



# Empower Youth, Explore stories - EYES



## Cultural Heritage, Best Practices



Created by



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# Introduction



This document presents a collection of initiatives from across Europe that show how cultural heritage can be meaningfully explored, interpreted, and shared. Bringing together experiences from schools, NGOs, cultural institutions, and community organisations in Belgium, Germany, Hungary, Poland, and Serbia, it highlights the diversity of approaches that exist in heritage education and youth engagement. From digital tour guides and immersive workshops to intergenerational projects, creative storytelling, walking tours, and social archiving, these examples show the many ways in which heritage can become an accessible, inspiring, and participatory field, especially for young people.

The document serves two main purposes:

- It presents concrete cases that illustrate how heritage projects can respond to local needs, foster creativity, encourage civic involvement, and strengthen a sense of identity and belonging. In many of these best practices, there is a real commitment to placing young people at the center, not as passive recipients of historical knowledge, but as active interpreters, creators, and guardians of cultural memory. Whether developing digital tour applications in Belgrade, adopting monuments in Wallonia, or leading walking tours that challenge stereotypes in Budapest, youth are positioned as heritage ambassadors within their own communities.
- It also offers transferable insights for educators, youth workers, and organisations wishing to develop similar activities. The good practices that are presented include details on implementation, necessary resources, challenges, and evidence of success, making it a valuable reference for those seeking inspiration or guidance. Moreover, digital tools emerge as powerful enablers throughout these initiatives, making heritage accessible, interactive, and appealing by transforming abstract historical concepts into tangible experiences.

What emerges from these examples is a shared understanding of heritage as a living, dynamic process shaped by communities themselves. So now it is your turn. We invite you to explore these practices, draw inspiration from them, and adapt their methods to your own context, helping create new opportunities for young people and communities to engage differently with their own heritage.



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## EYES Good Practice n°1

Organisation name:	ELAN
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1. Organisation in charge of the good practice	
<b>Is your organisation the main institution in charge of this good practice?</b>	No

In case 'no' is selected, please fill this in:

Main institution in charge:	Urban.brussels
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2. Good practice general information		
<b>Title of practice:</b>	Heritage classes	
<b>Location of the practice</b>	Country	Belgium
	Region	/
	City	Brussels

3. Good practice detailed information	
<b>Short summary of the practice:</b>	The "Classes du Patrimoine" offer free, playful and interactive heritage discovery activities for schools in the Brussels-Capital Region, combining field visits, creativity and educational resources for both short and long-term projects.



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<b>Detailed information on the practice:</b>	<p>The “Classes du Patrimoine” is an educational initiative coordinated by Urban.brussels. It offers free activities for schools in the Brussels-Capital Region, aimed at exploring local heritage. The target group includes primary and secondary school pupils and their teachers.</p> <p>The programme was launched to raise awareness about the importance of built heritage and its link to collective memory and urban identity. The activities are adapted to different school levels and are either site-based (in the historic centre or near the school) or workshop-based.</p> <p>During the sessions, pupils discover architectural techniques, historical styles, and urban planning while being encouraged to reflect on their surroundings. The methods combine observation, analysis, teamwork, and creative expression (e.g. model making, drawing, role play).</p> <p>The practice is implemented by heritage educators and animators from Urban.brussels in collaboration with participating schools. The main stakeholders are the Brussels Region, public and subsidised schools, teachers and families. Beneficiaries include over 1,000 pupils annually.</p>
<b>Resources needed:</b>	The programme is funded by the Brussels-Capital Region. It requires two to three educators specialising in heritage, materials for the workshops (e.g. drawings, models, safety equipment), but everything is provided by Urban.brussels.
<b>Timescale (start/end date):</b>	Ongoing since 2008



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<b>Evidence of success (results achieved):</b>	Each year, over 50 classes participate in the programme. Evaluations by teachers highlight increased student awareness and curiosity toward heritage. Some schools return annually, and the initiative has inspired other educational models on cultural heritage in Brussels.
<b>Potential for learning or transfer (applicability):</b>	This practice is easily transferable to other urban regions with a rich architectural history. Key success factors include: free access, close collaboration with schools, use of multidisciplinary methods (history, arts, urbanism), and mobilisation of local heritage professionals. The programme also benefits from being tied to the regional planning authority, giving it visibility and institutional support. Other cities or regions can replicate the model with small teams of trained educators and support from local cultural institutions. A similar initiative was piloted in Wallonia under the name “Classes du Patrimoine et de la Citoyenneté.”
<b>Keywords :</b>	Heritage education, architecture, cultural identity, youth, Brussels, participatory learning
<b>Expert opinion :</b>	<b>Elisabeth Gybels</b> (Directorate of Cultural Heritage, urban.brussels) analyses the programme: ‘These activities offer an interactive, original and civic-minded approach to heritage, enabling young people to learn about both minor and major heritage, both of which form part of our collective identity and history.’



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## EYES Good Practice n°2

Organisation name:	ELAN
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1. Organisation in charge of the good practice	
Is your organisation the main institution in charge of this good practice?	No

In case 'no' is selected, please fill this in:

Main institution in charge:	AWAP
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2. Good practice general information		
Title of practice:	Let's adopt a monument	
Location of the practice	Country	Belgium
	Region	Wallonia
	City	Various municipalities across Wallonia

3. Good practice detailed information	
Short summary of the practice:	“Adopts un Monument” is an educational programme in Wallonia where schools adopt local heritage sites, encouraging pupils to explore, document and promote their chosen monument through creative and civic engagement activities.



<b>Detailed information on the practice:</b>	<p>“Adoptons un Monument” is an educational initiative created by the Agence wallonne du Patrimoine (AWaP). The programme allows school classes in Wallonia to symbolically “adopt” a local monument of their choice. The goal is to strengthen awareness and engagement with built heritage among pupils and their community.</p> <p>Target groups are primary and secondary school students and their teachers. The programme responds to a need for local civic engagement, intergenerational transmission, and educational innovation using cultural heritage.</p> <p>After choosing a monument, the pupils are guided through a structured process involving historical research, site visits, artistic interpretation, and public presentations. Activities include drawing, photography, theatre, storytelling, or digital creations. Pupils may also meet local heritage professionals or elders who share personal stories related to the site.</p> <p>The project is coordinated by teachers, often with support from AWaP educators. It fosters both autonomy and creativity, and is aligned with citizenship education objectives.</p> <p>Main stakeholders include AWaP, schools, municipalities, and families. Beneficiaries include both the students and local communities, who discover or rediscover a familiar landmark.</p>
<b>Resources needed:</b>	Educational materials provided by AWaP, support from teachers and heritage facilitators, access to the adopted monument, optional transport costs and art materials. Modest funding for exhibitions or community presentations can be sought locally.
<b>Timescale (start/end date):</b>	Ongoing since 2006



