know more about where I'm living now" Tamara

"I had a good opportunity to meet very good people with many skills and talent. And I'm not only talking about my peers, but everyone that has participated in this project. I've been working on communication [promotion] in this project, and I think it is the best way to reach young people." Aye



A group of 'door breakers' presenting during the peer-learning visit in Zaragoza

PROJECTS PRESENTED ON THE VISIT: ACCESSIBILITY OF CULTURAL HERITAGE

Between the Lights

Context and objectives

The Pablo Gargallo Museum pays tribute to the sculptor and leading figure of the Spanish avant-garde movement of the early 20th century. The museum occupies the former Argillo Palace, one of the best examples of 17th century civil architecture in Zaragoza and presents the visitors with works that span the entirety of the artist's life and artistic movements in which he was involved.

Implementation

The 'Entre Luces' (Between the Lights) project is the most recent intervention in the museology thinking of Pablo Gargallo Museum. The idea started when the Culture team joined efforts with the welding and boilermaking students of the San Valero Centre, a vocational, further education college managed by the archdiocese, to think about ways to improve accessibility. in the spaces managed by the ZMuseos network. Eight other partners were also called in to help in this undertaking in the areas of promotion, education, health impairments, and cultural management.



Management

The point of departure was sculpture, the main body of work of Pablo Gargallo, which allows for a more sensible experience and ways to approach the visitors themselves to the objects exhibited. Touching and feeling the way Gargallo materialised his sculptures was the central idea. To achieve this important effect on all visitors, but especially on

people with health conditions or impairments, the municipal team and partners arranged for a room dedicated specifically to make the experience a way to reflect about how different types of bodies and sensibilities can interact with a sculpture or the materials used by Pablo Gargallo: a "tactile room".



Participants to the peer-learning visit were invited to experience the pre-open room. During the presentation that followed the visit, the municipality expressed their will to expand the project, adding another room in the museum that will sensorially convey the techniques and a recreation of Pablo Gargallo's own workshop. If this comes to be, it will enable for more development of the principal ideas that support Between the Lights, for instance, more experiences inside the museum, the organisation of itinerary exhibitions in schools and educational centres, the creation of at least two sculpture replicas per year to exhibit in the museum, and the production of serialised pieces for sale at the museum's shop, with the profits being donated to charities.

Results and impacts

This project is a work-in-progress with the space still in development, but there are already plans to build on the experiments and develop new wholly accessible content and spaces by producing two new reproductions of Gargallo's work each year, the adaptation of a second room with an explanation of the techniques and the recreation of a Gargallo workshop, as well as Itinerant exhibitions in educational centres.



The culture team is developing projects aiming to provide meaningful visitor experiences with the help of state-of-the-art museography, the incorporation of digital media, the invitation of creators from different disciplines, and it is collaborating with professionals, collectives, and cultural institutions to form an artistic and educational network centred around the museums and the main cultural and historical sites of Zaragoza. Citizen participation has also been a concern in recent years, an aspect the municipality is trying to support to facilitate community gatherings and integration.

Aside from the Culture and Youth team, the strategy of congregating all five municipal museums under the same name (*Zaragoza Museos / ZMuseos*) allowed the municipality to focus on a common promotion plan, elevating the notion that all museums are important if seen as part of Zaragoza's ancient history. An idea that exemplifies this very well is the *Museos Ruta Caesar Augusta* ([Caesaraugusta's Museums Route](#)), an urban path designed and promoted for visitors to follow along the four main testimonies of Roman presence in the city.

It would be interesting if the Door Breakers project could be evaluated again after its third edition, when it will already be running for six years. The project has important ideas that are very much transferable to other European areas and institutions, or at least, a great capacity to inspire new projects or awaken similar dormant ones.

