



INTELLECTUAL OUTPUT 4

# CROSS-COUNTRY CURRICULUM ANALYSIS AND RECOMMENDATION REPORT



Project ID: 2020-1-BE02-KA226-SCH-083039

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## Introduction

This Intellectual Output has as primary objective to provide Cultural Heritage institutions with an overview of national and transnational secondary educational curriculum units for subjects taught, so as to digitise their collections with relevant resources for reuse in education. In order to help educators in the use of digital collections, it is important to know what they are required to teach to their students. From a content and pedagogical point of view, IO4 will ensure that the activities and resources produced in CHERISHED, can be seamlessly integrated into the curricula of European countries. The intention through IO4 is to research relevant educational curricula and provide a kind of cross-curriculum summary analysis and recommendation report, to address this challenge for cultural heritage institutions.

The first section of this Analysis concerns the common definition of secondary education, since it can have different meanings in different countries, a common definition of Secondary Education will be proposed based on the definitions provided by the consortium in the report from the IO1, Digital Cultural Heritage and Secondary Education. For example, in some countries the age range of students from secondary education can be 11 to 14 and, in others, it can be 15 to 18 years old. This is why it is important to guarantee that we find a common definition to work with. In the second section, common subjects and skills in secondary education will be established, also based on that mentioned report.

Nevertheless, the heart of this Cross-Country Curriculum Analysis report is going to be its second section. This section is dedicated to the questionnaires and interviews (the main sources of this document) given to Educators, Cultural Heritage Professionals, Educational Researchers and Other Stakeholders, from the different countries of the project's consortium, in an effort to collect the best inputs for the content and organisation of this analysis and for the platform that is going to be developed, which is aimed to be accessible and inclusive. These testimonies, along with the information from the Literature Review concluded within the IO1, will allow us to achieve a cross-country analysis between the different partners' countries, compare results and find what's common

between them. This way, we will be able to elaborate a cross-country curriculum analysis, as well as gather the necessary information to create a more complete Platform.

Another section, the third, will gather, using a table, the relevant digital Culture Heritage resources, as well as the subjects to which each resource focus on, from the countries of the consortium's organisations. Besides the information provided throughout the questionnaires, the results from the IO1 report were also exploited. The common resources to one or more countries were properly crossed.

Finally, at the fourth Section of this report, it is possible to find two samples of recommendations – recommendations on collections' digitalisation (types of collections or materials digitised and importance of digitisation) and recommendations on platform content and accessibility. These recommendations are based on the overall research and the suggestions given along the questionnaires' results. It allows us the achievement of fruitful outputs and a sustainable project.

## 1 Cross-Country Curriculum Analysis

### 1.1 Secondary Education

#### 1.1.1 Common Definition

Concerning the definition of Secondary Education, there is not a unique definition, it can vary from country to country. Despite this, we are going to find what is common between the countries involved. As we are going to see, “Secondary Education” can cover age range, stages, cycles; can be general, technical, practical and vocational. Therefore, it can be different from country to country, however, as we want to do a Cross-Country Curriculum, it is important to comprehend the commonalities and find a single definition.

If we cross the **setup of secondary education** we achieve a common definition that we have followed in regards to this project: secondary education refers to **compulsory and public education, also VET, for students between 11 and 17/18 years old**. It is defined like that since it corresponds to the common definitions of all the consortium’s countries, even though it might seem to differ in some of them.

This definition refers to age range and not year cycles, for example, since it also differs from country to country. That way, it was preferable to use the age range as part of that definition and as a way to better organise and target content to the students.

#### 1.1.2 Common Curriculum (subjects and Skills)

##### Subjects

It was necessary to group all subjects and skills together and find what is common within the consortium as well. The curriculums are very different and extensive, and can be also divided in different matters and areas.

**Belgium**, in general secondary education, offers courses like Ancient Greek and Latin, Mathematics, Modern Languages, Economy, Sciences (including Physics, Chemistry, Biology and Geology) and Human Sciences (including Psychology and Sociology); in technical secondary education, the school system is divided in two groups, but both provide general education in history,

mathematics, science, language and geography; in vocational secondary education schools, education provides job specific education; in art secondary education institutions, with focus on artistic disciplines.

Now in **Cyprus**, secondary education is divided into Gymnasium and Lyceum, with some common subjects between themselves. Although, the Lyceum is not mandatory and directs students towards a more specific education. Concerning the Gymnasium, mandatory education, besides those subjects, Modern Greek, Mathematics, Chemistry, Physics, Computers, Arts, Music, and Design and Technology are also taught. In the Lyceum, students are also able to learn Ancient Greek, German, Theatrology, Spanish, Italian, Latin, Logic, and Photography. There are yet some subjects in common, which are Biology, History, English, French, Arts, Religion Studies, Physical education/First aid and Home Economy. These lead to final exams at the end of each year, except for Physical Education.

In the **Netherlands**, secondary education is divided in three pathways – VMBO, HAVO, VWO – for the lower and upper years. After the lower years, the learning pathways split respectively into different sectors and profiles. The subjects are as follows: Dutch, Dutch Literature, English, History, Geography, Social Sciences, Economy, Mathematics, Biology, Natural Sciences, Care, Information Science, Second Modern Language, General Science, Technology, Physical Education, Arts and Culture, and more specific ones.

Within **Portugal**, secondary education is compulsory and comprises a three-year cycle (10<sup>th</sup>, 11<sup>th</sup> and 12<sup>th</sup> years of schooling). This cycle refers to regular education, but there are also double certification-oriented studies, which combine general, technical and work-related training, and private education. Regarding regular education, there are multiple subjects, the general ones are the following: Portuguese, Foreign Language, Philosophy and Physical Education. When choosing a study area, students can have other subjects too, like Mathematics, Economy, History and Drawing.

Concerning **Slovakia**, secondary education is divided in Grammar schools and Vocational schools, and then divided in educational areas, each one covering several subjects. The subjects that are common in both Grammar and Vocational schools are: Slovak and Language Literature, First Foreign Language, Mathematics, Informatics, Physics, Chemistry, Biology, History, Geography, Religious Education, Civics, Art and Culture, and Physical and Sports Education.

Finally, in **Spain**, secondary education is divided into two grades where students must study general and mandatory subjects, such as Spanish, Biology and Geology, Mathematics, History,

Geography and Physical Education. Other subjects are chosen by students between more specific subjects/courses.

In order to establish a more focused and concise work and, considering the **common subjects** between all countries of the consortium, five subjects were chosen for this project and are the ones to be followed and elaborated on: **Biology, Physics, Art, History** and **Languages**.