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<b>Evidence of success (results achieved):</b>	Over 300 monuments have been adopted by schools since the programme began. The project was awarded the Europa Nostra Award in 2010 for its innovative educational approach. Schools often repeat the experience, and student productions are shared in regional exhibitions.
<b>Potential for learning or transfer (applicability):</b>	This practice can be easily replicated in regions with tangible or intangible heritage. Its modular structure (selection of a site, educational phase, creative output, public restitution) allows flexibility. Success relies on local engagement, teacher motivation, and support from cultural institutions. The symbolic act of “adoption” gives pupils a strong sense of ownership and responsibility. The programme also supports cross-curricular work (history, geography, arts, languages, digital). Similar initiatives exist in France and Italy, showing its international transferability. The concept could be adapted for youth groups outside formal schooling as well.
<b>Keywords :</b>	Heritage education, monument, community engagement, school project, cultural identity, creative learning
<b>Expert opinion :</b>	<p><b>Muriel De Potter</b>, project coordinator at AWaP, explained in March 2023 (Genappe – eight monuments adopted by pupils from Bousval):</p> <p>‘Initially, the pupils at Sainte-Marie school in Bousval were only supposed to adopt the Chapelle du Try-au-Chêne, but the project expanded and now eight monuments have been researched, information gathered and in-depth visits made.’</p> <p>Minister Valérie De Bue, who was present at the event, also emphasised:</p> <p>‘This is an awareness from an early age of the need to promote this heritage and also to develop it.’</p>



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## EYES Good Practice n°3

Organisation name:	ELAN
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1. Organisation in charge of the good practice	
Is your organisation the main institution in charge of this good practice?	No

In case 'no' is selected, please fill this in:

Main institution in charge:	AWAP
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2. Good practice general information		
Title of practice:	Orientation classes	
Location of the practice	Country	Belgium
	Region	Wallonia
	City	/

3. Good practice detailed information	
Short summary of the practice:	An educational workshop where students explore heritage conservation trades through hands-on activities. They develop teamwork, critical thinking, and technical skills while learning about architectural restoration and the importance of preserving our built environment.



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<b>Detailed information on the practice:</b>	<p>The Orientation Class, offered by the Walloon Heritage Agency (AWaP), is aimed at secondary school pupils in their second year. Over four to five days, pupils discover heritage trades in workshops, including carpentry, masonry, stone cutting, stained glass, sgraffito, mosaics and slate roofing. They meet professional craftspeople, visit building sites and try out traditional techniques.</p> <p>The programme combines practical workshops, reflection on materials and their uses, educational games (board games, photo quizzes) and opportunities to discover built heritage and its restoration. Participants develop independence, critical thinking, teamwork, professional awareness and safety around the use of machinery.</p> <p>Classes are led by an educational trainer and a craftsman. The activity takes place at the Centre des métiers du patrimoine (Amay) or the Pôle de la pierre (Soignies), depending on the themes chosen.</p>
<b>Resources needed:</b>	Educational facilitator & craftsman, access to specialised workshops, traditional materials, fun educational tools (trays, quizzes, files), suitable venues (workshop & construction site), transport and accommodation logistics if required.
<b>Timescale (start/end date):</b>	Program offered annually from September to June; runs for 4–5 days per class (ongoing since 2010).
<b>Evidence of success (results achieved):</b>	The regular and growing participation rate among schools is a strong indicator of the program's relevance and success. The program's recurring integration in public events demonstrates both sustainability and the ability to adapt to a wide range of audiences and heritage contexts. And, teachers and site-educators consistently report positive changes in students' attitudes toward cultural sites and increased interest in local history after participation



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<b>Potential for learning or transfer (applicability):</b>	This practical career guidance format can be adopted in any context with workshops or sites showcasing heritage trades. The keys to success are the involvement of craftspeople, educational guidance and a strong link to a specific site. The concept can also benefit young people who have dropped out of school or are participating in integration programmes.
<b>Keywords :</b>	Heritage trades, vocational orientation, artisan crafts, practical learning



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## EYES Good Practice n°4

Organisation name:	EUD
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1. Organisation in charge of the good practice	
Is your organisation the main institution in charge of this good practice?	No

In case 'no' is selected, please fill this in:

Main institution in charge:	Leipzig Tourismus and Marketing GmbH
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2. Good practice general information		
Title of practice:	Leipziger Notenspur	
Location of the practice	Country	Germany
	Region	Saxony
	City	Leipzig

3. Good practice detailed information	
Short summary of the practice:	The "Leipziger Notenspur" is a digitally guided tour through the city centre of Leipzig visiting and exploring the the rich musical history of the city.



<b>Detailed information on the practice:</b>	<p>The City of Leipzig was home to some of the most famous classical composers during its history. Composers like Johann Sebastian Bach, Felix Mendelssohn-Bartholdy, Richard Wagner, Claudia and Robert Schumann, Edvard Grieg, Gustav Mahler or Hanns Eisler lived and/or crafted their music there. Therefore, the City of Leipzig is offering tourists and its citizens several electronically guided tours that lead the users to the locations in the city where the main composers lived or where their main work was first presented. A special feature of the guided tours is that users can listen to the music that relates to a specific geographical location.</p> <p>Interested users can download a free app and choose between different guided tours based on their preferred composer or desired walking distance. The app is informing the users about the life of the composer and is providing them with an acoustic experience: they can listen to the music of the composers and are also provided with acoustic recordings of the times when the composers lived and created their music. This makes the guided tour a visual and acoustic experience in which users can immerse.</p>
<b>Resources needed:</b>	<p>Downloading and using the application is free. The user only needs to have a modern smartphone with access to the different application stores and that is capable of standard geolocation and music playback functionalities.</p>
<b>Timescale (start/end date):</b>	<p>Users can choose from five different tours, each covering a different composer. Depending on the tour, participants walk between 500 m and 5.3 km. The duration varies depending on how quickly they wish to complete the distance”.</p>



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<b>Evidence of success (results achieved):</b>	This is a good example how mobile technology can be used to create a new form of immersive experience for the users by integrating acoustic elements into a guided walk. This stimulates the people on a new level and highlights the potential of audio functions in such an application. It is considered to be important that cultural heritage is shown along cultural achievements.
<b>Challenges encountered (optional):</b>	There are no known challenges
<b>Potential for learning or transfer (applicability):</b>	Music represents in itself an innovative approach to cultural heritage and can be taken as an ideal approach to reach the project's target groups. This example shows how artforms can be included in education on cultural heritage that do not need to be restricted to text and pictures.
<b>Further information (optional):</b>	<a href="https://www.notenspur-leipzig.de/">https://www.notenspur-leipzig.de/</a>
<b>Keywords related to your practice (optional):</b>	Music, acoustic experience, cultural education



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## EYES Good Practice n°5

Organisation name:	EUD
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1. Organisation in charge of the good practice	
Is your organisation the main institution in charge of this good practice?	No

In case 'no' is selected, please fill this in:

Main institution in charge:	Bezirksverein Heimatmuseum Niederrad
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2. Good practice general information		
Title of practice:	Mit Schildkröten durch Zickzackhausen	
Location of the practice	Country	Germany
	Region	Hesse
	City	Frankfurt-Niederrad

3. Good practice detailed information	
Short summary of the practice:	Children of the "Kooperative Gesamtschule Niederrad" (Public School) engage in a multidimensional roleplay about the history of the district "Niederrad" in the City of Frankfurt. The results of the roleplay are edited and transposed to an audiowalk in which they process their experiences in their living environment with different artistic forms of expression.