2. FINDINGS AND RECOMMENDATIONS

MAIN FINDINGS

Lessons learnt

The museums' vision is to become synonymous with living, accessible, universal, creative, and participatory culture that attracts both local and foreign audiences, drawing it into close alignment with other municipal departments and external partners. However, in common with many heritage attractions, the city museums are visited and used disproportionately by older and wealthier residents. Changing the offer of the museums to attract more active participation from the wider population is reflected in a diverse range of projects and interventions, including those described above, with different approaches being taken, creating many and varied opportunities for developing audiences, and especially young audiences.

The changes range from increasing the animation of the museum sites with related programmes of entertainment, to giving greater agency to formerly disengaged groups in the population to design and deliver activities, to increasing the accessibility of the collections (for example, for people with disabilities). Individually, these projects across the city museum sites (the Forum, Roman Port, Roman Baths, Roman Theatre and Pablo Gargallo Museum) seek to balance quality with accessibility and collectively to deliver the different strategic priorities of the city. The museums leadership has developed an approach which views the staff resources in an egalitarian way, with the team comprising "cultural or socio-cultural" technicians, focussed on the core vision and working together with those who they are seeking to engage, rather than in more traditional and closely defined specialist roles, or hierarchical arrangements.



The programme of the museums includes sixteen strands of activity from cooking to music, book club to temporary exhibitions and participation in national and international initiatives, such as International Museums Day. Since the objectives identified by the city include improving active engagement of non-audiences, a key challenge for the museum leadership is how to target specific groups with appropriate and relevant provision, while at the same time creating a coherent programme across the sites and in collaboration with other city partners and how that can be branded and easily communicated and promoted.

The Zaragoza museums are conscious of the different approaches needed to address the full range of accessibility issues including economic, cultural, physical, and geographical factors. The success of interventions is dependent on different factors, depending on context.

In particular, the Zaragoza team is working to open the museum resources, collections and teams under a more fluid model that seeks to break down rigid structures and introduce managed risks in relation to participants being able to take the lead in determining programmes which were suited to their needs. The participants of projects are considered experts in their own communities or communities of interest and balancing the expectations of the professional workforce and the ambitions and desires of the disengaged groups was key. It involves a level of risk-taking that needs to be facilitated by the willingness of the museums management to change the museums structures so that participants can become part of the structures, with equivalent status in teams of cultural and socio-cultural technicians, rather than junior (consuming) partners in the activities. Trust is built with participants over time.



Success factors

Through the Door Breakers project, the Zaragoza team learned some critical success factors which can influence the design of projects in other cities:

1. To take more time to think things through, and to build things slowly
2. Pressure impacts the level of motivation amongst the staff and participant groups

3. Establishing a specific group to communicate with those who really wanted to take part is important
4. The workload was imbalanced between the culture and youth departments, with the culture team taking the main share of the work and improving practical co-operation between both departments is necessary
5. Paying youngsters for the professional work they do is a key way to acknowledge their contribution
6. It can take time to find the right legal form for the project within the city council – as a new project there is no readymade fit anywhere in the municipality

Whereas the door-breakers project is a highly valued and well thought-through programme to attract and empower young people, it has not yet been replicated in planning or delivery to engage with other population groups less likely or able to engage with the museums. This is a consideration for the future.

Finally, the Zaragoza museums team is also very conscious of the need to update its sites, interpretation, and signposting, to keep the offer fresh and maintain the quality of the visitor attractions, adapting them to be more accessible to different groups in the population, while retaining their role as paid visitor attractions for people who already engage. However, the significance and scale of the sites makes this refresh a challenge which is likely to require a long-term plan for investment with a compelling argument developed jointly with other partners.

Transferability

In the last session of the visit, where participants focused on the transferability of ideas to their own projects and locations all around the European Union, several good practices seen in Zaragoza were viewed as inspiring by several members. A very promising example was envisaged by two groups with similar projects to the Door breakers already running in Krakow, Poland, and in the Ostrobothnia region of Finland. The discussion evolved to a point where European financing was suggested to proceed with the involvement of the Door Breakers project in a joint effort.

