

INSPIRED BY LIVING HERITAGE

A HANDBOOK ON INTANGIBLE CULTURAL HERITAGE
FOR CHILDREN'S CULTURAL ACTIVITIES



Museovirasto
Finnish Heritage Agency

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A Handbook on Intangible Cultural Heritage for Children's Cultural Activities

Association of Children's Culture in Finland

This handbook was produced with funding from the Finnish Heritage Agency.

Editor: Annina Ylikoski

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CONTENTS

Foreword	5
Living heritage Is Part of Children's Everyday Lives	7
Intangible Cultural Heritage in Schools	11
How Can Heritage Education Support Groups with Diverse Backgrounds?	20
Time Capsule	26
A Co-creative Time Travel	30
Medieval Knight's Shield	32
Made from Wool, Strong Through Twist	35
Forgotten Lunch	39
School Gardening	44
ÁHKUID BÁDJI – Grandmothers' Workshop	49
Sámi Children's Cultural Centre MÁNNU / Sámi Parliament	49
Rapapallit and Wonderful Whistles	53
Making North Savo's Juttutupa Traditions Visible	56
Thought Gap	60
Stream-of-Consciousness Poem	62
Living Heritage Cards and the Spinner of Living Heritage	64
Culture Clashes – Me in the Middle	66
My Environment Workshop	69
Exploring the Secrets of My Family	72
Builders of the Image of Finland – Primary School Wall Charts	76
From Object to Story	78
Fate Cards	81
Unruly Lines – Scratchboard Technique	83
LINKS	86

FOREWORD

How can living heritage be incorporated into activities for children and young people?

This handbook offers inspiration and ideas on how living heritage can be used in activities for children and young people—in schools, associations, clubs and a variety of events. The examples of different workshops have been contributed by children's cultural centres from across Finland.

The Association of Children's Culture in Finland is the national umbrella organisation for children's cultural actors, with 36 member organisations. The Association promotes children's culture and works to ensure that all children and young people have equal opportunities to participate in and experience high-quality art and culture.

Using living heritage in activities for children and young people is easier than you might think, and we hope this handbook will inspire a wide variety of activities!

Annina Ylikoski

Ostrobothnian Children's Cultural Network BARK
Editor

*This handbook was produced
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At the end of this handbook, you will find a list of links to resources, inspiration and information related to Intangible cultural heritage.



THEORETICAL BACKGROUND

What is Intangible cultural heritage, and why is its safeguarding important? This theoretical section explores how living traditions are passed from one generation to the next, how they evolve over time, and what means exist to safeguard them.

LIVING HERITAGE IS PART OF CHILDREN'S EVERYDAY LIVES

Leena Marsio, Senior adviser Finnish Heritage Agency

Kirkonrotta, Children's May Day, Valentine's Day and rössypottu—all of these are examples of living Intangible cultural heritage that is meaningful to children. They can all be found in the [Wiki-inventory of Living heritage](#), through which the Finnish Heritage Agency documents different traditions as part of UNESCO's Convention on the Safeguarding of the Intangible cultural heritage.

The term intangible cultural heritage is relatively new, but the phenomenon itself—and people's cultural practices—is as old as humankind. Living heritage exists in people's interactions and encounters with one another. It is what people practise in everyday life and during celebrations, and what they pass on to others within families, hobby groups and local communities. Living heritage includes, for example, celebrations, craft skills, dance and music, oral traditions, and living traditions connected with food and nature. It touches all of us—in everyday life and celebrations, at work and in our leisure time. Intangible cultural heritage includes practices that, as living and evolving traditions, continue from one generation to the next.

Living heritage is safeguarded as part of UNESCO's **Convention for the Safeguarding of the Intangible Cultural Heritage**, which has been ratified by 185 countries, including Finland. In Finland, responsibility for implementing the Convention lies with the Finnish Heritage Agency. The Convention has a broad scope, covering the safeguarding, education, research and documentation of living heritage in its many forms. Work related to children's culture is also part of safeguarding cultural heritage: all activities connected with traditions, from courses and events to performances and public advocacy.