## Skills

In terms of skills that are fostered through secondary education, they can be general or specific considering the subjects in question. In **Belgium**, there are differences between the Flemish Community and the French Community, but some of the mentioned basic skills inherent to all students are reading, mathematics and science.

The main skills that **Cypriot** education provides are comprehensive knowledge and preparation for students' academic or professional orientation by promoting and developing healthy, intellectual and ethical individuals, creating competent, democratic and law-abiding citizens, consolidating national identity, cultural values, global ideals for freedom, justice, peace, love and respect for people, promoting mutual understanding and cooperation among people.

The **Netherlands** consider general education competencies under three broad categories and their respective skills: ways of thinking and acting (critical thinking, creative thinking and practical action, problem solving and practical action) ways of knowing yourself (self-regulation, entrepreneurial thinking and acting, orientation towards self, study and career) and ways of dealing with others (social and cultural competencies, collaboration and communication); the citizen and digital literacy category is also being implemented in the curriculum.

In **Slovakia** there are enhanced several skills and competencies: capability of effective communication in mother tongue as well as in two foreign languages; ability to use acquired mathematical principles and procedures in real life and during their future study and work; ability to use current information-communication technologies; ability to use critical thinking skills when approaching different types of information, including information in mass media; ability of self-reflection (the graduate has self-reflective skills developed); ability to identify strengths and weaknesses; ability to make decisions in terms of future study or profession; acceptance, respect,

tolerance and promotion of human rights; respect for diversity and otherness in society; awareness of their rights and responsibilities; be an active citizen in national and global context; be ready to apply democratic principles in society; be interested in other people; and, ability to actively protect human and cultural values and environment.

**Spain** makes a differentiation between soft and hard skills. Concerning soft skills, the following were specified: responsible criticism, participation in democracy, exercise of the obligations and rights, reading habits, preparation for labour market, discipline, personal studying, working groups, respect of the values of each individual, rejection of stereotypes related to discrimination, enterprising spirit, history and heritage of the country. There is also a focus on hard skills, namely knowledge within technologies, information and communication, understanding and using the native language as well as a foreign one correctly, knowledge about physical education and adoption of good health habits, and having a better approach of the artistic representation.

Lastly, in **Portugal**, skills can have different natures – cognitive and metacognitive, social and emotional, physical and practical. Those skills are as follows: Literacy; Communication and Information Proficiency; Reasoning and Problem Solving; Critical Thinking and Creative Thinking; Interpersonal Relations; Personal Development and Autonomy; Well-being, Health and Environment; Aesthetic and Artistic Sensibility; Scientific, Technical and Technological Knowledge; Conscience and Body Dominance.

Some of the above-mentioned **skills** can be common to all partners' countries, for example: literacy and communication in the native and at least one foreign language, physical activity and health habits, critical thinking, cultural values, technological knowledge, interpersonal relations, among others.

## 2 Questionnaires and Interviews' Results

The second section of this Report addresses the answers to the questionnaires and interviews performed by the partners of this Project (the questionnaire can be found in Annex 1). We were able to reach out to School Teachers, Cultural Heritage Professionals, Educational Researchers and Other Stakeholders from all the partner countries of the Consortium. Gathering these testimonies and information allowed us to collect important data about the schools' curricula, CH institutions'

resources and collections, accessibility and inclusivity. We were able to understand whether teachers use CH in their classes, what are the biggest challenges concerning it, what resources they know and use, also what kind of collections CH institutions digitise, and how can the future platform of the project be more accessible.

Every partner has collected multiple responses from these stakeholders that we are going to report, analyse and use exclusively for the interests of this project.

## 2.1 Belgium

### 2.1.1 School Teachers

One response was collected from a Language school teacher, currently teaching 15 to 18-year-old students. They agreed that Cultural Heritage can be used in compulsory education as a teaching vehicle and to raise awareness of the importance of Cultural Heritage readiness for inclusive digital education, because it makes education more relevant and practical. Nevertheless, they did not use CH in their classes since it is not part of the curriculum at the moment. Cultural Heritage digital resources are unknown. Concerning the question about the accessibility of our future platform, it was suggested to spread the use of the platform via official national education channels (e.g. Flemish education department, KOV...). Nothing else was added.

### 2.1.2 Cultural Heritage Professionals

For this category one response was collected, who agreed that Cultural Heritage can be used in compulsory education as a teaching vehicle and to raise awareness of the importance of Cultural Heritage readiness for inclusive digital education, since it is a rich resource that can be used to acquire key competences such as cultural awareness, entrepreneurship, creativity, etc. This respondent confirmed his institution digitises CH collections - educational heritage of all kinds, especially on vulnerable carriers. He also thinks that digitalisation is important because it makes heritage more accessible and enhances its creative use in the classroom. One CH digital resource was shared:

- [meemoo - Archief voor Onderwijs](#).

For the accessibility of our platform it was suggested to connect it with other platforms.

### 2.1.3 Educational Researchers

There were 6 responses collected for this category. Five out of those respondents agreed that Cultural Heritage can be used in compulsory education as a teaching vehicle and to raise awareness of the importance of Cultural Heritage readiness for inclusive digital education, one of whom replied maybe. The justifications for these positive answers were the relevance of the topic for education; the use of the digital would make training more interesting; also, the digitalization of CH could widen students' horizons and allow students to contact with CH regardless of their socio-economic background, since some never had the chance to visit museums, for example; was shared that the knowledge of our CH is fundamental and is the key to go further; and, inclusive CH can be helpful to create awareness about it. One respondent was concerned about the achievability of this, what tools can be used.

All agree that CH collections digitization is important and only 3 do not or are not sure if they know any CH resources. The ones shared were the following:

- [Europeana](#);
- [The Council of Europe](#).

In regards to the question about what could make our future platform more accessible, it was suggested: language accessibility, coverage of a wide range of relevant topics; use keywords connected to cultural heritage and digital education; add subtitles to documents of any kind of language; make accessible for people with visual impairments and physical disabilities; have sound resources; be able to zoom in and zoom out; create a sort of avatar that allow the user to “walk” through the museum/building.

### 2.1.4 Other Stakeholders

Three responses were collected from other stakeholders. All agree that Cultural Heritage can be used in compulsory education as a teaching vehicle and to promote awareness on the importance of Cultural Heritage readiness for inclusive digital education. It can help achieve transversal competences with pupils, so more people can have easy access to cultural heritage and because the integration of cultural heritage in the school curriculum can play a crucial role in promoting inclusive

digital education, considering the increasing migration flows and the gradual development of minorities across the EU, also amid the pandemic and the transition from face-to-face to virtual classes, the digitalisation of Cultural Heritage is particularly important.