Several success factors can contribute to facilitating the transfer of similar initiatives:

- 1) What didn't work well truly matters: the challenges faced by the Door breakers project in terms of communication management shows how important attention to group dynamics and weak signals are. While the team in Zaragoza managed to quickly adapt their approach by rebalancing roles and responsibilities, it shows that a flexible model is required when working in participative models.
- 2) The facilitator role is invaluable to ensure young participants feel at ease – finding the right person and striking the right balance between supporting the facilitator while leaving sufficient room of manoeuvre to develop the activities with participants.

In-house vs external: procurement processes can be a challenge for participatory models, so finding external solutions or arms' length bodies to handle small procurements is important to 'go with the flow' of activities.



RECOMMENDATIONS

Throughout the peer-learning visits presentations and exchanges with all participants, the following recommendations emerged:

- Give people you are seeking to engage in your work the necessary information background and understanding to take intelligent and informed decisions that suit their own needs.
 - A critical aspect to the success of the Door-breakers project, for example, is the time invested in developing the participants' knowledge and understanding of museums practices, values, museology principles, collections care and so on, in order that they approached the challenge of programming the museum on a level with the professional in-house team.
 - Be flexible and monitor constantly how such participative projects evolve to spot early any trouble or issue affecting the team morale, especially when working with younger participants. For instance, communications required a very specific skillset and proved difficult to engage with for some Door breakers.
 - Shifting from short term projects to long term programmes, supports the development of deeper partnerships and supports participants and the workforce to develop their mutual understanding so that more complex or high risk interventions can be designed together, in order to marry the various needs of the partners (i.e. relevant activities which are attractive to currently excluded groups, and at the same time deliver the museums' objectives and the agenda of the municipality for tourism growth).
- Change museums institutional structures so participants become part of the structure
 - Fluid roles break down rigid structures and enable people with less access to the museum to work more closely with the in-house team to solve the challenges of engagement. Start small to build trust over time, and continually evaluate and review with a reflective model that enables confidence of all involved to grow and manage risks accordingly.
 - A flatter structure creates a model in which all parties can learn continually from each other, and releases capacity for innovation.
- Increase collaboration and mix formal and informal co-operation with other sectors.
 - Identify "Gatekeepers" in communities, institutions and partners who can assist with finding the most difficult to reach potential audiences/participants and can help to connect with them, to give them confidence and to embed activities into longer term plans.
 - Build political and institutional support across the different partners to provide powerful advocates for new ways of working, especially where the agenda of diversifying content or empowering those who are currently disengaged is not prioritised by more traditional approaches to planning and delivery, based on historical museum practices and dominated by collections care and professional curation.
 - As the diagram above illustrates, different partners play distinct roles in developing true collaboration, that shapes the delivery of the programme and it is important to analyse the roles and strengths of different stakeholders (for example through stakeholder mapping), to understand the strengths and demands of each partner, so that joint working benefits everyone.
- Build on new ways of working that developed in response to the pandemic
 - The impact of Covid has been disproportionately felt by people living with other forms of disadvantage and has been evident in increased isolation and poor mental health. New forms of programming, including use of digital technology, together with greater opportunities for people to come together in city public spaces like museums, can help to empower, engage and connect people with the most needs.
 - Many new approaches have been developed which reach new audiences or provide improved access to existing visitors and these should not be forgotten as the immediate crisis of the pandemic starts to fade but used as a jumping off point for further development.

3. CONCLUSIONS

The peer-learning visit in Zaragoza brought up invaluable insights and discussions around innovative approaches to engage with diverse audiences, including both young people and people with disabilities. Ultimately these initiatives also say a lot about the potential of cultural heritage to initiate new projects and generate new partnership opportunities.