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<b>Detailed information on the practice:</b>	<p>School children of the public school “Kooperative Gesamtschule Niederrad” in the City of Frankfurt participated in a project to develop a series of roleplays that are using the district of “Niederrad” as a background. The content was developed by the pupils of the school themselves in cooperation with artists from the “431 art company” and the multimedia association “Medienwerkstattinitiative”.</p> <p>In order to develop the content, the pupils attended a three-day introductory workshop followed by a 20-week course and concluded by a 10-day intensive meeting. During the development of the roleplay the pupils processed the historical background of the “Niederrad” district to draw up short theatre scenes and role-plays that take place at historical sites.</p> <p>This was originally intended to be a unique project with a restricted number of plays which ended in 2021. However, the resonance to both the workshop and the output were so positive that the recordings of the role plays were transposed to an audio-walk. Users can listen to and view (role) plays that feature important milestones in the development of the district and therefore portray its development through the times.</p>
<b>Resources needed:</b>	<p>The audiowalk can be downloaded for free through the website of the “Bezirksverein Heimatmuseum Niederrad” that was one of the main initiators of the project. Alternatively, the interested user can download the app directly from the guidable.com website. The user requires a Smartphone with internet access.</p>
<b>Timescale (start/end date):</b>	e.g. June 2012 – ongoing



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<b>Evidence of success (results achieved):</b>	<p>The project was highly participatory and is therefore exemplary for the EYES project:</p> <ul style="list-style-type: none"><li>• Pupils collected all the necessary information for the role-play. They researched the history of their district and made interviews with relevant people.</li><li>• Pupils developed the role play and used artistic artforms like acting storytelling.</li><li>• Pupils implemented the role-plays.</li></ul>
<b>Challenges encountered (optional):</b>	<p>The project description is still online but the audiowalk is currently not available.</p>
<b>Potential for learning or transfer (applicability):</b>	<p>The setup of the entire project is considered to be role-model for education about the own historical / cultural heritage. It combines innovative forms of collaboration, active research, artistic forms of expression and media education.</p>
<b>Further information (optional):</b>	<ul style="list-style-type: none"><li>• <a href="https://www.buendnisse-fuer-bildung.de/buendnisfuerbildung/de/einblicke/aus-dem-programm/Audiowalk-durch-Niederrad/Audiowalk-durch-Niederrad.html">https://www.buendnisse-fuer-bildung.de/buendnisfuerbildung/de/einblicke/aus-dem-programm/Audiowalk-durch-Niederrad/Audiowalk-durch-Niederrad.html</a></li><li>• <a href="https://bezirksverein-niederrad.de/n/265/62/eroeffnung-des-audiowalks-mit-schildkroeten-durch-zick-zack-hausen">https://bezirksverein-niederrad.de/n/265/62/eroeffnung-des-audiowalks-mit-schildkroeten-durch-zick-zack-hausen</a></li></ul>



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## EYES Good Practice n°6

Organisation name:	EUD
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1. Organisation in charge of the good practice	
Is your organisation the main institution in charge of this good practice?	No

In case 'no' is selected, please fill this in:

Main institution in charge:	Grundschule am Teutoburger Platz Berlin (Elementary School at the Teutoburger Platz Berlin)
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2. Good practice general information		
Title of practice:	Stolpersteine der Familie Zeisler (Stumbling Blocks of the Zeisler Family)	
Location of the practice	Country	Germany
	Region	Berlin
	City	Berlin

3. Good practice detailed information	
Short summary of the practice:	Before the Elementary Elementary School at the Teutoburger Platz was built on the spot of an apartment building that was demolished during the Second World War. This apartment building was home to the Jewish "Zeisler" family whose members were partly killed during the Holocaust or were forced to migrate. School children of today's elementary school learn about the history of the



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	<p>Zeisler family and publish their individual research projects about the Third Reich and the Holocaust in a podcast.</p>
<b>Detailed information on the practice:</b>	<p>Long before the Elementary School at the Teutoburger Platz was constructed, the address was home to the Family Zeisler – a Jewish family of six that was subject to the fascist persecution during Third Reich Germany between 1933-1945. The three older children of the family were able to flee to England and Israel; the parents and the youngest brother were brought to concentration camps and eventually killed. After a “Stumbling Block” was put in in front of the school to commemorate the fate of the Zeisler family, the descendants of the family contacted the school and offered to jointly discover the direct history of the “school” with the children. With the help of pictures and historical documents the children – even if still very young at age – explore how the Zeisler family lived and become familiar with how the daily life of Herbert, Hilde, Rahel, and Daniel Zeisler was. They also learn how they were torn out of a normal life for no understandable reason. This personal affection opens the minds and hearts of the children to learn about the difficult German history but – much more importantly – to learn why a free and open society that is based on the dignity of each individual is so important.</p> <p>Since its start, the project institutionalised the care of the “Stumbling Blocks” and came up with a number of side projects like the “Stolpersteine zum Sprechen bringen” podcast, in which groups from all over the place can prepare audio-files to present the history of the “Stolpersteine” of their choice.</p>



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<b>Resources needed:</b>	There is no funding necessary. "Stolpersteine zum Sprechen bringen" is integrated in the berlinHistory App.
<b>Timescale (start/end date):</b>	2012 - ongoing
<b>Evidence of success (results achieved):</b>	The project started in the one elementary school but has grown through the "Stolpersteine zum Sprechen bringen". This can be considered a great success.
<b>Potential for learning or transfer (applicability):</b>	This is a powerful example of living history in which the most terrible atrocities in human history are transformed to something good. This is not to mean that the individual suffering and pain of the involved families – the Zeisler family, in particular – is undone. But, it is an example of how facing the dark sides of our own history and reflecting about it can have a positive impact on our lives today and can effectively teach our youths highly important lessons.
<b>Further information (optional):</b>	<a href="https://schule-am-teute.de/stolpersteine/stolpersteine">https://schule-am-teute.de/stolpersteine/stolpersteine</a>
<b>Expert opinion (optional):</b>	This is a role-model for how history can touch future generations and can become the source of a better future.



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## EYES Good Practice n°7

Organisation name:	Youth Bridges Budapest
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1. Organisation in charge of the good practice	
Is your organisation the main institution in charge of this good practice?	No

Main institution in charge:	KÉK – Hungarian Contemporary Architecture Centre
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2. Good practice general information			
Title of practice:	Budapest100		
Location of the practice	Country	Hungary	
	Region	Budapest	
	City	Budapest	

3. Good practice detailed information	
<b>Short summary of the practice:</b>	A community-organised open house weekend where residents open historically significant buildings to the public, telling the stories of their homes and neighbourhoods. Actively involves locals and youth in documenting and presenting built heritage; strengthens identity and dialogue across generations.
<b>Detailed information on the practice:</b>	Budapest100 is a community-based urban heritage festival launched in 2011 by KÉK - Hungarian Contemporary Architecture Centre and the Open Society Archives. The target group includes the general public, local residents, architecture enthusiasts, and students. The program was created in response to a lack of public awareness and engagement with Budapest's architectural and social heritage, especially residential buildings often overlooked in mainstream cultural programming. Each year, buildings