All respondents agreed that digitalisation of CH is important. Two of them now digital resources:

- [Europeana](#);
- PLUGGY (European Cultural Heritage)

In order to conceive a more accessible platform, it was suggested to have a keyboard navigation, to have resources adapted to blind people and to collaborate with eTwinning and stimulate schools to set-up eTwinning virtual cooperation project with a heritage subject. An article about Heritage in the classroom was shared.

## 2.2 Cyprus

### 2.2.1 School Teachers

Eleven responses were collected from this category, by teachers who teach Biology, History, Literature, Chemistry, Languages and Mathematics to students from 11 to 18 years old, which give us a wide range of subjects and ages. All of them agree that Cultural Heritage can be used in compulsory education as a teaching vehicle and to raise awareness of the importance of Cultural Heritage readiness for inclusive digital education. Some of the reasons are the improvement of comprehension and of teaching materials, lessons become more interesting to both student and teacher; it can inform students about several issues that are relevant to the curriculum; it safeguards national history and culture; students can be more connected with tradition; and because CH plays a vital role in Education.

Only 4 of them use CH resources in their classes, the others do not use them or are not sure of it. On how they integrate those resources and about the biggest challenges of it, one teacher answered they use them through projects and another shared that in History classes some elements of both local and European tangible cultural heritage when discussing important historical eras are frequently shown to the students. Some teachers do not use it due to the lack of time, because it is not the books or because they do not know resources. Although, a biology teacher makes some

references to scientists and the importance of their discoveries. Other CH resources are unknown, besides some websites.

Concerning the accessibility of our future platform these teachers suggested the use of accessible language, to have subtitles on videos, make it audio-visually attractive and interactive, have an easy access, clear and simple instructions and ensure user-friendliness. Nothing else was added.

### 2.2.2 Cultural Heritage Professionals

There were no responses from this category.

### 2.2.3 Educational Researchers

Two Educational Researchers answered the questionnaire. Both agree that Cultural Heritage can be used in compulsory education as a teaching vehicle and to raise awareness of the importance of Cultural Heritage readiness for inclusive digital education, because they have worked in the field and implemented such projects with significant benefits, and also because CH can be an important component of all digital education in order to promote engagement. Both think digitalisation is important and know CH digital resources as:

- Virtual/digital museums;
- [Europeana](#).

In order to have a more accessible platform it was suggested to have an inclusive multimodal form of communication, diverse material to address different cultural and social norms, as well as multilingual support.

### 2.2.4 Other Stakeholders

There was one more response from an Academic, who agree that Cultural Heritage can be used in compulsory education as a teaching vehicle and to promote awareness on the importance of Cultural Heritage readiness for inclusive digital education, since CH is important to be aware of its contribution to the formation and broadening of identity and the empathy towards the identities of

others. It is also agreed that digitalisation is important and they know several resources on theatre history, even though none of those were shared.

Regarding the accessibility of the platform, the respondent said that as far Cyprus is concerned, Greek and Turkish languages should be available along with English.

## 2.3 The Netherlands

### 2.3.1 School Teachers

An English School Teacher, who teaches students from 12 to 18 years old, was interviewed. When asked if they agreed that Cultural Heritage can be used in compulsory education as a teaching vehicle and to raise awareness of the importance of Cultural Heritage readiness for inclusive digital education, it was said that it was always very important that, with books, and with literature that we started with an introduction of the time period, and the social and historical background of the novel, before even starting with the book. When asked if they use CH during classes, they said Steinbeck's *Of Mice and Men* example and all its background story and historical context is often used as an example during English classes.

Regarding the curricula, the Teacher affirms that 80% of the CH content is already there and the remaining 20% is content that the teacher looks for to make things more interesting and with a personal twist. Some digital resources were referred:

- [Book Rags](#) newsletter.

This teacher also has concerns about teaching sensitive heritage, which is something that already depends on the type of class and students a teacher has. It is important to make students comfortable and allow them to ask questions and share their concerns. It was suggested for the CHERISHED platform to include a section for students to make questions, since they are very curious.

In order to make our platform more accessible and inclusive it was suggested to have a lot of visual content and also add, along with a section for the students to ask questions, another section with questions/challenges for students to answer.

It was also asked how common ground is going to be found between the partner countries gathering these resources, and it was suggested to have a session with teachers and students about the use of the platform.

### 2.3.2 Cultural Heritage Professionals

Six responses were collected from this category, three of them answered that maybe Cultural Heritage can be used in compulsory education as a teaching vehicle and to raise awareness of the importance of Cultural Heritage readiness for inclusive digital education, because it depends on the definition of Cultural Heritage, or because the respondent found the question confusing. For the positive answers, the reasons were because CH provides students with a unique way to connect to issues in society – from history to inclusivity to sustainability; stimulating interest and knowledge in cultural heritage via digital means will also increase interest in physical collections; it can raise awareness, although it may not be very inclusive or diverse since CH has been curated in the past.

Four out of the six respondents' institutions digitise their collections, as monumental documents of the kingdom of Netherlands; books, condition reports, prints, conservation reports; national library collections; paper archives, artworks, data on archaeology, etc. The ones that do not, justify it with the costs, financial and personnel hours, or because they do not own any collections.

Concerning the digital resources, the following were mentioned:

- [We Are Museums;](#)
- [Google arts and culture;](#)
- [ICOM-CC;](#)
- [ICOMOS;](#)
- [ICCROM;](#)
- [RCE.](#)

In order to have a more accessible and inclusive platform it was suggested the compliance with regulations for accessibility; the use of artificial intelligence to add transcripts and metadata; the availability in different languages; an open source system for people to add content; to always have subtitles; the use simpler language.

### 2.3.3 Educational Researchers

There were no responses from Educational Researchers.

### 2.3.4 Other Stakeholders

This category included 4 responses. All agreed with the first question, which asked whether Cultural Heritage can be used in compulsory education as a teaching vehicle and to raise awareness of the importance of Cultural Heritage readiness for inclusive digital education, for the following reasons: it will broaden students' perspectives and facilitate cultural interactions and exchanges as well as provide students with knowledge and opportunities that will help them succeed outside of their academic careers; knowing about the past is important in order not to make the same mistakes and to build a better future; to become more tolerant. All responses also agree that digitalisation is important, but do not know, or are not sure, about any CH digital resources. To make our platform more accessible and inclusive they suggested having closed captions and/or subtitles in different languages on videos, accessible language used throughout, available text-transcripts, image IDs, etc., to have variety and image description. Nothing else was added.