Importantly, it also shows how cities, regions and cultural heritage organisations can deliver impressive results with bold approaches, by giving agency to citizens and empowering them to develop actual cultural projects and involving them throughout the entire production cycle.

In the case of Zaragoza, the cooperation between the Door Breakers participants, the facilitator and the Culture & Youth departments led to a relatively small yet effective and readily replicable initiative. The added value of partnerships should also be stressed; this is particularly obvious when discussing the Between the Lights project – where the project was made possible thanks to a partnership with a local crafts organisation and a cooperation with the university – but also evidenced throughout the wider programming of Zaragoza.

Zaragoza's rich cultural heritage runs through the cityscape and the various museums connect various parts of the city, both in terms of urbanistic developments but also in terms of the various geographic and religious influences that shaped the history of Zaragoza. The innovative uses of heritage spaces for active engagement of audiences makes heritage a focal point of the city's life.

All in all, this peer-learning visit is truly an inspiration of the relevance of cultural heritage in our daily lives and how meaningful it can be, especially when the right efforts are placed into making museums and heritage an enabling and inclusive space.



ANNEXES

USEFUL LINKS

PLACES VISITED

- [Pablo Gargallo Museum](#)
- [Caesaraugusta Theatre Museum](#)
- [Caesaraugusta Forum Museum](#)

STRATEGIC DOCUMENTS

- Strategic Plan for External Promotion <https://www.zaragoza.es/sede/portal/proyeccion-exterior/en/strategic-plan>
- Strategic development vectors: Culture, Heritage and Sports <https://youtu.be/XBFGgD1o7Ko>

RESOURCES FROM PARTICIPANTS' PROJECTS

- Art testers, the largest culture education programme in Finland <https://taidetestaajat.fi/en>
- Opera in prison <https://www.musicalmente.pt/en/portfolio/opera-in-prison/>
- Porto Santo Charter - Culture and the Promotion of Democracy: Towards a European Cultural Citizenship <https://portosantocharter.eu/the-charter/>
- Strengthening cultural heritage resilience for climate change - Where the European Green Deal meets cultural heritage <https://op.europa.eu/en/publication-detail/-/publication/4bfcf605-2741-11ed-8fa0-01aa75ed71a1/language-en>
- Stormy times Nature and humans : cultural courage for change : 11 messages for action for and from Europe <https://op.europa.eu/en/publication-detail/-/publication/0380f31c-37c9-11ed-9c68-01aa75ed71a1/language-en>
- Women's Legacy project - Our Cultural Heritage for Equity <https://womenslegacyproject.eu/>

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FEEDBACK FROM PARTICIPANTS

23 PARTICIPANTS FROM 13 CITIES AND REGIONS TOOK PART IN THE VISIT IN ZARAGOZA.

The complete evaluation has been reported based on 15 evaluation reports received from the participants. When asked about the peer learning visit experience, knowledge gained, information received, and relevance, the participants responded with either “strongly agree” or “somewhat agree”. Similarly, all questions have scored the same evaluation points, intending that most participants positively perceived the peer learning visit in Zaragoza.