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	turning 100 years old (or grouped around a special theme) are opened to the public, with residents, volunteers, and researchers co-producing exhibitions, guided tours, and events. This model turns passive observation into active civic participation. The key stakeholders are local inhabitants, civil society organisations, architecture experts, and cultural institutions. The program benefits residents, volunteers, and visitors alike by strengthening community identity and fostering dialogue about urban heritage.
<b>Resources needed:</b>	Moderate funding for coordination, communication, and event logistics; 50-100 volunteers per year; partnerships with city archives and building residents.
<b>Timescale (start/end date):</b>	2011 – ongoing
<b>Evidence of success (results achieved):</b>	Over 500 buildings have opened to the public, and more than 1000 events have been held. The program attracts thousands of visitors annually and is widely covered in national media and referenced in urban heritage research.
<b>Challenges encountered:</b>	Maintaining resident engagement and volunteer motivation over time; adapting to shifting city regulations and cultural policies.
<b>Potential for learning or transfer (applicability):</b>	Budapest100 is highly transferable to other cities with a rich architectural or civic heritage. Its model of citizen-led cultural engagement can be adapted by municipalities or NGOs. Key success factors include strong local partnerships, thorough documentation, and a committed volunteer base. The project has inspired similar efforts in other Hungarian cities and can serve as a model across Europe.
<b>Further information:</b>	<a href="https://budapest100.hu/en/">https://budapest100.hu/en/</a>
<b>Keywords related to your practice:</b>	community heritage, architecture, civic engagement



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**Expert opinion:**

Budapest100 is widely referenced in urban heritage studies for its participatory and democratic approach to cultural memory. Experts emphasize its contribution to reactivating forgotten urban narratives and fostering inclusive identity through shared storytelling. It aligns with the values of the Faro Convention by putting citizens at the center of heritage interpretation.



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## EYES Good Practice n°8

Organisation name:	Youth Bridges Budapest
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1. Organisation in charge of the good practice	
Is your organisation the main institution in charge of this good practice?	No

Main institution in charge:	Hosszúlápés. Járunk? City Walks Ltd.
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2. Good practice general information		
Title of practice:		Hosszúlápés. Járunk?
Location of the practice	Country	Hungary
	Region	Budapest
	City	Budapest

3. Good practice detailed information	
<b>Short summary of the practice:</b>	A social enterprise offering thematic walking tours about hidden histories, Jewish heritage, communism, architecture, and more in Budapest. Combines storytelling, civic awareness, and local history; engages young guides and often partners with NGOs and activists.
<b>Detailed information on the practice:</b>	Hosszúlápés! Járunk? is a privately operated walking tour initiative founded in 2012 to offer engaging and educational urban heritage experiences. Its target audience includes young adults, tourists, locals, and professional groups. The practice was initiated to address the disconnect between residents and the complex history of their city, including marginalized narratives. The thematic walks are curated by experts and cover architecture, Jewish history, socialist heritage, women's history, and more. Through immersive storytelling, the



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	practice encourages participants to reflect critically on their surroundings. It also fosters emotional connection to place and civic awareness. The main stakeholders include historians, architects, guides, educational institutions, and cultural venues. Beneficiaries include local communities, educators, and visitors seeking deeper engagement with Budapest's cultural fabric.
<b>Resources needed:</b>	Privately funded; requires trained guides, research time, marketing efforts, and a small administrative team; relies on partnerships with cultural and civic institutions.
<b>Timescale (start/end date):</b>	2012 – ongoing
<b>Evidence of success (results achieved):</b>	Thousands of participants have attended over the years. The tours receive strong feedback, extensive media coverage, and contribute to public dialogue about heritage. Several thematic tours are recurring due to popular demand.
<b>Challenges encountered:</b>	Balancing academic depth with accessibility; handling sensitive or politically charged topics; ensuring guide training and consistency.
<b>Potential for learning or transfer (applicability):</b>	The model is adaptable to cities aiming to explore urban identity and hidden narratives. It demonstrates how private initiatives can enhance public education and heritage awareness. Success depends on local expertise and a strong ethical foundation. Replication is viable where public discourse supports critical engagement with history.
<b>Further information:</b>	<a href="https://hosszulepes.org/">https://hosszulepes.org/</a>
<b>Keywords related to your practice:</b>	urban walks, education, memory, social inclusion



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**Expert opinion:**

Recognised as a best practice in public humanities and urban education, Hosszúlápés! exemplifies how commercial heritage initiatives can maintain civic relevance. Scholars commend its role in democratizing access to history and its innovative integration of storytelling, space, and identity.



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## EYES Good Practice n°9

<b>Organisation name:</b>	Youth Bridges Budapest
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<b>1. Organisation in charge of the good practice</b>	
<b>Is your organisation the main institution in charge of this good practice?</b>	No

<b>Main institution in charge:</b>	Uccu Roma Informal Educational Foundation
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<b>2. Good practice general information</b>		
<b>Title of practice:</b>	Roma Heritage Walking Tours in Budapest and Pécs	
<b>Location of the practice</b>	Country	Hungary
	Region	Budapest
	City	Budapest

<b>3. Good practice detailed information</b>	
<b>Short summary of the practice:</b>	They train young Roma volunteers to lead walking tours and school workshops on Roma culture and history in Budapest and Pécs. Youth-led, identity-based, tackles stereotypes, promotes diversity and dialogue. A strong example of marginalised youth presenting their own heritage and strengthening civic participation.
<b>Detailed information on the practice:</b>	Uccu Roma Heritage Walking Tours is a youth-led informal education program initiated in 2010 to counter prejudice and promote Roma identity. The target group includes school groups, teachers, NGOs, and members of the wider public. The practice addresses widespread anti-Roma discrimination and the lack of Roma representation in public discourse. Trained Roma youth serve as peer guides, leading interactive walking tours that present Roma culture, history, and personal stories. The format is



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	conversational, inclusive, and challenges stereotypes through lived experience. The tours operate in Budapest's 8th district and in Pécs, connecting historical sites with narratives often missing from textbooks. Key stakeholders include schools, youth workers, Roma communities, and civil society partners. Beneficiaries include both Roma youth (as empowered educators) and participants (who gain nuanced understanding).
<b>Resources needed:</b>	Grant-based funding; requires training for youth guides, staff coordination, partnerships with schools and NGOs; moderate logistical support for tour organization.
<b>Timescale (start/end date):</b>	2010 – ongoing
<b>Evidence of success (results achieved):</b>	Thousands of participants have joined tours since 2010. The program receives positive evaluations from schools and NGOs, and youth guides report increased confidence and engagement. It has gained national recognition and international interest.
<b>Challenges encountered:</b>	Sustaining funding; navigating public resistance or prejudice; ensuring the emotional well-being of young guides sharing personal stories.
<b>Potential for learning or transfer (applicability):</b>	Uccu's model is adaptable in contexts with marginalized communities seeking to reclaim heritage and educate others. Key elements include youth empowerment, critical pedagogy, and intercultural dialogue. The practice has inspired similar Roma-led educational initiatives in Slovakia and Romania and can be applied to other minority or underrepresented communities across Europe.
<b>Further information:</b>	<a href="https://uccualapitvany.hu/">https://uccualapitvany.hu/</a>
<b>Keywords related to your practice:</b>	Roma, informal education, anti-discrimination



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**Expert opinion:**

Uccu's walking tours are recognized in academic literature and civil society reports as a pioneering form of peer-led education. They exemplify how informal heritage practices can address inequality, build confidence, and foster inclusive narratives. The practice contributes to the EU's goals on youth participation, anti-discrimination, and intercultural understanding.