## 2.4 Portugal

### 2.4.1 School Teachers

Of the 81 answers obtained from School Teachers, 74 of them agree that Cultural Heritage can be used in compulsory education as a teaching vehicle and to promote awareness on the importance of Cultural Heritage readiness for inclusive digital education, and only 7 answered maybe. Not all of them have justified their answers, but, for the positive answers some of the responses were the following: CH is essential for the development of the students; in some cases it is the only way for all to have access to CH; it contributes to the development of critical thinking, citizenship development, global knowledge, and combats racism and xenophobia; the direct contact with the information is much more valid and is retained in a natural way; studying these issues allows us to be alert to the reality and the need to preserve our cultural heritage; it can be integrated into several subjects; it can often be applied to local history; contributes to individual and collective enrichment; expands globality; digital accessibility to cultural heritage is a necessity and will be one more tool to facilitate inclusion; CH develops sensitivity, curiosity, tolerance, and maturity in young people; technologies must be at the service of CH and teaching. The "maybe" respondents shared a few concerns about its articulation with the curricular plan and its use only to make the CVs prettier.

When asked if they use CH during classes and what are the challenges, 68 answered yes, 10 were not sure and 3 said no. Plenty of reasons were shared for its use: CH is used as a practical example in situations related to science and also mathematics in problematic situations, relating to knowing the evolution of Man; by projecting photographs and videos of national and local monuments, although, the biggest challenge is to find quality resources for various historical periods; virtual visits to national and international museums; through research work, oral collection from family members, testimonials, tales, and presentations; didactic games; contextualization of literary periods and authors, through images and videos; to demonstrate the corrosion caused by erosion on monuments; encourage discussions; development of multidisciplinary projects; cultural comparisons; participate on e-Twinning projects; through musical, theatrical and cinematographic manifestations from different countries. Some challenges about its use were also mentioned: difficulties in finding quality resources for various historical periods; managing the teaching load with this type of initiatives and activities; the linguistic barriers; find adequate materials for students in order to engage them; students' lack of knowledge and interest; have the necessary equipment (computers and multimedia projector) and a fast internet connection that works properly.

The “I am not sure” answers were justified with the fact that CH is not included in the Essential Learning document in the case of Languages, or it is not something that is in-depth; because they do not have enough digital knowledge, perhaps providing training to teachers on that aspect would be useful.

About the next question, there were a few resources shared by the respondents:

- [Europeana](#);
- [Escola Virtual](#);
- [RTP Ensina](#);
- Museums’ websites;
- [Casa das Ciências](#);
- [Google Arts and Culture](#);
- [IMSLP \(Petrucci Music Library\)](#);
- [SaberCultural](#);
- [Biblioteca Digital Mundial](#);
- [Biblioteca Digital da UNESCO](#);

- [Instituto da Conservação da Natureza e das Florestas;](#)
- [Biblioteca Nacional Digital de Portugal;](#)
- [Arquivo Nacional da Torre do Tombo.](#)

When asked how our platform could be more accessible, the answers were similar concerning the need for subtitles, translations in different languages and use of simpler language for students. It was also mentioned: diversity of subject matters; QR Code; key-words that facilitate research; having a musical background that attracts the visitors; be intuitive/user-friendly; a lot of visual content; having testimonies of personalities from the artistic fields of music, theatre and cinema speaking out about the Cultural Heritage of their country, motivating and inspiring young people; catalogue with cross-referencing of common locations, themes and years; the search engine should allow searching by region, language, resource type, author, theme. It was also added that some resources of the platform could be available to transfer in different formats.

#### 2.4.2 Cultural Heritage Professionals

Nine out of eleven responses from CH Professionals have agreed with the first question, since heritage education should be taught in schools from the earliest levels of education, in order to raise awareness of the preservation of Heritage in a holistic way; it is fundamental to the research and disseminate information; it has an important educational value; it allows to know the local and global community - inclusive digital education emerges in this context as one of the great weapons to raise awareness and reach out to a larger number of people.

Only four of those organisations do not digitise their collections. The ones that do it digitise old photographs, books and diverse documents. Two reasons for non-digitisation were mentioned: it being the responsibility of Regional Directorate of Culture of the Azores and the insufficiency of resources to do so. All believe that digitalisation is important because it is a way to preserve documents, and access and disseminate them faster online; it overcomes "barriers" that would otherwise be insurmountable/inaccessible to the universe of many of its addressees (target audience); it is a way of eternalisation and organisation of CH; it enhances investigation and interpretation of the collections.

When asked if they knew any CH digital resource, five answered yes and the rest answered no or not sure. Some digital resources mentioned were the following:

- [Europeana](#);
- Virtual museums.

Respondents were also asked about what could make our future platform more accessible and some suggestions were made: integration of audio reading tools for the visually impaired; investing in its dissemination through various means; use of simple and clear language; use of subtitles; respect the accessibility criteria instituted by the government. It was added that more grants for Cultural development should exist.

### 2.4.3 Educational Researchers

For this stakeholder, one interview was conducted with an Educational Researcher (in an Erasmus project, which collaborates with other universities, with the objective to find a common curriculum about Europe's History) and also University Professor (at the master's degree in History teaching, training teachers), who is also a school textbook author.

After a brief explanation of the project's objectives and our adopted definition of Cultural Heritage, the interviewee was asked if they agree that Cultural Heritage can be used in compulsory education as a teaching vehicle and to raise awareness of the importance of Cultural Heritage readiness for inclusive digital education. The answer was yes and it is not even a case of agreement, since it is something inherent to History teaching, it is impossible to run away from it, unavoidable. An Historian and a History teacher use CH in diverse forms, through the analysis of primary sources and it is one of the learning approaches used. An example was given, from a trainee teacher that had a collection of artefacts, whether replicas or originals, from an extended and clear perspective of how CH can be used in the classroom. Heritage education in the field of history education is of central and undeniable importance.

Concerning the second question, if digitalisation is important, the interviewee said it was extremely important, and the COVID-19 pandemic proved it. The report of the trainee teacher mentioned above also proved that, in the absence of being with these students in-person, so they could touch those materials, the solution was their digitalisation, which made everything possible,

without distorting it. Nothing substitutes face-to-face visits - the perception of the size of objects and buildings, their texture, the smell, the silence or the noise. Although, the access to these collections, buildings, and anything that can be observed, felt and analysed, that is only separated by a screen, should be democratised. Otherwise, most students would not have the opportunity to visit them. A lot of students do not have the physical and economic means to visit *Convento de Mafra* for example, which is a space that has a virtual guide on their website. If this virtual visit did not exist, perhaps many students would not know it otherwise. Also, some studies have shown that these virtual field trips end up disseminating and publicising spaces and CH in general. They are a visiting card for students, within their means, to visit them with their families. Even so, some teachers do some virtual visits in order to prepare their students for the coming visits, so they can pay specific attention to certain aspects. It can dilute the surprise factor but the impact remains the same, the height, the weight, the textures. Virtual visits do not make us lose the desire to visit these spaces physically, they are an excellent tool for dissemination and public creation.