City/region	Main learning points	Future use of ideas and knowledge gained
Białystok, Poland	<p>By participating in the Cultural Heritage in Action programme, I was able to draw attention to the need for even greater involvement of young people in cultural projects. So far, the focus of cultural institutions in my city - Białystok - has been on teaching children and senior citizens. It has turned out that youth is another group that can be actively involved in cultural activities and in helping to shape the cultural policy of the institution.</p> <p>The second experience is that cultural institutions are adapted to the needs of people with disabilities so that they can participate in culture and works of art. Another experience is the removal of any barriers to the enjoyment of culture. Contemporary museum/cultural institutions should be as open as possible to the public, who should have free access to the exhibited facilities.</p>	<p>How are you going to use the new ideas and knowledge gained to further improve your working and organisational methods?</p> <p>I have shared my experience with the heads of the municipal cultural institutions so that they can pass on their knowledge and ideas from Zaragoza for implementation in their institutions, especially in the area of youth activities. I think it would be worthwhile to establish direct contact between cultural institutions in my city and those in Zaragoza in order to exchange experiences.</p>
Białystok, Poland	<p>1.The openness of cultural institutions to diversified recipients.</p> <p>2.Adjusting the offer of cultural institutions to various audiences: children, adults, seniors, people with disabilities.</p> <p>3.Building social integration focusing on a modern, diverse, non-homogeneous society.</p>	<p>Introducing changes in how the offer of the municipal cultural institutions in Białystok is shaped based on the observations made in Zaragoza. The "door breaker" initiative was what particularly gained my appreciation as an excellent idea for the creation of a cultural offer for young people based on their hints and ideas.</p> <p>Including the decision makers, who have a real impact on the shape of the functioning of cultural institutions, in the meetings.</p>
Krakow, Poland	<p>1. It's worth it to create some kind of structural cooperation between cultural institutions and with the city office.</p> <p>2. Museums are no longer island but a node <3</p> <p>3.The importance of being open-minded, sensitive and being able to listen actively to others in the job of facilitator (regarding working with young people). For me</p>	<p>1. While I still coordinate Youth Council, I'm sure now I'd like to encourage my work colleagues to engage in the project. I'm thinking also about doing one long-term project with youth instead of individual events/projects, etc.</p> <p>2. The visit made me rethink methods of</p>

	<p>the most important thing was the project facilitator point of view and talks with Almudena were priceless.</p>	<p>compensations to young people. My institution cannot afford scholarships for youths but we're thinking about some non-cash compensations.</p> <p>It would be great to stay in touch with my peers and maybe even engage together in a new project.</p>
Varna, Bulgaria	<p>During the peer learning visit, the most important lesson is that colleagues from different European cities unite ideas and work to achieve a good way of life through culture.</p> <p>The best result of a cultural project is when it is implemented from the bottom to the top, from the need to the effect, when the participants are truly inspired, and often this is the youth energy, as happened in the Breaking Doors project.</p> <p>The freedom of ideas on how to bring cultural heritage to life nowadays in museums, to approach society and give equal access to all is also a lesson I learned from colleagues in Zaragoza.</p>	<p>In the city of Varna, there are traditions of organizing events in the various arts in the museums. But the approach of colleagues from Zaragoza and their presented project is a remarkable practice involving young people who are authors and inspirers, as well as organizers of events in the museum. I expect my colleagues in Varna to approach in a similar way with young people from the School of Arts. Also the managers of the festivals that also happen in the museums to be inspired for similar projects.</p>
House of European History, Brussels	<ul style="list-style-type: none"> • The importance of the involvement and engagement of the youngster in cultural spaces or museums. The visit is the perfect example of how youngsters can be directly involved in museums playing a key role. With "Rompepuertas" the youngsters have been programming and delivering activities, bringing new audiences to the museum. This model of programme can be replicated in other museums adapted to the museum needs. • The key of networking: the visit served to expand my networking and to be the beginning of deeper professional relationships. Every single participant was very open, sharing experiences and learning from each other. The physical presence is a must. • Be open to new ideas and suggestions: there are endless opportunities to engage with new audiences. Passion and coordination is the key. 	<p>Before the visit, I considered the young generation need to be involved in the museum in a more active manner. The visit consolidated this idea and provided me with different ideas to implement at the HEH.</p>
Dresden, Germany	<p>Reflection on project development intensified.</p> <p>Participation is not easy.</p> <p>Not everything that seems participatory is exactly that. Sometimes interaction seem like participation.</p> <p>The question of how a truly participatory programme can actually leave an impact on the organisation that is its facilitator remains open.</p>	<p>It helped me evaluate the cost and effort / results ratio of my own projects.</p>
Pau, France	<ul style="list-style-type: none"> - A new way of thinking about youth: actors/advisers rather than visitors of museums - the interest of training young people before asking them to imagine cultural actions - The essential role of the facilitator in accompanying young people in the training and in production process. 	<ul style="list-style-type: none"> -I've shared the project with cultural heritage leaders and their teams who work with young audience -I've given them resources and links so they can see the content of the projects and be inspired