The Convention also includes the inventorying of intangible cultural heritage at both international and national levels. In Finland, this work began in 2016 with the launch of the **Wiki-inventory of Living heritage**. It provides communities with an opportunity to present their own intangible cultural heritage and to learn more about living heritage in Finland. The Wiki-inventory at present contains around **280 examples contributed by more than 480 different communities**. Proposals for inclusion may be submitted by communities such as associations,



During a Time Travel experience at the Sagalund Museum and Children's Cultural Centre, participants can immerse themselves in the lives of people in the past and learn many skills associated with Living heritage. Photo: Visit Kimitoön

organisations or groups of private individuals. The inventory is a living document that is continuously expanded and updated.

At the same time, the inventory offers an opportunity to participate in safeguarding the diversity of living heritage.

Examples represent all domains of intangible heritage and every part of Finland. They include traditions shared across the country—such as sauna bathing, bedtime stories and baking Karelian pies—as well as lesser-known traditions such as winter seine fishing on Lake Puruvesi and making the Korsnäs sweater. The Wiki-inventory also contains around thirty **Our Heritage** articles created by children and young people, covering topics ranging from world conquest games to liver casserole. These texts were inspired by assignments published on the Finnish Heritage Agency's educational website opi.aineetonkulttuuriperinto.fi. New examples continue to be added to the open Wiki-inventory on an ongoing basis.

[UNESCO's lists of Intangible cultural heritage](#) are a wonderful treasure trove of living heritage, currently containing **849 elements from 157 countries**. Finland's inscriptions on the UNESCO lists are **Sauna Culture in Finland**, **Kaustinen Fiddle Playing**, and the multinational elements **Nordic Clinker Boat Traditions** and **Knowledge, Craftsmanship and Skills of Handmade Glass**.

Children and young people play a key role as bearers of living heritage: they determine which traditions continue, are transmitted, forgotten or renewed. Cultural heritage is an important part of identity, whether in the context of one's family, extended family, local community or the broader cultural heritage. Every individual possesses multiple cultural heritages, and understanding one's own roots makes it easier to appreciate the traditions of other cultures.

The Finnish Heritage Agency works together with the Association for Cultural Heritage Education in Finland and other partners to ensure that intangible cultural heritage is more visible in the work of schools and cultural centres.

The website opi.aineetonkulttuuriperinto.fi provides a wide range of tools for this purpose.

The latest of these tools is the [Spinner of Living heritage](#) (*Perintöhyrrä*), which encourages children to discuss living heritage from the perspective of sustainable development. The tool enables different groups to engage in conversations about intangible cultural heritage or to guide learners of different ages towards deeper reflection.

The tool has already been published in 20 languages. It can be downloaded free of charge from the Finnish Heritage Agency's website and used in workshops. The headings on the spinner follow the values underpinning the transversal competencies of the National core curriculum in Finland and encourage a shared learning process between pupils and teachers.

We encourage everyone working in the field of children's culture to become involved in safeguarding living heritage. Although one of the defining characteristics of intangible cultural heritage is its transmission across generations, new intangible heritage is also created among children and young people and through their everyday interactions. The most important element is children's own agency.

May this handbook inspire your work!

Explore the Wiki-inventory
of Living heritage and
UNESCO's Lists of Intangible
cultural heritage online.
You can also download the
Spinner of Living Heritage
in different languages and
discover other educational
materials related to living
heritage on the [Finnish
Heritage Agency's website](#).



INTANGIBLE CULTURAL HERITAGE IN SCHOOLS

Johanna Björkholm, PhD, Head of Institute,
the Finland-Swedish Folkmusic Institute

All people are part of traditions and cultural heritage. As we grow up, we practice traditions through our families, schools and communities. Intangible cultural *heritage* may sound like a grand and formal concept, but it is perhaps easier to understand if we think of it as **living traditions**. These are things that people do, know and practice here and now, while maintaining connections to the past. For traditions to be regarded as intangible cultural heritage, it is also essential that we value them and want them to be upheld in the future.

In our society, we have become accustomed to thinking that safeguarding cultural expressions means preserving physical objects, buildings or environments in their present state. This is not possible in the case of intangible cultural heritage. Living traditions are based on traditional knowledge and skills in the form of practical know-how. This kind of knowledge is learned in the company of other people – for example, knowing where and when to pick lingonberries, how to handle rye bread dough to produce good rye bread, or how to play local tunes with one's fingers on an appropriate instrument.