When asked concerning the existence of any digital resources of Cultural Heritage, the Professor affirmed not knowing any of that kind, although, it is rare to not exist in the “**teacher’s dossier**”<sup>1</sup>. Usually, in this Dossier, there is a kind of road map, which focuses, according to the themes of that school year, suggestions for ruins, museums, exhibitions, buildings, etc. This Dossier exists in a digital format for teachers, but it is not a platform, it is a collection of contents. There was produced a school book entitled “Guide to Cultural Heritage”, directed to history and geography of Portugal students from 5th and 6th grade, with CH content that can be integrated within different subjects. These contents are remembered at a certain moment of the lesson and therefore their digital support is extremely useful.

Some teachers complain about the lack of time to apply this type of content in class, on this subject the interviewee refers to the existence of essential learning which, as the name indicates, concerns what is essential for students to learn. In any case, from their perspective as a history didactics Professor and training supervisor, the interviewee states that it is possible, it is unavoidable. One cannot teach History without using Cultural Heritage. The teacher's time management is

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<sup>1</sup> A school textbook exclusive for the teacher, with some special notes for the teacher and help preparing the work of the teacher.

something very malleable and can be worked on if the teacher wants to take a risk and do something different from what he or she is used to. The lesson is based on good planning, good preparation by the teacher. This preparation requires time and teachers are increasingly overloaded with work, but if the focus is not on this, on diversity, on giving certain opportunities to students who never had them, the school's role of opening horizons is not being fulfilled. As cheap as some trips can be, travelling is still not that democratic and the virtual world allows exactly that. The digital resources help to know certain aspects that sometimes could not even be seen in detail in loco or through a book, due to its printing characteristics, like, for example, the “manuelina” window in Tomar.

In any case, face-to-face is still very motivating and preferable, contrary to what one might expect, because the face-to-face contact with CH, during study visits, for example, leads to a departure from school, a break from routine, interpersonal relationships that grow closer, contact with the Heritage in its place of origin. Moreover, being digital-native students, or non-digital, they know no other world than this one. Analogue has now become “different”. The interviewee asks: if we see early career teachers putting in place a range of strategies, learning experiences, that older teachers say they don't have time to do, then what's going on? However, it is important to note that the age factor does not always reflect less or more animosity within the classroom. These more experienced teachers are even more experienced in making the most of their time and introducing these topics. The interviewee makes an interesting statement: "It doesn't have to be always, it can't be never". Cultural Heritage does not always have to be used, but neither should it never be used.

In this issue of Cultural Heritage, it is mentioned that public school is very important and is very valuable in the economic and social rising of the individual. All children should have the same opportunities, should take advantage of them, and it is up to the teacher not to forget this importance and responsibility. The issue of Heritage also goes through this, because these younger generations now have the opportunity to travel virtually from an early age, to get to know Heritage from an early age. And that is what allows them to get to know the world and open horizons without even leaving the classroom. Digital cultural heritage is important for children with less means to be able to see the same things that children with more "economic luck" can see up close.

Next, the interviewee was asked about what could make the future project platform more accessible and inclusive, and therefore it is important to alert institutions to the need to have their materials adapted for blind and deaf people (subtitles, audio-guide). In terms of organisation, sorting

through creative and challenging "drawers" for students. Doing an indexation to the themes/domain headings that exist in the normative documents may not be very cautious, because the coming of a new dispatch, as it happens, may revoke the existing documentation. The organization is more by the use of topics, for instance, Portuguese emigration (travel bags, letters). It would also make sense for students to have the possibility to test their knowledge, with crosswords, quizzes, letter puzzles... Put a series of keywords to enable the student to find resources more easily. Moreover, add to these resources some aspects that can go beyond a real visit, with curiosities, with connections to different themes; to be able to click and access other types of information. An interactive map could also be included into the platform, where pupils click on Portugal or Cyprus, for example, to access certain information under a certain theme - spatiality can be a good organisational response.

It was also suggested by the interviewee to have an "open box" so teachers can make suggestions and disseminate materials too, as well as students. However, it would need a review/screening of scientific and aesthetic quality.

By using this kind of digital resources, according to the interviewee, these students will develop different skills: research skills and appropriate selection of information, development of reasoned critical thinking, be able to reflect, get used to research instead of constantly asking questions, and become more autonomous.

Regarding Sensible Heritage, the interviewee has sometimes worked on issues of painful pasts in the classroom. It could be advantageous to put some trigger warnings, before a certain subject, that upcoming content or course materials may be distressing to individuals who have experienced certain traumatic life events, as happens with documentaries. Not forgetting that it is important that people feel touched by History, by what they read, by what they see, so that they also become more refined and empathetic people.

#### 2.4.4 Other Stakeholders

Two responses from other stakeholders were submitted. One of them agrees with the first question because CH is part of the common roots, and the other answers maybe, but agrees that CH can be used in education. Both answered maybe when asked if digitalisation is important and one of them referred institutional websites with guided visits as digital resources. To make our future

platform more accessible it was suggested to use accessible language to anyone and to refer to the age range of the recipients within the materials provided. Nothing else was added.

## 2.5 Slovakia

### 2.5.1 School Teachers

From School Teachers, 12 responses were collected, from history, foreign languages and geography teachers. 100% of respondents agree that CH can be used in compulsory education as a teaching vehicle and to raise awareness of the importance of Cultural Heritage readiness for inclusive digital education, because it is possible to raise awareness in CH in certain lessons e.g. in geography when teaching tourism; it is interesting to know more about the history in connection with culture; each student should learn about cultural heritage of his/her native country and students should also come into contact with cultural heritage of other nations.

Except for one teacher, who is not sure about it, all of them use CH in their lessons, through tasks given to students, like presentations that require researching CH; incorporating different topics - holidays, culinary experiences, clothing, literature, art, travelling, etc. The biggest challenge is learning about similarities and differences, building awareness and pride and patriotism referring to our cultural and natural heritage on one hand and, on the other hand, it's challenging to foster honour towards or appreciation of cultural and natural heritage of other nations and nationalities.

When asked if they know any digital resources, 50% said yes and the rest said no or not sure. The ones mentioned were the following:

- [Slovak's UNESCO World Heritage List](#).

A few suggestions were made to make our future platform more accessible: subtitles, key-words such as cultural heritage, nation, nationality, literature, language, music, history, etc., create an interactive map of Slovakia (where by clicking in a certain place some information or hyperlink would appear).