Västmanland regional museum, Sweden	<p>It was very relevant for me to be able to talk to the other participants who are leading youth projects. Also to be able to talk to the other youths from Zaragoza. Although the information about how the structure of a museum is made wasn't as useful for me. But that is because our interests were in how to bring youths to the museums.</p> <ol style="list-style-type: none"> 1. I learned how a collaboration with other youth groups can be really important for the development of their own group. 2. I learned that you need to reach for the stars and dream big and not let anything stop your creativity flow. Especially when you work in a museum. 3. I learned that adults sometimes are as immature and irresponsible as youths sometimes. 	<p>I think that the visit gave so much. Me and Julia learned so much and got very inspired by the youth group Rompe puertas and the other participants both. We have already started to plan our upcoming activities based on what we learned during the visit.</p> <p>We are actually going to use some of the methods we learned about. Also we are going to document them for the future participants of our project to use.</p>
Västmanland regional museum, Sweden	<ul style="list-style-type: none"> • One simple but important lesson learnt came from the members of the youth project "Door breakers/Rompe Pouertas". We discussed the difficult balance of wanting to encourage the ideas from the youth members while at the same time having a difficult time letting go of control of the project. The solution from the project was to simply trust the youth members. They are more capable than you think. I want to incorporate this thinking more into my own project. • The importance of networking with others outside one's own profession and institution. To continue sharing experiences and ideas with others and to create forums for exchanges of said experiences. • The members of the Door Breakers project emphasised the importance of including young people in the planning stages of a project. To let them influence the project from the very beginning. 	<ul style="list-style-type: none"> • Immediately upon arriving home I recorded a video diary documented my thoughts and experiences. I use it to remind and inspire myself if I ever need to. • The members of the project "My Castle your Castle" have already planned multiple activities for the coming years from the inspiration of our trip to Zaragoza. • After our trip we've had discussion groups with young adults and staff members of the museum where we've discussed our experiences from the trip and have been able to inspire each other and plan for the future.
Ministry of Culture, Portugal	<p>The Door Breakers Project may be considered a good example of a "Cultural Democracy" practice implemented in the scope of the museums sector as it implies the adoption of a new relational model between institutions and communities which empowers each participant to be responsible for the creation and execution of activities and projects. This model of participation implies a change in attitude and a shift from the model of cultural consumption to a model of cultural commitment, valuing distinct cultures and audiences, in particular younger generations, cherishing what each one knows, their traditions and practices, their voice, multiplying the points of view on assets, ways to see, interpret and mediate art, culture and heritage and thus, mobilizing a diversity of creative expressions to value local heritage, collections and local culture and cultural practices. It favours</p>	<p>I strongly believe that it is essential to broaden people's participation in cultural production and improve the access to cultural offer, including for young people. Within this scope, I consider that beyond the measures to support the culture on offer, which can include reduced pricing rates for certain categories of audience, particularly young people, there is also a need to promote horizontal policies to ensure that culture reaches audiences that are further away from it. Therefore, cultural policies must address more specifically to assure audience development based in particular on cultural mediation and on cultural and</p>