Safeguarding intangible cultural heritage means ensuring, through a variety of measures, that living traditions continue to exist in society. Teaching is a central aspect of this work, because traditional knowledge must be passed on to younger generations if it is to remain in practice. At present day, it is no self-evident that children and young people spend time with older generations to learn the practical knowledge behind living traditions. Yet everyone has the right to cultural heritage, as it forms part of the human rights. Including living traditions and traditional knowledge in school curricula gives every pupil the opportunity to become familiar with their local cultural heritage.



In the “Soiva runo” (Musical Poem) workshop organised by the Uulu Cooperative at Olkahinen School, children draw pictures inspired by music, write poems and create musical backgrounds for their poems. The workshop combines traditional Finnish runo singing with multidisciplinary creative work and electronic music. Photo: Susanna Lyly



Dancers from the Kaustinen Youth Association at the Kaustinen Folk Music Festival, with Viljami Timonen and Emma Linna in the foreground. Photo: Lauri Oino / Kansanmusiikki-instituutti (Finnish Folk Music Institute) archives

INTANGIBLE CULTURAL HERITAGE AND UNESCO

The combined term "intangible cultural heritage" is relatively recent. It did not come into use until the 1990s. By comparison, the Swedish-language term *kulturarv* appeared in Finland-Swedish newspapers as early as the 1880s (then spelled *kulturarf*), while the Finnish term *kulttuuriperintö* can be traced in newspapers back to around 1900. Intangible cultural heritage first became the subject of international discussion during the 1990s, when UNESCO began preparing a new convention on the subject.

The so-called World Heritage Convention, officially entitled the Convention Concerning the Protection of the World Cultural and Natural Heritage, was adopted as early as 1972. Over time, however, it became clear that this convention defined cultural heritage rather narrowly and from a predominantly Eurocentric perspective. It limited cultural heritage mainly to monumental structures built of durable materials and to sites preserved in their original condition. However, there are many other forms of cultural expression that also deserve recognition as cultural heritage.

In 2003, UNESCO's Convention for the Safeguarding of the Intangible Cultural Heritage entered into force. By ratifying the convention, a state commits itself to pursuing cultural policies that safeguard intangible cultural heritage and to identifying and documenting such heritage within its territory.

Finland ratified the convention in 2013 and established the Wiki-inventory "Living Heritage", an open online inventory where anyone can document information about intangible cultural heritage and living traditions.



At Sagalund Museum and Children's Culture Centre, visitors can learn about self-sufficient rural life in the past by baking traditional sourdough crispbread, baking it in a wood-fired oven and churning butter to enjoy with the bread. Photo: Sagalund / Visit Kimitoön

ACCORDING TO UNESCO, INTANGIBLE CULTURAL HERITAGE INCLUDES FIVE DOMAINS:

- 1. Traditional craftsmanship – including food preparation and cooking**
- 2. Performing arts – including music, dance, traditional theatre and related forms of performance**
- 3. Knowledge and practices concerning nature and the universe – including ways of understanding and making use of nature, the weather, celestial bodies and humanity's place in the world**
- 4. Oral traditions and expressions – including the transmission of traditional knowledge through storytelling**
- 5. Social practices – including annual and life-cycle celebrations, traditional games, pageants and other customary practices**

Together, these five domains (*highlighted in the green information box on the previous page*) encompass a substantial part of traditional culture, and the convention aims to safeguard and transmit the traditional knowledge that they rest on. UNESCO also places great importance on identifying and promoting good examples of how living heritage can be safeguarded in practice.

THEORETICAL APPROACHES TO CULTURAL HERITAGE

Our understanding of cultural heritage is based on the value placed on cultural elements that are rooted in the past and considered meaningful in the present. We also want future generations to regard them as "their own" and to value them in their turn. In this sense, cultural heritage can be understood as a means of creating connections between people—across time and across generations.