It was added that a platform of this character should allocate information about monuments, memorials, relics, all kinds of CH. Although, it will be challenging to use it during class time.

## 2.5.2 Cultural Heritage Professionals

There were two respondents within this category. Both agree that CH can be used in compulsory education as a teaching vehicle and to raise awareness of the importance of Cultural Heritage readiness for inclusive digital education, because it is important as an educational tool, students gain higher levels of cultural intelligence that will enable their engagement with a globalized world with diplomacy and a more solid foundation about the histories of cultures and how today's societies have influenced changes in views about various topics. One of the respondents whose institution does not digitise CH collections is waiting for funding to do so for all exhibits and programs, the other respondent digitises CH architecture. Both think digitalisation is important, because it allows for the preservation of the integrity of cultural heritage collections and the ability to share it globally. None of them know any CH digital resources.

To design a more accessible and inclusive platform it was suggested to use accessible language (translation in different languages), add subtitles on videos and use diverse key-words. It was also suggested to establish partnerships with different educational/research/museum institutions.

## 2.5.3 Educational Researchers

Nine Educational Researchers from different fields of study have responded to the survey. Most of them agree with the first statement because it allows the selection of materials; it should be part of compulsory education, extended to different study programs and curricula; it keeps Heritage in the future; CH is the basis for others' knowledge and skills, including digital skills; it contributes to the formation of identity, social cohesion and solidarity; digitalisation of some cultural heritage aspects is inevitable although it cannot substitute the original artefact.

All agree that digitalisation is important and there were mentioned a few digital CH resources:

- [Odmori u BIH](#) (on Facebook);
- [GLAM](#);
- [La Bibliothèque nationale de France](#);
- [Centrum pre tradičnú ľudovú kultúru](#);
- [Slovakiana](#);
- [PAMMAP](#);
- [Cnuasach Bhéaloidas Éireann - National Folklore Collection of Ireland](#);

- [Bunachar Logainmneacha na hÉireann – Placenames Database of Ireland.](#)

Some suggestions were also made in order to turn our future platform more accessible: have content available in different languages; short videos over long texts and images/icons over excessive words; easy access to the platform; cover different age groups; simple language; subtitles; searching according to topics/years and key-words; add an interactive map.

#### 2.5.4 Other Stakeholders

Other 6 stakeholders have answered the survey. The majority of them agree with the first statement because it should be an essential aspect of education; it represents a necessary part of general cultural awareness and is precious in the process of self-identification (cultural, linguistic, national, ethnical, etc.); a pedagogical rearmament on the importance of preserving cultural heritage is necessary; it is an inseparable part of language learning/teaching and in digital form could be more accessible to learners and teachers. Also, all agree about the importance of digitalisation but only three of them know digital CH resources:

- [Zlaty fond;](#)
- [National Museum of Wales;](#)
- [Slovak national gallery;](#)
- [Bibliothèque universitaire de l'Université Libre de Bruxelles.](#)

In order to achieve a more accessible and inclusive platform some suggestions were made: promote it well; interactive activities; adapt the discourse to the present; many key-words (e.g., science, norms/values/habits).

## 2.6 Spain

### 2.6.1 School Teachers

Three answers were collected from School Teachers from different subjects (Painting, Physics and Chemistry, and History), two of them agree that Cultural Heritage can be used in compulsory education as a teaching vehicle and to raise awareness of the importance of Cultural Heritage readiness for inclusive digital education, the third answered maybe. The only teacher who applies CH

in their classes does it by doing short films with students in which they reflect on a theme of health education or educational values, CH from their town is used through those short films.

None of them know any digital resources, but Moodle is mentioned.

## 2.6.2 Cultural Heritage Professionals

It was collected from a CH Professional, who agrees with the first statement, because integration, inclusive education, knowledge and history are very important, and accepting our origins makes us move forward and be better. Nevertheless, their institution does not digitise collections for economic and time reasons, even though digitalisation is important so CH can be preserved for the future.

## 2.6.3 Educational Researchers

No responses were collected from this category.

## 2.6.4 Other Stakeholders

University Professors and Lecturers have answered through this category, agreeing with the first question, as CH allows the interaction in an inclusive way in our society, contributing values, empathy and recognition to other cultures. All agree that digitalisation is important and some digital resources were mentioned:

- [Google Arts & Culture;](#)
- [Fundación Juan March;](#)
- [Museo del Prado;](#)
- [Mezzo;](#)
- [Museo Thyssen.](#)

For the accessibility of our future platform it was suggested to always include subtitles, videos and additional information.

### 3 Relevant Digital Culture Heritage Resources

#### 3.1 Resources per country and subject

In this section of the Report will focus on the digital Culture Heritage resources mentioned throughout the document, based on the answers given to the questionnaires and interviews performed, and also on the research carried out by the Consortium's partners under IO1. The subjects to which each of these resources belongs will also be revealed (it can be more than one subject) and resources that are common to one or more countries will also be marked accordingly.

Country	Digital Resources	Subject	Common
Belgium	<a href="#">Europeana</a>	Diverse	X
	<a href="#">meemoo - Archief voor Onderwijs</a>	Art; History	
	<a href="#">Virtual exhibitions KU Leuven</a>	Language	
	<a href="#">Atlas of Endangered Languages</a>	Language	
	<a href="#">A Night in the Forum</a>	History	
	<a href="#">Biodiversity Library</a>	Biology	X
	<a href="#">Klascement</a>	Physics	
	<a href="#">Flanders Heritage Libraries</a>	History	
	Cyprus	<a href="#">Europeana</a>	Diverse
<a href="#">Biodiversity Heritage Library</a>		Biology	X
<a href="#">Teaching With Europeana</a>		Biology	
<a href="#">Historiana</a>		History	
Netherlands	<a href="#">We Are Museums</a>	Diverse	
	<a href="#">Google arts and culture</a>	Art; History	X
	<a href="#">ICOM-CC</a>	Diverse	
	<a href="#">ICOMOS</a>	History	