	<p>pluralisation and the sharing of power.</p> <p>By doing so, the project addresses contemporary societal challenges such as diversity, inclusion, and gender balance and contributes for the development of skills and knowledge to help younger generations to strengthen their careers in the cultural and creative sector. It also helps young people with different cultural backgrounds and migrants to integrate and invests in central qualifications such as expression, informed debate, autonomy, critical perspective, confidence, entrepreneurship, experimentation, knowledge and diversity, which are all relevant aspects for their future and have the potential to reduce prejudice and engender tolerance and respect for differences.</p> <p>In this context, by broadening citizen's rights and opportunities and reinforcing the role of culture as an essential tool for fostering participation, the integration of different cultures and ethnic backgrounds, and valuing diversity is a way to promote social cohesion. In fact, those who engage in and with culture and the arts tend to be more engaged in community and other civic activities, such as belonging to neighbourhood associations, volunteering, voting and actively participate in local institutions.</p> <p>Additionally, at a time when the negative effects of the Covid 19 pandemic on mental health, including among young people, have been identified due to the isolation it caused, the importance of promoting an intersectoral approach between culture and health is recognized for the role of culture and art in reducing levels of stress and anxiety and for its potential in building social skills and connectivity, contributing to avoid isolation, promote an active lifestyle and contact with nature, develop interpersonal skills and sense of community.</p> <p>Furthermore, it has been possible to verify that the adoption of an audience-centric approach has led to strong changes in the organizational mind-set of the Zaragoza Museums, which has developed horizontal relationships within a flexible team, aspect that requires a specific staff profile and the creation of an organisational environment enabling change through the involvement of the entire staff and a receptive attitude to external impulses, the adoption of a listening attitude, a trial and error approach and shared objectives. The model of open leadership implemented facilitates and triggers creativity, a good reception of external ideas, people and projects which led to a renewal of the cultural programme.</p> <p>For the above said it is possible to say that the project is contributing to the implementation of the Sustainable Development Goal 4 as it ensures inclusive and equitable</p>	<p>artistic education, both in schools and in extracurricular structures.</p> <p>Additionally I consider that it is necessary to promote a conception of cultural citizenship based on pluralism: on the recognition of the multiplicity of voices and on the valuing of differences which are essential to build resilient and democratic societies. As stated in the Action Plan for European Democracy, "Engaged, informed and empowered citizens are the best guarantee of resilience for our democracies". Education whether formal, informal or non-formal, is an important element to achieve this.</p> <p>Therefore voluntary initiatives which complement the roles of public authorities should be encouraged, including measures to improve access to the heritage, especially among young people and the disadvantaged, in order to raise awareness about its value, the need to maintain and preserve it, and the benefits which may be derived from it or in order to explore new ways and connexions with contemporary art and creativity for culture to boost the attractiveness and resilience of communities. Our concern for the future of democracy, and therefore for the future of Europe, must lead us to give a voice and listen to the younger generations and to integrate the artistic languages of these generations into institutional practices as equals and without distrust. They must also be enabled to participate in the decision-making process, on the advisory boards of cultural institutions and collective bodies.</p> <p>Currently I'm developing a project to explore the connections between culture and health in order to encourage more collaboration within these sectors and activate both innovative partnerships and gather evidence about the impact of culture in health and well-being. I'm also working in order to identify and map projects implemented in Portugal in the field of cultural participation of local communities which can be pointed as an example and therefore could be useful for developing future exchange activities and eventually to integrate an international</p>
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	quality education and promote lifelong learning opportunities for all; the Sustainable Development Goal 16, since it promotes a fair, pacific and inclusive society, ensuring the adoption of inclusive, participatory and representative decision-making process; and also to the Sustainable Development Goal 17 since it encourages and promotes effective public, public-private and civil society partnerships.	network of institutions.
FARO. Flemish Institution for Cultural Heritage, Belgium	<p>1. Cooperation between the youth and cultural department: trust is a key ingredient for successful cooperation. There is a lot of trust between the two departments in Zaragoza, especially between the persons who are responsible for the project. Nevertheless, it is also crucial that the project is followed up by both departments and that there is a clear division of tasks. Of course, one never knows at the start how a project develops. That is why it is important to monitor the project and to organise intermediate evaluations.</p> <p>2. I have also received useful tips and found some strategies to get more diversity in your participatory programme:</p> <ul style="list-style-type: none"> a) As a museum, do not hesitate to use the broad network of the Youth Department. b) Work with gatekeepers to reach out to certain communities. c) Keep asking yourself: "Why should youngsters participate? What's in it for them?" • Youngsters can develop a set of competencies (social skills, organisational skills, language skills...) • Remuneration is important, especially if you want to include vulnerable groups (this was a real eye-opener for me. Most participatory programmes in Belgium do not remunerate their participants) 	<p>coordinate a learning network of 27 local and regional heritage services in Flanders. Participation, community engagement and inclusion are some of the main issues within this network. I shall introduce the Open Doors Project to this group. During the discussions, I will bring the following topics to the table:</p> <ul style="list-style-type: none"> • Cooperation with the youth departments: success factors (f.e. trust, clear goals, intermediate assessments ...) and pitfalls (f.e. unclear division of tasks ...) • How can you help youngsters to fully develop their social and organisational competencies in such a programme? • The issue of remuneration: what are the advantages and pitfalls when you choose to remunerate your participants? <p>Furthermore, I am intended to write an article (in Dutch) on the Open Doors project in our quarterly journal "FARO" (of course with mention of the "Cultural Heritage in Action"-project and after consulting our hosts in Zaragoza). This journal is distributed to 3000 members in Flanders & the Netherlands. Our audience consists of heritage workers and (local, regional and Flemish) cultural policymakers.</p>
North Jutland KulturKANten, Denmark	<p>On a project level we gained a lot of inspiration from the presentations and discussions in the program. One of the things, we know from our own practice, is how difficult it can be for a project initiated by our organization, to be an implemented part of the daily life in the museum. Rumpe Puertas gave us some specific input to solve this challenge, e.g. to engage the technical personal of the museums in the workshops aimed at the young people participating in the projects.</p> <p>On the level of collaboration, we really heard ourselves resonate in the perspectives of Almudena who –like us – is more focused on the outcome of the young people than the gains of the museum. For us, it was important to discover new collaborators and the values of the Rumpe</p>	<p>In the case of our organisational methods, working with partnerships, the visit gave us awareness of how important it is to meet and exchange knowledge before writing a project application or initiating a strategic process.</p>