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## EYES Good Practice n°10

Organisation name:	Jerzy Regulski Foundation in Support of Local Democracy
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1. Organisation in charge of the good practice	
Is your organisation the main institution in charge of this good practice?	Yes

Main institution in charge:	N/A
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2. Good practice general information		
Title of practice:	COOLSKILLS – Cultural heritage as a fountain of modern youth skills	
Location of the practice	Country	Poland
	Region	Małopolskie
	City	Cracow

3. Good practice detailed information	
<b>Short summary of the practice:</b>	The project developed a set of tools where cultural and heritage education can support the development of modern key competences in young people.
<b>Detailed information on the practice:</b>	<b>Target group:</b> Youth aged 15–24. The practice develops key soft skills and competences essential for personal, civic, and professional life.  <b>Problem &amp; context:</b> Education often prioritises technical knowledge, overlooking soft skills such as critical thinking, creativity, entrepreneurship, and civic engagement. Globalisation demands socially aware, flexible youth, yet cultural heritage remains underused as a learning tool. This practice fills that gap through heritage-based learning.



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	<p><b>Objectives &amp; implementation:</b></p> <ul style="list-style-type: none"><li>• Build youth competences in innovation, entrepreneurship, and civic engagement.</li><li>• Support educators with practical tools.</li><li>• Promote active citizenship.</li></ul> <p><b>How:</b></p> <p><b>Youth Competence Assessment Tool</b> – self-assessment with feedback.</p> <ul style="list-style-type: none"><li>• <b>Workshops:</b><ul style="list-style-type: none"><li>- 7 Culinary Wonders – intercultural dialogue through food.</li><li>- COOLHeritage – creative use of digital tools to design heritage games.</li><li>- Initiative &amp; Entrepreneurship – training based on EntreComp; youth created mini-projects using SWOT and Business Model Canvas.</li></ul></li></ul> <p>The <b>CoolSkills App</b>, a gamified quiz for Android, reinforces learning through culture and heritage. Modules can run in-person, online, or hybrid (Padlet, Mentimeter, Miro, Kahoot).</p> <p><b>Stakeholders:</b> FRDL (PL), EDUcentrum (CZ), Vidzeme Region (LV), Miechów Library (PL), Erasmus+, local NGOs and schools.</p>
<b>Resources needed:</b>	The project's budget amounted to 68 362 euro; however, as the tools are already created, the solutions might be implemented almost cost-free. There is an application (CoolSkillsApp, available at Play Store) and handbook available on the project's website: <a href="https://frdl.org.pl/static/upload/store/Krakow/ENG_COOLSKILLS_cultural%20heritage%20as%20a%20fountain%20of%20modern%20youth%20skills.pdf">https://frdl.org.pl/static/upload/store/Krakow/ENG_COOLSKILLS_cultural heritage as a fountain of modern youth skills.pdf</a>



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<b>Timescale (start/end date):</b>	01.04.2021-31.03.2023
<b>Evidence of success (results achieved):</b>	COOLSKILLS promotes 21st-century competences (entrepreneurship, innovation, civic awareness, cultural expression) through non-formal education. It integrates cultural heritage as a tool for identity-building, social cohesion, and creativity – recognized as essential in EU policy on youth development. The toolset elaborated in the project is open-source and designed for use in schools, NGOs, and informal youth settings, increasing its applicability.
<b>Challenges encountered (optional):</b>	CoolSkillsApp runs only on Android, requiring trainers to share devices or group Apple users together. Lesson learned: Ensure cross-platform access (e.g., iOS/web) to boost inclusion. Online workshops faced engagement challenges. Lesson learned: Use interactive, youth-led methods and build early trust to maintain interest.
<b>Potential for learning or transfer (applicability):</b>	The COOLSKILLS practice is potentially valuable for other regions as it effectively integrates cultural heritage with modern youth skill development—especially in entrepreneurship, civic engagement, and cultural awareness. Its strength lies in its flexible, low-cost tools: a digital competence assessment, interactive workshops, and the CoolSkillsApp. These are adaptable across cultural contexts, making the model suitable for transfer to diverse educational settings. Key success factors include alignment with EU frameworks (e.g., EntreComp), gamification, and hybrid learning options. Challenges to transfer may include language localization, app platform limitations (Android-only), and varying digital access. While specific transfers are not documented, its use across Poland, Latvia, and the Czech Republic suggests strong



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	<p>replicability in similar NUTS 2 regions seeking youth engagement through culture.</p> <p><b>Results &amp; transferability:</b></p> <p>Heritage-based gamification raised youth motivation and participation. Open-source resources are adaptable for schools, libraries, cultural institutions, and NGOs.</p>
<b>Further information (optional):</b>	<a href="https://frdl.org.pl/projekty/coolskills-dziedzictwo-kulturowe-jako-zrodlo-rozwoju-nowoczesnych-umiejtnosci-mlodziezy">https://frdl.org.pl/projekty/coolskills-dziedzictwo-kulturowe-jako-zrodlo-rozwoju-nowoczesnych-umiejtnosci-mlodziezy</a>
<b>Keywords related to your practice (optional):</b>	Heritage, youth
<b>Expert opinion (optional):</b>	Educators involved in the project noted that the activities sparked intergenerational conversations and deepened young people's sense of belonging. The emphasis on local culinary traditions and heritage also allowed youth to connect abstract civic and entrepreneurial concepts to tangible, familiar experiences- key for meaningful, long-term learning.



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## EYES Good Practice n°11

Organisation name:	Jerzy Regulski Foundation in Support of Local Democracy
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1. Organisation in charge of the good practice	
Is your organisation the main institution in charge of this good practice?	No

Main institution in charge:	Local Activity Group Zalew Zegrzyński
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2. Good practice general information		
<b>Title of practice:</b>		Heritage for the future
<b>Location of the practice</b>	Country	Poland
	Region	Mazowieckie
	City	Legionowo

3. Good practice detailed information	
<b>Short summary of the practice:</b>	Polish-Italian integration of youth and elderly people through heritage.
<b>Detailed information on the practice:</b>	<p>“Heritage for the Future” was a transnational project linking four Local Action Groups - three from Poland and one from Italy - to bridge generations and preserve local memory through social archiving. It addressed the lack of intergenerational dialogue in rural areas, where elders’ stories often went undocumented and youth felt detached from their roots.</p> <p>The project brought together young people under 35 and seniors over 50 to rediscover their “small homelands.” Through shared work and conversation, the young learned about the past while older residents felt valued and heard.</p> <p>After a joint kick-off meeting in Poland, two experts - a historian and a filmmaker - trained youth in interviewing, camera work, and social archiving. Equipped with these</p>



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	<p>skills, participants recorded video and audio interviews with seniors, capturing memories, customs, and personal stories from the 20th century.</p> <p>International workshops in Italy allowed participants to analyse results and refine methods. The cooperation culminated in a documentary film and a publication presenting the approach and outcomes. Materials were showcased at local events, in memory chambers, and online. Final conferences in Italy and Poland promoted the method as a model for other regions.</p> <p>The initiative showed that working with memory can build inclusion and identity. Seniors regained their role as carriers of heritage, and young people gained empathy, digital skills, and a stronger sense of belonging. The project created a replicable model for preserving intangible heritage through creativity and dialogue.</p>
<b>Resources needed:</b>	270 000 PLN (67 500 EUR)
<b>Timescale (start/end date):</b>	10.2019 - 12.2022
<b>Evidence of success (results achieved):</b>	<p>The practice successfully fostered intergenerational dialogue and preserved local intangible heritage through social archiving. Measurable results include the involvement of <b>four partner LAGs</b> (three from Poland and one from Italy), <b>over 40 young and senior participants</b>, and <b>more than a dozen recorded interviews</b> documenting personal and community histories.</p> <p>The outcomes were presented in a <b>documentary film</b> showing the process and results of the cooperation - available on YouTube: <a href="#">Heritage for the Future – ANCHOR Project</a>. The project also produced a <b>methodological</b></p>