	<a href="#">ICCROM</a>	Diverse	
	<a href="#">RCE</a>	Diverse	
	<a href="#">Book Rags</a>	Language	
	<a href="#">NEMO Science Museum</a>	Biology and Physics	
	<a href="#">SchoolTV</a>	Diverse	
	<a href="#">Maritiem Digitaal</a>	Physics; History	
	<a href="#">de Bibliotheek</a>	Physics	
	<a href="#">Rijks Studio</a>	Art	
	<a href="#">Het Nieuwe Instituut</a>	Art	
	<a href="#">Europeana</a>	Diverse	X
	<a href="#">Amsterdam Museum online collection</a>	Art; History	
	<a href="#">The Netherlands Institute for Art History</a>	Art; History	
	<a href="#">Histoforum</a>	History	
	<a href="#">Expeditie Vrijheid</a>	History	
	<a href="#">The Memory</a>	History	
	<a href="#">Beeld en Geluid op school</a>	History	
	<a href="#">Canon van Nederland</a>	History; Language	
	<a href="#">Open Archives</a>	History	
	<a href="#">Scientias</a>	Diverse	
	<a href="#">Taalcanon</a>	Language	
	<a href="#">DBNL</a>	Language	
<b>Portugal</b>	<a href="#">Europeana</a>	Diverse	X
	<a href="#">Escola Virtual</a>	Diverse	

	<a href="#">RTP Ensina</a>	Diverse	
	<a href="#">Casa das Ciências</a>	Biology; Physics	
	<a href="#">Google Arts and Culture</a>	Art; History	X
	<a href="#">IMSLP (Petrucci Music Library)</a>	Art	
	<a href="#">SaberCultural</a>	History	
	<a href="#">Biblioteca Digital Mundial</a>	Language; History	
	<a href="#">Biblioteca Digital da UNESCO</a>	Language; History	
	<a href="#">Biblioteca Nacional Digital de Portugal</a>	Language; History	
	<a href="#">Arquivo Nacional da Torre do Tombo</a>	History	
	<a href="#">Museu das Ciências</a>	Physics	
	<a href="#">Património Museológico da Educação</a>	Diverse	
	<a href="#">MapHistA</a>	History	
	<a href="#">The Art of Maths</a>	Art	
	<a href="#">Equipa de Recursos e Tecnologias Educativas</a>	Diverse	
	<a href="#">Plano Nacional das Artes</a>	Diverse	
<b>Slovakia</b>	<a href="#">Zlaty fond</a>	Language	
	<a href="#">Slovak national gallery</a>	Art	
	<a href="#">Centrum pre tradičnú ľudovú kultúru</a>	Diverse	
	<a href="#">Slovakiana</a>	Art	
	<a href="#">PAMMAP</a>	History	
	<a href="#">Slovak's UNESCO World Heritage List</a>	Diverse	
	<a href="#">HistoryLab</a>	History	

	<a href="#">Slovak National Gallery website</a>	History	
	<a href="#">HistoryWeb</a>	History	
	<a href="#">Google Arts &amp; Culture</a>	Art; History	X
	<a href="#">WebUmenia</a>	Art	
	<a href="#">Slovak National Museum</a>	History; Art	
	<a href="#">Museum of Slovak National Uprising in Banská Bystrica</a>	History; Art	
	<a href="#">ELEKTRONICKÝ UČITEL</a>	Physics	
	<a href="#">State Scientific Library</a>	Diverse	
<b>Spain</b>	<a href="#">Google Arts &amp; Culture</a>	Art; History	X
	<a href="#">Fundación Juan March</a>	Art	
	<a href="#">Museo del Prado</a>	Art	
	<a href="#">Mezzo</a>	Art	
	<a href="#">Museo Thyssen</a>	Art	
	<a href="#">Hispanic Digital Library</a>	Art; History	
	<a href="#">The Virtual Library of Bibliographic Heritage (BVPB)</a>	Diverse	
	<a href="#">CERES</a>	History	
	<a href="#">PARES (Portal of Spanish Archives)</a>	Diverse	

#### 4 Recommendations

After a detailed analysis of the curriculum of each of the partner countries, we were able to establish a common definition of Secondary Education and Subjects in order to focus our efforts and results on what is common to all and achieve common results. As our main objective is to create a digital platform, where CH resources from all partner countries are pooled, we collected a wide range of information from national official documents. However, since those documents tend to change a

lot, with updates and/or changes, and the inputs from our target-groups are extremely important, we considered their opinion - School Teachers, Culture Heritage Professionals, Educational Researchers and Other Stakeholders.

Throughout this document it is possible to consult these various suggestions on the use of CH during classes and its challenges, a few mentions of CH digital resources (not to reduce ourselves only into our own research), suggestions towards the accessibility and inclusivity of our future platform; what kind of CH collections are digitised or should be.

In terms of digital resources, the abovementioned section 3 of this Report gathers a wide list of resources per country and subject (signalling those that are common to more than one country), which may be consulted. Nonetheless, in this Recommendations section, common suggestions on digitised collections and content (specially in terms of accessibility and structure) for our future platform will be highlighted.

#### 4.1 Recommendations on the digitalisation of collections

Upon analysis of the numerous questionnaires and interviews made, it was possible to conclude that, in a general scope, all respondents agree on the importance of Cultural Heritage and its digitalisation, especially after the pandemic scenario all countries went through. The accessibility of digital content is emerging in several senses - from it being usually free, to its quality, timeliness, diversity and simplicity.

Below, a table summarises what type of collections are being digitised, according to the stakeholders, and why is digitalisation important nowadays.

Types of collections or materials digitised	Importance of digitisation
<ul style="list-style-type: none"> <li>● Monumental/National library documents</li> <li>● Condition and conservation reports</li> <li>● Books/prints</li> <li>● Artworks</li> <li>● Archaeological data</li> <li>● Photographs</li> </ul>	<ul style="list-style-type: none"> <li>● Students contact with CH regardless of their socioeconomic background</li> <li>● It creates awareness</li> <li>● It promotes digital education</li> <li>● Solution during pandemic times (virtual lessons)</li> <li>● Preservation of documents</li> </ul>

<ul style="list-style-type: none"> <li>● CH architecture</li> </ul>	<ul style="list-style-type: none"> <li>● Faster and easier way of accessing and disseminating</li> <li>● Way of eternalisation and organisation of CH (can be preserved for the future)</li> <li>● Can work as visiting cards for certain CH institutions</li> <li>● Used by teachers to prepare lessons or field trips</li> <li>● Can be more detailed (zoom in and zoom out; extra information/curiosities)</li> <li>● Gives the opportunity for children to travel without leaving the classroom</li> </ul>
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#### 4.2 Recommendations on Platform content and accessibility

In the interest of developing an accessible and inclusive online platform, a few recommendations that provide guidance on how to reuse CH resources in an inclusive manner were also collected. All recommendations, from the table that follows, are a collection of suggestions/recommendations that respondents and interviewees from Belgium, Cyprus, Netherlands, Portugal, Slovakia and Spain, have given during the questionnaires.