	<p>Puertas project were definitely similar to the values we incorporate in our way of working. We hope that the future will bring more exchange of experiences and knowledge sharing with several of the peer participants following up on the relevant discussion of how to make projects that are both meaningful to the young people but also to the museums</p>	
North Jutland KulturKANten, Denmark	<p>I wrote in my note book a statement that was repeated several times during the visit: "Museums are democracy" which I felt was very sympathetic but also acknowledging that we as individuals have different definitions of democratic principles and of how to realize a democratic institution. Nevertheless, the argumentation that museums as a place of democracy and as key holder of the cultural heritage should be institutions and spaces not just accessible to all but also relevant and agile to new generations in a world where culture might be at risk of being forgotten among other agendas.</p>	<p>Since our organization is not a museum nor a municipality, we will mostly use the ideas and knowledge as inspirational argumentation in our dialogues with museums and municipalities.</p>
Malmö, Sweden	<p>The importance of involving young people in developing and preserving cultural heritage, but that this work takes time and has specific challenges around for example communication.</p> <p>That a number of contexts need further development, including issues concerning race and sexual identity.</p> <p>The value of involving geographical communities/communities of interest in maintenance of cultural heritage.</p>	
Malmö, Sweden	<p>The young people's involvement in their city's cultural heritage is important and involves specific challenges for this target group in a digital age.</p> <p>That different cities have travelled distances in this journey, and that the challenges can be different depending on local circumstances.</p> <p>That we need to look at employment forms that can promote young people's entry into cultural industries.</p>	<p>Too early to say, but we see the potential of taking some of these ideas and some methodologies into our organization and adapting them to local conditions</p>

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