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	<p><b>publication</b>, public events, and international conferences in Poland and Italy.</p>
<b>Challenges encountered (optional):</b>	<p>The main challenges included bridging communication gaps between generations and maintaining young people's interest in cultural heritage. The project team learned that hands-on media training and personal storytelling significantly increased participants' motivation. International exchange further broadened perspectives and added value to the project.</p>
<b>Potential for learning or transfer (applicability):</b>	<p>This practice is highly transferable due to its low-cost, community-based structure and clear methodology. Its success lies in combining intergenerational dialogue with modern tools like filmmaking, making it attractive to both youth and seniors. Key success factors include strong local partnerships (e.g. LAGs), expert support, and culturally relevant content. The method was already shared with a partner in Italy (NUTS 2: Campania region, LAG Alto Casertano), where similar interviews and workshops were held. Transferability is enhanced by the published guide and film, which offer a ready-to-use model. Challenges for transfer may include lack of trained facilitators or limited youth interest, but these can be addressed with engaging formats and local adaptation. The approach supports identity-building and cohesion, making it relevant for rural areas across Europe facing generational divides and cultural loss.</p>
<b>Further information (optional):</b>	<p>Link to where further information on the good practice can be found</p> <p><a href="https://www.ksowplus.pl/baza-danych/baza-dobrych-praktyk?tx_wrobsowprojects_ksowprojects%5Baction%5D=show&amp;tx_wrobsowprojects_ksowprojects%5Bcontroller">https://www.ksowplus.pl/baza-danych/baza-dobrych-praktyk?tx_wrobsowprojects_ksowprojects%5Baction%5D=show&amp;tx_wrobsowprojects_ksowprojects%5Bcontroller</a></p>



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	<a href="#">%5D=Project&amp;tx_wrobksowprojects_ksowprojects%5Bproject%5D=108&amp;cHash=13cc77c9c408230e0a11c425abc5b07c</a>
<b>Keywords related to your practice (optional):</b>	intergenerational dialogue, cultural heritage, rural development, local identity, community engagement
<b>Expert opinion (optional):</b>	<p>The “Heritage for the Future” practice aligns with broader research on intergenerational and participatory rural development. According to the European Network for Rural Development (ENRD), involving youth in heritage-related initiatives strengthens social cohesion and combats rural depopulation by enhancing emotional attachment to place (ENRD, 2020). This practice demonstrates that storytelling and digital tools (like film) can bridge generational gaps - an approach supported by scholars such as M. Duxbury (2019), who argues that “cultural mapping and memory collection empower communities and deepen identity.”</p> <p>Participants themselves praised the project: seniors reported feeling “heard and valued,” while youth described the experience as “eye-opening” and “a way to see our village differently.” Local Action Groups noted increased interest in similar projects and new community collaborations sparked by the initiative.</p> <p>Moreover, the practice reflects the LEADER approach’s core values: bottom-up participation, local identity, and innovation. The success of its transfer to Italy (LAG Alto Casertano) confirms the method’s adaptability and impact across different cultural contexts. As such, this good practice is both a preservation tool and a social innovation instrument—backed by academic insight and grassroots validation.</p>



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## EYES Good Practice n°12

Organisation name:	Jerzy Regulski Foundation in Support of Local Democracy
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1. Organisation in charge of the good practice	
Is your organisation the main institution in charge of this good practice?	No

Main institution in charge:	Ministry of National Education
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2. Good practice general information		
Title of practice:	Our traditions	
Location of the practice	Country	Poland
	Region	All Poland
	City	All Poland

3. Good practice detailed information	
Short summary of the practice:	The aim of the program is to promote cultural heritage and regional history by organizing events, workshops, and educational trips that will allow children and young people to discover local traditions, art, and customs.
Detailed information on the practice:	<p>A nationwide education and culture programme run by the <b>Ministry of Education of Poland</b> in 2025, designed to reconnect children and youth with regional heritage. It funds <b>hundreds of local projects</b> carried out by schools, NGOs, and cultural institutions nationwide.</p> <p><b>Target group:</b> Children and youth, as well as educators, artists, and cultural animators promoting regional identity and intergenerational dialogue.</p> <p><b>Problem &amp; context:</b> The programme addresses the detachment of young people from local traditions, dialects, and community life. It strengthens ties between schools, cultural institutions, and local communities to rebuild a sense of belonging.</p>



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	<p><b>Objectives &amp; implementation:</b> With 30 million PLN in funding, “Nasze tradycje” supports <b>369 projects</b> through four thematic modules that bring cultural education to life:</p> <ul style="list-style-type: none"><li>• Education &amp; cultural awareness – heritage festivals, museum partnerships, exhibitions, and “heritage days.”</li><li>• Traditions &amp; rituals – workshops in crafts, cuisine, dances, and folk songs with local masters.</li><li>• Art &amp; crafts – intergenerational workshops where seniors teach weaving, pottery, or bookbinding; art exhibitions and craft fairs.</li><li>• Language &amp; dialects – contests, performances, and recordings in local dialects; creation of multimedia archives.</li></ul> <p>Projects run from June to December 2025, combining classroom learning with community participation through heritage walks, oral history interviews, and student-run digital archives.</p> <p><b>Stakeholders &amp; beneficiaries:</b> Ministry of Education, NGOs, local governments, museums, and cultural centres. Beneficiaries include children, youth, and local communities revitalising their heritage.</p> <p><b>Impact:</b> The practice reconnects generations, fosters pride in regional culture, and strengthens community bonds. Its modular structure and funding model make it easily adaptable in other regions seeking to link education with local culture.</p>
<b>Resources needed:</b>	The program is funded with 30 million PLN. Grants per project range from 20,000 to 500,000 PLN. It involves NGOs, educators, cultural institutions, and local experts, requiring coordinators, trainers, and community leaders to design and run activities.



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<b>Timescale (start/end date):</b>	The program runs from 5 June to 31 December 2025, with applications submitted between 7 and 28 April 2025.
<b>Evidence of success (results achieved):</b>	<p>"Nasze tradycje" is considered a good practice due to its strong nationwide impact. Out of 1,498 submitted projects, 369 were selected and funded, engaging thousands of children and young people across Poland. Funded initiatives include, for example, regional "Heritage Days" in schools, folk dance and singing workshops led by local artists, craft fairs where students and seniors created traditional decorations together, and digital archives documenting local dialects and oral histories.</p> <p>These diverse activities have strengthened regional identity, promoted intergenerational learning, and mobilised local cultural resources. The broad engagement of schools, NGOs, and cultural institutions demonstrates the programme's effectiveness in preserving and revitalising cultural heritage in both rural and urban settings.</p>
<b>Challenges encountered (optional):</b>	Challenges included limited time for project implementation (June–December), coordinating diverse partners, and ensuring quality across varied regional themes. Lessons learned highlight the need for earlier planning, stronger local networks, and clear guidelines for applicants.
<b>Potential for learning or transfer (applicability):</b>	<p>"Nasze tradycje" offers a scalable model for cultural education that can inspire other regions. Key success factors include strong governmental coordination, a flexible modular design (education, rituals, crafts, dialects), and broad eligibility allowing NGOs, schools, and cultural institutions to collaborate. Its competitive grant system promotes quality and innovation, while the focus on intergenerational exchange and regional identity makes it relevant for areas facing cultural erosion.</p> <p>For transfer, regions should ensure sufficient funding, administrative support, and stakeholder engagement.</p>