In scholarly discourse regarding cultural heritage, three types of cultural heritage are distinguished: tangible cultural heritage, intangible cultural heritage, and natural heritage. In other words, distinctions are made between objects and buildings, traditional knowledge, and natural environments. This classification has certain advantages, particularly from the perspective of safeguarding, because different categories of cultural expressions require different approaches. However, it is neither practical nor meaningful to draw rigid boundaries between different types of cultural heritage. Physical objects are needed to practise traditional knowledge; traditional knowledge is needed to maintain historic buildings; traditional natural environments provide the setting for both buildings and the practice of traditional knowledge; and so on. The list of connections between tangible and intangible cultural heritage could be continued indefinitely.

Preserving an object such as a spinning wheel often means protecting it from wear and material deterioration. Its use is discontinued, and it is instead placed on display, for example in a museum. This approach is not possible in the case of living traditions – without people who practise traditional knowledge, simply will not remain in society.

In a sense, traditional knowledge can be described as experience-based know-how possessed by skilled individuals—it only becomes visible when they choose to activate that knowledge and practice it. This can mean reiterating it verbally, discussing aspects of the knowledge, or physically practising it. Once traditional knowledge is embodied, it can also be documented and archived. Such a documentation captures a singular performance of the tradition and can later support future practitioners.

Cultural heritage can serve as a means of strengthening local communities. It enables people of different generations to interact with one another and gain a better understanding of each other. Working together on practical tasks also provides opportunities to become familiar with one another's values. This opens new perspectives on how local communities relate to different cultural expressions. Cultural heritage thus becomes one piece of the puzzle that helps people understand their place in history and experience a sense of belonging within their local community. It is therefore also an effective resource for promoting integration and strengthening social cohesion. In addition, practical knowledge provides an excellent foundation for natural interaction between people of different ages.

Another interesting aspect of cultural heritage concerns the fact that certain cultural expressions acquire the status of cultural heritage. Who decides what constitutes cultural heritage? Academic research generally assumes that cultural expressions are regarded as cultural heritage when people talk about them and act as though they are exceptionally significant. This means that UNESCO's conventions can be understood as powerful instruments for recognising cultural heritage, but we need also acknowledge that cultural expressions valued at the local level should be equally considered as cultural heritage. The status of cultural heritage ultimately depends on how we relate to certain cultural expressions. The status is neither natural nor objectively inherent.

LIVING TRADITIONS IN SCHOOLS

Most schools already engage with living traditions to some extent. In practical subjects such as crafts, music and physical education, traditional knowledge is integrated in the education. Perhaps your school visits a local museum, celebrates annual traditions such as Christmas and Easter, or take part in Time Travels – all these help pupils become familiar with living traditions.

Do consider that people have different levels of traditional knowledge. Practising traditional skills, such as carving a willow whistle, requires extensive practical knowledge. One must know when to harvest the material, how to remove the bark, and where to make cuts and holes to produce the correct sound and tones. In other words, it requires considerable experience. However, a much larger proportion of society simply knows that the tradition exists—they know that willow whistles can be carved in spring, but they do not have the practical knowledge needed to craft one.



Rope-making using a rope-making machine.

Photo: Ostrobothnian Children's Culture Network BARK

The more aware people are of traditional knowledge, the easier it is to safeguard living traditions. Raising awareness and understanding of how traditional culture operates provides an excellent foundation for safeguarding. For this reason, it is more important that living traditions are visible and discussed in school settings than that every pupil learns to practise the skills themselves. At the same time, children and young people tend to be much more enthusiastic when given the opportunity to try things in practice and participate actively, even if they do not ultimately master the tradition or become capable of practising it independently.

Today, most municipalities in Finland have a culture curriculum. These often include living traditions and provide a fruitful starting point for introducing intangible cultural heritage into the classroom. The national curriculum also contains many practical skills that have close connections to traditional knowledge. Living traditions can also be incorporated into theme days and projects—for example, pupils can interview older people about crafts, music or food traditions, or the whole school can develop a

project around historical Christmas traditions in the local area and create a Christmas celebration event based on them. What traditional singing games were popular at your school, and how could they become part of the school's annual calendar today?

Living traditions also provide an excellent opportunity to recognise that not everyone shares the same cultural background. Different festivities are celebrated and customs vary—if someone does not celebrate Christmas, what celebrations are important to them instead? People have always moved from one place to another, bringing their living traditions. Take the opportunity to recognise and celebrate the diversity of your local community, both past and present. One way of doing this is to incorporate traditions rooted in different parts of the world into school activities and events.