Platform Recommendations	
<ul style="list-style-type: none"> <li>● Good dissemination</li> <li>● Connection with other platforms</li> <li>● Language accessibility/simpler language</li> <li>● Coverage of wide range of topics</li> <li>● Use of diverse keywords</li> <li>● Add subtitles and/audio guidance</li> <li>● Keyboard navigation</li> <li>● Collaboration with other platforms like eTwinning</li> <li>● Audiovisual attractiveness and interactivity</li> <li>● Easy access</li> <li>● User-friendly with simpler instructions</li> </ul>	<ul style="list-style-type: none"> <li>● Translation to other languages/multilingual support</li> <li>● “Open box/chat” so students and teachers can make questions and add suggestions</li> <li>● Section for students and teachers to upload their papers (directed to a waitlist to be reviewed)</li> <li>● Comply with regulations for accessibility</li> <li>● Use artificial intelligence to add transcripts and metadata</li> <li>● Available text-transcripts, image IDs</li> </ul>

- Multimodal form of communication
- QR Codes
- Catalogue with cross-referencing of common locations, themes, years, etc
- Searching by region, language, resource type, author, theme
- Create an interactive map to access information under a certain theme (at the same time what happened in Portugal could also have happened in Cyprus)

- (image description)
- Having testimonies of known personalities motivating and inspiring young people about CH
  - Organise the platform through creative “drawers” of topics
  - Test students’ knowledge (crosswords, quizzes, letter puzzles)
  - Partnerships with different educational/research/museum institutions

## Annex 1 - Survey Form

### SECTION 1 – INTRO

This questionnaire is part of the Erasmus+ Project named “Supporting school-educators in use of cultural heritage for inclusive digital education” funded by ERASMUS+ KA226 - Belgium (Project Number: 2020-1-BE02-KA226-SCH-083039, Acronym CHERISHED, Coordinator Beneficiary: The Square Dot Team).

This project aims to tackle the lack of a common framework for integration of inclusive digital cultural heritage in compulsory education, as the European Commission has set inclusive digital education at the forefront of its Digital Action Plan. In order to answer the questions “What educators

look for while searching online collections?” and “How can we ensure the accessibility and inclusivity of the digital platform?” we developed this questionnaire addressed to school teachers, Cultural Heritage professionals, educational researchers and people with disabilities.

The current questionnaire aims to identify which resources these target-groups look for and how we can provide an accessible platform to everyone, as well as information on the subjects, skills and existing digital resources in secondary education.

The data collected will be confidential and only used for the purpose of the project.

Thank you for your collaboration.

## SECTION 2 – IDENTIFICATION

\* Mandatory response

1. **Gender \***

- Female  
 Male  
 Prefer not to say

2. **Age \***

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3. **Profession \***

- School Teacher *(Go to question 5)*  
 Cultural Heritage Professional *(Go to question 17)*  
 Educational Researcher *(Go to question 29)*  
 Other: \_\_\_\_\_ *(Go to question 37)*

4. **Please provide us your e-mail.**

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## SECTION 3 – SCHOOL TEACHERS

5. **What subject(s) do you teach? \***

- History  
 Languages (English or French or German or Spanish)  
 Maths

- Physical Education
- Geography
- Other: \_\_\_\_\_

6. Which age range students do you teach? \*

- 11-15 years old
- 16-18 years old

7. Do you agree that Cultural Heritage can be used in compulsory education as a teaching vehicle and to promote awareness on the importance of Cultural Heritage readiness for inclusive digital education? \*

- Yes
- No
- I am not sure

8. Please justify your answer. \*

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9. Do you apply Cultural Heritage in your classes? \*

- Yes
- No
- I am not sure

10. If yes, how do you do it and what is the biggest challenge?

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11. If no, why not?

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12. If you are not sure, can you explain it briefly?

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13. Do you know any (other) Cultural Heritage digital resources? \*

- Yes
- No
- I do not know

14. If yes, which ones?

---

15. What do you think could make our platform more accessible?

*E.g., always have subtitles on videos, accessible language, what kind of key-words would you use while researching, etc. Try to be as specific as possible.*

---

16. Would you like to add any further information?

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#### SECTION 4 – CULTURAL HERITAGE PROFESSIONALS

17. What's your profession? \*

- Archivist
- Curator
- Museum Conservator
- Librarian / information specialist
- Exhibition developer
- Historian
- Writer
- Tour Guide
- Other: \_\_\_\_\_

18. Do you agree that Cultural Heritage can be used in compulsory education as a teaching vehicle and to promote awareness on the importance of Cultural Heritage readiness for inclusive digital education? \*

- Yes
- No
- Maybe

19. Please justify your answer. \*

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20. Does your institution digitise Cultural Heritage collections? \*

- Yes

- No
- Not applicable
- I do not know

21. If yes, what kind of collections?

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22. If no, why not?

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23. Do you think digitalization is important? \*

- Yes
- No
- Maybe

24. Please justify your answer. \*

---

25. Do you know any (other) Cultural Heritage digital resources? \*

- Yes
- No
- I am not sure

26. If yes, which ones?

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27. What do you think could make our platform more accessible? \*

*E.g., always have subtitles on videos, accessible language, etc. Try to be as specific as possible.*

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28. Would you like to add any further information?

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## SECTION 5 – EDUCATIONAL RESEARCHERS

29. What's your profession? \*

- Heritage researcher

- Information specialist / librarian / records manager  
 University Professor  
Other: \_\_\_\_\_

30. Do you agree that Cultural Heritage can be used in compulsory education as a teaching vehicle and to promote awareness on the importance of Cultural Heritage readiness for inclusive digital education? \*

- Yes  
 No  
 Maybe

31. Please justify your answer. \*

---

32. Do you think the digitalization of Cultural Heritage collections is important? \*

- Yes  
 No  
 I am not sure

33. Do you know any Cultural Heritage digital resources? \*

- Yes  
 No  
 I am not sure

34. If yes, which ones?

---

35. What do you think could make our platform more accessible? \*

*E.g., always have subtitles on videos, accessible language, etc. Try to be as specific as possible.*

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36. Would you like to add any further information?

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## SECTION 6 – Other stakeholders

37. Do you agree that Cultural Heritage can be used in compulsory education as a teaching vehicle and to promote awareness on the importance of Cultural Heritage readiness for inclusive digital education? \*

- Yes  
 No  
 Maybe

38. Do you think the digitalization of Cultural Heritage collections is important? \*

- Yes  
 No  
 Maybe

39. Do you know any Cultural Heritage digital resources? \*

- Yes  
 No  
 I am not sure

40. If yes, which ones?

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41. What do you think could make our platform more accessible?

*E.g., always have subtitles on videos, accessible language, etc. Try to be as specific as possible.*

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42. Would you like to add any further information?

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