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	<p>Potential barriers include short implementation periods and uneven access to cultural resources across regions. However, even in places without a national grant scheme, schools, NGOs and local authorities can draw inspiration from the program's structure - for instance, by replicating its modular approach, linking education with heritage, or organising small-scale initiatives connecting youth with local culture.</p>
<b>Further information (optional):</b>	<a href="https://www.gov.pl/web/edukacja/nasze-tradycje2345">https://www.gov.pl/web/edukacja/nasze-tradycje2345</a>
<b>Keywords related to your practice (optional):</b>	Cultural heritage, youth engagement, regional identity, traditional crafts, intergenerational learning, local traditions, education, community involvement, dialect preservation, cultural education.
<b>Expert opinion (optional):</b>	Experts from the Polish Ministry of Education emphasize that “Nasze tradycje” successfully addresses the gap between formal education and local heritage by creating experiential learning opportunities. According to Prof. Anna Zielińska from the University of Warsaw, “Programs like <i>Nasze tradycje</i> are vital in reactivating intangible heritage among youth and promoting pride in regional diversity.



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## EYES Good Practice n°13

Organisation name:	EDIT Centar
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1. Organisation in charge of the good practice	
<b>Is your organisation the main institution in charge of this good practice?</b>	No

In case 'no' is selected, please fill this in:

Main institution in charge:	<u>The Association of Cultural Heritage Education of Finland</u> , <u>HARP Heritage Art Research Project</u> , <u>Fundación SM</u> , <u>KulturAll</u> , and <u>INTO SCHOOL</u> .
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2. Good practice general information		
<b>Title of practice:</b>	CREATECH Transforms Early Childhood Education with Cultural Heritage and Digital Tools	
<b>Location of the practice</b>	Country	Serbia, Italy, Finland and Spain
	Region	Serbia
	City	Belgrade

3. Good practice detailed information	
<b>Short summary of the practice:</b>	The CREATECH project, co-funded by the Erasmus+ Programme, innovatively integrates cultural heritage into early childhood education by training teachers from Finland, Italy, Spain, and Serbia to use multisensory and



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	<p>digital tools—such as 360° cameras and iPads—to create immersive, transmedia learning experiences for young children. This approach not only enhances creative and critical thinking skills but also fosters inclusion and cross-cultural understanding, making it a valuable model for embedding cultural heritage in early education.</p>
<b>Detailed information on the practice:</b>	<p>The CREATECH project (2024), co-funded by the Erasmus+ Programme, introduced an innovative approach to early childhood education by integrating cultural heritage with creative digital pedagogy. This initiative brought together partners from Finland, Italy, Spain, and Serbia, including The Association of Cultural Heritage Education of Finland, HARP Heritage Art Research Project, Fundación SM, KulturAll, and INTO SCHOOL, to train kindergarten teachers in incorporating cultural heritage into Early Childhood Education and Care (ECEC) through a multisensory approach.</p> <p>In September 2024, participants gathered in Fontecchio, Italy, for an international training event that emphasized the role of cultural heritage and creative expression in early learning. The project utilized cutting-edge digital tools such as 360° cameras and iPads, enabling educators and children to create accessible digital exhibitions and virtually explore historical and cultural sites. This immersive learning experience fostered a deeper connection with heritage and nurtured creative and critical thinking skills.</p> <p>At the heart of CREATECH was the transmedia heritage education approach, which emphasized the use of all senses and various forms of expression – such as sounds, images, and stories in helping children engage with cultural heritage. This immersive learning process fostered not only</p>



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	<p>a deeper connection with their heritage but also encouraged creative and critical thinking skills.</p> <p>CREATECH was about more than just education; it focused on building meaningful connections. By embedding cultural heritage into the fabric of early childhood education, the project aimed to inspire creativity, promote inclusion, and connect communities across participating countries.</p> <p>The project planned to publish a research article, a CREATECH guide, and recommendations for heritage education in ECEC, contributing valuable insights and best practices for integrating cultural heritage into early childhood education.</p> <p>For more information and updates on the CREATECH project, you can visit their <a href="#">official website</a> or follow their <a href="#">Instagram channel</a>.kulturall.org</p>
<b>Resources needed:</b>	<ul style="list-style-type: none"><li>- Digital Equipment: 360° cameras and iPads are utilized to create immersive, multisensory learning experiences, enabling children and educators to virtually explore historical and cultural sites</li><li>- Software and Applications: Digital storytelling and editing tools (e.g., iMovie, Canva etc...) supported the creation of interactive exhibitions and learning materials.</li><li>- Learning Materials: Art supplies, printed images, sound samples, and sensory objects were used to complement digital activities and support the transmedia approach.</li><li>- Human Resources: Educators, heritage experts, and digital facilitators collaborated to design and implement the activities.</li><li>- Training and Support: Workshops and capacity-building sessions equipped teachers with the skills</li></ul>



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	needed to integrate technology and heritage in early childhood education.
<b>Timescale (start/end date):</b>	Start: 2024 - End: 2025
<b>Evidence of success (results achieved):</b>	<ul style="list-style-type: none"><li>- a CREATECH guide and recommendations for heritage education in ECEC.</li><li>- CREATECH 360° Exhibition Where cultural heritage comes to life through the eyes of young creators - <a href="https://www.intoschool.org/createch?fbclid=IwY2xjawKn6v1leHRuA2FlbQIxMQBicmlkETFZNmlTcHcyVnp5QWoxMmlkAR5HshQU8yhKjC3Y9qPJTfogPypaMOy91PkSw7qi4w-Zeax5zNJ_pmjVyxibw_aem_dqcKss52AOwBhsXWE1CD8Q">https://www.intoschool.org/createch?fbclid=IwY2xjawKn6v1leHRuA2FlbQIxMQBicmlkETFZNmlTcHcyVnp5QWoxMmlkAR5HshQU8yhKjC3Y9qPJTfogPypaMOy91PkSw7qi4w-Zeax5zNJ_pmjVyxibw_aem_dqcKss52AOwBhsXWE1CD8Q</a></li></ul>
<b>Potential for learning or transfer (applicability):</b>	<p>The CREATECH project offers strong potential for transfer and replication across various educational and cultural contexts, as its approach—integrating cultural heritage with digital tools in early childhood education—is both adaptable and scalable. Its methods, including the use of 360° cameras, iPads, and transmedia storytelling, can be easily implemented in kindergartens and primary schools in other regions, particularly those aiming to promote inclusion, creativity, and cultural awareness from an early age.</p> <p>Moreover, the project's training materials, guides, and digital exhibition models can be used by educators.</p>
<b>Further information (optional):</b>	<ul style="list-style-type: none"><li>- <a href="https://www.intoschool.org/createch?fbclid=IwY2xjawKn6v1leHRuA2FlbQIxMQBicmlkETFZNmlTcHcyVnp5QWoxMmlkAR5HshQU8yhKjC3Y9qPJTfogPypaMOy91PkSw7qi4w-Zeax5zNJ_pmjVyxibw_aem_dqcKss52AOwBhsXWE1CD8Q">https://www.intoschool.org/createch?fbclid=IwY2xjawKn6v1leHRuA2FlbQIxMQBicmlkETFZNmlTcHcyVnp5QWoxMmlkAR5HshQU8yhKjC3Y9qPJTfogPypaMOy91PkSw7qi4w-Zeax5zNJ_pmjVyxibw_aem_dqcKss52AOwBhsXWE1CD8Q</a></li></ul>