Today, we cannot assume that children and young people are in contact with other generations within their local communities. Schools can provide a forum where pupils are given opportunities to meet people and become acquainted with them through living traditions. The natural way to learn traditional knowledge is simply to spend time together with skilled tradition bearers. Schools can create opportunities for such encounters. Invite local craftspeople and other skilled persons—from a variety of backgrounds—to participate in theme days and similar events. Maintain contact with local heritage associations, local museums and other organisations interested in living traditions. Professionals working in children's cultural centres can also provide valuable support.

There are always different versions of living traditions—there is no single "correct" or "wrong" way to practise them. Some approaches are simply closer to certain historical practices than others. Traditional knowledge offers an excellent space for creativity while pupils learn more about local history. For example, local folk costumes can serve as a gateway to exploring historical clothing. Why does the costume look like the way it does, and how was it used? Ask pupils to design a contemporary version inspired by the traditional costume and explain how it would be worn today. However, using traditional cultural expressions in creative processes requires awareness of—and respect for—what is meaningful to others. Creativity is always possible, but it is equally important to respect the values of others.

THE ANNIVERSARY OF THE UNESCO CONVENTION

In 2023, UNESCO's Convention for the Safeguarding of the Intangible Cultural Heritage celebrated its 20th anniversary. Ten years had also passed since Finland ratified the convention. In addition, the theme of the European Heritage Days 2023 was intangible cultural heritage.

How can your school highlight intangible cultural heritage? For example, by celebrating living traditions in a way that suits your school! It is meaningful to people know about them and share information, but it is even better to allow pupils to experience and try practicing traditional knowledge themselves. In doing so, interested pupils may discover cultural expressions that will become lifelong areas of interests.

The UNESCO convention aims to safeguard intangible cultural heritage – that is, to ensure the continuation of traditional knowledge as people continue to practise it. The key question, therefore, is how this can be achieved at present. One thing, however, is certain: children and young people constitute the main target group when it comes to living traditions. If they do not have the opportunity to become familiar with the cultural heritage of their local community, it will be much more difficult for them to understand and uphold living traditions in the future.

UNESCO's Convention for the Safeguarding of the Intangible Cultural Heritage recognises that communities – that is, groups of people who regard a tradition as "their own" – are the driving force behind this entire process. According to UNESCO, it is the community itself that decides what is considered significant intangible cultural heritage. The convention is therefore based on a grassroots perspective: local communities are the experts on their own traditions, not researchers or public administrators.

By working together with local tradition bearers, schools can play an active role in the safeguarding of traditional knowledge. No teacher is expected to know everything about living traditions. However, pupils can learn about intangible cultural heritage by cooperating, whenever possible, with local organisations, associations and practitioners. Bring living traditions into teaching whenever you see fit! Dance traditional singing games, prepare *mämmi*, the Finnish rye pudding that is eaten at Easter, and go sledging on Shrove Tuesday to ensure long flax grows, as tradition says. In this way, you communicate the significance of traditions to pupils – and you will have a lot of fun while doing it.

HOW CAN HERITAGE EDUCATION SUPPORT GROUPS WITH DIVERSE BACKGROUNDS?

Ira Vihreälehto, Executive Director, Association for Cultural Heritage Education in Finland

We have inherited various tangible and intangible things and practices from the generations before us. They influence our lives and our surroundings in many ways. Together they form our cultural heritage, which we in turn interpret, renew and pass on – or abandon and forget.

Cultural heritage surrounds us in cities and towns, in natural landscapes and archaeological sites. It is literature, art and monuments; it is the skills we have learned from previous generations and the stories we tell; it is the food we taste and the films we watch and in which we recognise ourselves.

Cultural heritage can be understood as consisting of two dimensions: tangible and intangible. Tangible cultural heritage is material that can be physically touched, whereas intangible cultural heritage often provides the story surrounding that material. Sauna bathing is an example of Intangible cultural heritage. A sauna building, a stove, or even the setting of a summer cottage does not in itself make the sauna a central element of Finnish cultural heritage; rather, it is the customs associated with sauna bathing, the traditions, the transmission of knowledge from one generation to the next, and the continuous renewal and continuation of those traditions that form the intangible core of sauna culture. A similar example is the Karelian pie: the pastry itself is a tangible object and a traditional delicacy, but its cultural heritage lies in the skilful combination of rye dough, the traditional rolling pin, the oven and the rice filling.

Cultural heritage connects us both within and across borders, but it can also be used to separate people – for example, in the construction of nationalist narratives. Cultural heritage is processual and constantly evolving: people continually recreate their culture and act as creative and active participants in that process. We adopt new traditions from other cultures, such as celebrating Halloween, while at the same time bringing almost forgotten traditions back into our own everyday lives, such as baking with sourdough starter. Our traditions are constantly being updated. For example, YouTube features a wonderfully fresh, lively and joyful video of Palm Sunday blessing traditions at the Finnish School of New York, where the Easter custom is renewed through an energetic international approach.

Finnish cultural heritage is both European and global cultural heritage, and both encompass shared values, cultures and memories. Indeed, cultural heritage itself embodies the diversity of the world. It connects generations and people across the globe because it reflects the movement and interaction of people and ideas across borders over centuries and millennia. Through both our own cultural heritage and that of others, we recognise, shape and continually redefine our identities.

We invited young people of different ages and backgrounds to create a [video about a form of cultural heritage](#) that was meaningful to them. The result was a collection of diverse, profound and thoughtful videos. At their best, participatory video projects strengthen a sense of community and bring to light perspectives through which our memories, history and present are renewed and redefined. Experts often determine what is considered cultural heritage, but our central method is to highlight the perspectives of young people and enable their agency by creating space for voices that may otherwise remain unheard and by challenging stereotypical viewpoints.

As one teacher who participated in an in-service training course organised by the Association for Cultural Heritage Education in Finland summarised:

"It's also about understanding that we are all multicultural. None of us carries exactly the same things in our backpack."

WHAT IS HERITAGE EDUCATION?

One of the challenges of heritage education is recognising it. When a teacher takes pupils skiing during a physical education lesson, do they realise that they are engaging with an ancient Finnish cultural heritage tradition? Sometimes cultural heritage is included in the national curriculum and is therefore passed on in all our schools. More often, however, those who pass on cultural heritage must themselves consider it important and meaningful in order to convey it to others.

In heritage education, learners are encouraged to explore different tangible and intangible practices and phenomena related to their own home and cultural backgrounds. After becoming familiar with their immediate surroundings, the focus can be broadened to include national, European and global cultural heritage, the understanding of related phenomena, different identities, and dialogue between them. In today's culturally diverse world, understanding different cultural heritages and developing



At the Sagalund Museum and Children's Cultural Centre, visitors can experience a school day from the past and practise, among other things, cursive handwriting with a dip pen. Photo: Visit Kimitoön

the related skills can be regarded as cultural sensitivity and cooperation skills that are needed in everyday life, in schools, in workplaces and during celebrations.

Heritage education also provides opportunities to discuss humanity's future and global developments that are transforming our world, such as constantly evolving media environments, technological development and climate change. At the same time, we can ask whether human beings themselves change as technologies develop, and which aspects of humanity seem to endure regardless of the passage of time.

Teachers and educators play a significant role in strengthening and renewing cultural heritage. Schools are places where identities are shaped—national, communal and individual alike. Through these identities, cultural heritage is also defined and renewed. Because schools have this power to define, they also bear considerable responsibility. Teachers can, for example, consciously create space for voices that have remained unheard and challenge narrow nationalist or stereotypical perspectives.

Cultural heritage does not consist only of things that inspire pride or evoke happy memories. It may also give rise to long-lasting painful emotions or negative associations. Acknowledging and addressing these as cultural heritage is equally important. This is referred to as difficult heritage.

Difficult heritage gives rise to negative rather than positive associations. The events of wars, for example, constitute difficult heritage. Difficult heritage influences us even when it is not discussed in museum exhibitions, school textbooks or the media. In addition to the many consequences of war, Finland's long-silenced difficult heritage includes the experiences of several minority groups, such as the Sámi, the Ingrians and the Karelians. Difficult heritage is also encountered when addressing topics such as the Holocaust or the events of the Finnish Civil War.