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	<p><a href="#"><u>Zeax5zNJ_pmjVyxibw_aem_dqcKss52AOwbHsXW E1CD8Q</u></a></p> <p><a href="#"><u>https://kulturall.org/?p=2399</u></a></p> <p><a href="#"><u>https://kulttuuriperintokasvatus.fi/welcome-to-the-createch- project-page/</u></a></p>
<b>Keywords related to your practice (optional):</b>	Early Childhood Education and Care (ECEC), Cultural Heritage Education, Transmedia Storytelling, Digital Tools in Education, Creative Pedagogy, Inclusive Education, Teacher Training, Cross-cultural Learning, Heritage-based Learning, Kindergarten Innovation, Digital Heritage Exploration



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## EYES Good Practice n°14

Organisation name:	EDIT Centar
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1. Organisation in charge of the good practice	
Is your organisation the main institution in charge of this good practice?	No

In case 'no' is selected, please fill this in:

Main institution in charge:	Education for the 21st Century
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2. Good practice general information		
<b>Title of practice:</b>		BeoTura (Belgrade Adventure)
<b>Location of the practice</b>	Country	Serbia
	Region	
	City	Belgrade

3. Good practice detailed information	
<b>Short summary of the practice:</b>	A youth-driven digital tour guide of Belgrade's heritage. High school students researched local history and created an app offering themed city tours, engaging the public with diverse historic sites and personal stories.



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<b>Detailed information on the practice:</b>	<p>BeoTura is a digital tour guide that highlights important historical sites in Belgrade. It was created by high school students studying history and civic education, in collaboration with the NGO Education for the 21st Century. The main aim of the project was to involve young people in learning about and preserving the city's cultural heritage.</p> <p>The project had two focus groups. The first included the students who created the tours and gained valuable experience in research, teamwork, and digital content production. The second group was the public, especially young people and tourists who can now access the tours through a website and mobile app.</p> <p>The students chose a wide range of topics that reflect Belgrade's diverse history. These included the medieval fortress, traces of the Ottoman period, Jewish landmarks, royal and socialist-era sites, and others. For each topic, they developed tour routes that mixed historical facts with personal stories. Historians and NGO mentors helped guide the process.</p> <p>The final product was made freely available online. The project was supported by institutions like the City of Belgrade, the Ministry of Education, the Serbian National Commission for UNESCO, European Heritage Days, and the University of Belgrade. These organizations helped by offering advice, promotion, and resources.</p>
<b>Resources needed:</b>	A team of students, teachers, and NGO staff, with help from volunteer or modestly paid experts. Computers, internet, and app platforms. Technical and event support.
<b>Timescale (start/end date):</b>	2022 – 2023 (development of content and app, launched in 2023; ongoing maintenance)



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<b>Evidence of success (results achieved):</b>	BeoTura won the 2024 HISTOLAB Award for its creative approach to heritage education. The project offers 10 detailed digital tours and has received praise from both teachers and users. With support from partners like UNESCO and the City of Belgrade, it continues to be used at events and is inspiring similar youth-led projects in other places.
<b>Potential for learning or transfer (applicability):</b>	This project shows how students can actively take part in preserving cultural heritage using digital tools. BeoTura offers a model that can be repeated in other places by involving youth as “heritage interpreters” in their own communities. By using a mobile app, the tours are easy to share and especially attractive to young people. The method is flexible and can be adapted to different towns, where students can design tours around their local history. BeoTura’s focus on multicultural and multi-era heritage also makes it a good example of how to deal with complex or sensitive topics. With the right guidance and only basic resources, students were able to create valuable educational content. The project’s success has already inspired others, showing its potential to improve both heritage education and tourism in different regions.
<b>Further information (optional):</b>	<a href="https://beotura.rs/">https://beotura.rs/</a> <a href="https://edukacija21.com/en/#:~:text=The%20HISTOLAB%20Award%20for%20Innovative,recipients%20was%20Beotura%20from%20Serbia">https://edukacija21.com/en/#:~:text=The%20HISTOLAB%20Award%20for%20Innovative,recipients%20was%20Beotura%20from%20Serbia</a>
<b>Keywords related to your practice (optional):</b>	heritage education; digital tour; youth engagement; Belgrade; multicultural history



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## EYES Good Practice n°15

Organisation name:	EDIT Centar
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1. Organisation in charge of the good practice	
<b>Is your organisation the main institution in charge of this good practice?</b>	No

In case 'no' is selected, please fill this in:

Main institution in charge:	Urban Development Centre (Serbia)
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2. Good practice general information		
<b>Title of practice:</b>	Heritage Hubs	
<b>Location of the practice</b>	Country	Serbia
	Region	Belgrade
	City	Belgrade, Grocka

3. Good practice detailed information	
<b>Short summary of the practice:</b>	Heritage Hubs engaged 10–16-year-olds from Serbia, Finland and Spain to share their cultural heritage via student-made digital content and exchange visits.



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<b>Detailed information on the practice:</b>	<p>Heritage Hubs – Youth Heritage Exchange brought together students (aged 10–16) from Serbia, Finland and Spain to share and learn about each other's heritage. It empowered young people to decide what is important about their own heritage and to share it with peers abroad, fostering mutual respect and breaking stereotypes.</p> <p>The practice was implemented in two phases. In autumn 2018, students at 11 schools (including one in Grocka) explored their local heritage and, with their teachers' guidance, created digital presentations. Students chose local traditions, foods, sites or customs and made short videos or slideshows to present them, helping them reflect on their cultural identity.</p> <p>In spring 2019, students visited each other's schools abroad to exchange heritage in person. For example, Serbian students introduced their Finnish peers to the Slava celebration, while Finnish students shared their St. Lucia tradition. Host families involved the visitors in local daily life and customs. This direct interaction made heritage real and exciting, and the children discovered both differences and common ground between their cultures.</p>
<b>Resources needed:</b>	EU Grant 191.158,59 €. Co-funded by the EU Creative Europe programme and national bodies (e.g. cultural/education ministries in Finland and Serbia). Human resources included staff in 4 partner organisations and trained teachers at 11 schools. Funding covered workshops, materials and exchange travel.
<b>Timescale (start/end date):</b>	Start date 01-05-2018, End date 31-01-2020
<b>Evidence of success (results achieved):</b>	Heritage Hubs won a 2021 European Heritage Award / Europa Nostra Award, recognizing its excellence in heritage education.



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<b>Potential for learning or transfer (applicability):</b>	The creation of digital content provided benefits like learning about Serbian cultural heritage, digital skills and teamwork. The Digital format is also the most relevant way to share information and engage new people. It has the possibility to be spread at large and its easily distributed.
<b>Further information (optional):</b>	<a href="https://www.europeanheritageawards.eu/winners/heritage-hubs/">https://www.europeanheritageawards.eu/winners/heritage-hubs/</a>
<b>Keywords related to your practice (optional):</b>	Youth; Cultural heritage; Heritage education; Intercultural exchange; Community engagement