Difficult heritage has also become an international topic of discussion. The global Black Lives Matter movement has drawn attention to discrimination against Black Americans. Debates surrounding colonialism or the removal of Lenin statues are likewise part of recognising difficult heritage. Upper secondary school students in Tallinn were asked to reflect on cultural heritage that is meaningful to them, and in their [video](#) they address the theme of difficult heritage.

Understanding themes related to difficult heritage helps pupils understand the development of human rights as well as the historical background to human rights violations such as the Holocaust. Pupils and students can reflect on democracy, peace, global justice and the construction of a sustainable future.

The perspectives offered by heritage education help equip learners to build social cohesion and a sustainable future. At the same time, they develop the skills needed to participate in culturally diverse communities. Each of us experiences and interprets the world in our own way, based on our cultural background and our personal values.

Strengthening the perspectives of children and young people is a prerequisite for the preservation and development of cultural heritage—for recognising cultural heritage as something living and dynamic, for transmitting it across generations, and for defining the cultural heritage skills needed in the future. It is essential to make the voices of children and young people heard through dialogue.

As one teacher who participated in a training course organised by the Association for Cultural Heritage Education in Finland remarked:

"Getting started with heritage education is difficult, but stopping is almost impossible."

Once you begin to recognise your own cultural heritage and that of others, it becomes practically impossible to switch off your "heritage radar."

WORKSHOPS

The workshops allow participants to explore Living heritage through hands-on activities and interaction. The methods help spark discussion and deepen understanding of cultural heritage.

TIME CAPSULE

Anni Järvelä, Lykky Children's Cultural Centre

RECOMMENDED AGE: 6–13 years • DURATION:
45 min • NUMBER OF PARTICIPANTS: Up to 20

BACKGROUND

In 2021, one hundred years had passed since the enactment of Finland's Compulsory Education Act. To mark the occasion, Lykky Children's Cultural Centre developed an outdoor Time Capsule Adventure.

PREPARATIONS

The history of schooling is explored through two time capsules hidden in school grounds. At the end, pupils are asked to consider what they themselves would place in a time capsule representing their own school years. The aim is to introduce the cultural history of schooling and encourage pupils to observe their own surroundings from the perspective of cultural heritage. The workshop can be adapted to support the desired objectives of the curriculum. Whenever possible, objects connected with local traditions should also be included.

The workshop is designed to take place in the school's own surroundings. It can be led either by a teacher or by an external facilitator. Two weatherproof capsules are also needed. Each capsule should contain material representing a different historical period. Examples of suitable contents are provided in the workshop section.

The school staff decide how the time capsules will be found. Possible methods include: a map, geocaching or riddles.

The capsules are hidden before the beginning of the school day. They contain objects connected with school life in the past.

Teachers explain the search in advance. Pupils should not touch the objects themselves once they have found the time capsule.

WORKSHOP PROCEDURE

Children have not always attended school.

The first school in Finland was established in Turku as early as the thirteenth century, but only those studying to become priests were allowed to attend.

In the eighteenth century, there were “travelling” schools. The teacher travelled from village to village and taught for only a few weeks each year. Only one third of children attended school.

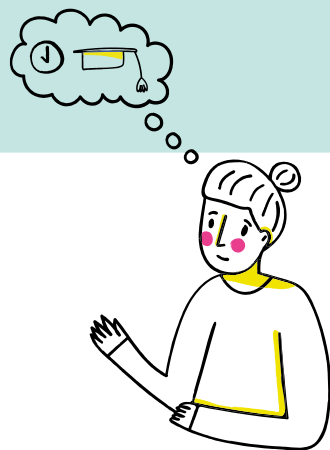
- The facilitator illustrates this by separating one third of the group.

At that time, children were needed to help with work at home, and not everyone was allowed to attend school.

Later, school buildings began to be constructed.

One hundred years ago, compulsory education was introduced, guaranteeing every child the right to attend school.

- The facilitator explains when the first school was established in the municipality.
- The facilitator asks the pupils whether they know what a time capsule is. Explain that two time capsules have been hidden somewhere on the school grounds.



A Time Capsule from the early 1900s may contain, for example:

- a primer
- a slate
- a six-day timetable
- a dip pen
- a songbook / music book

INVESTIGATION AND DISCUSSION

One hundred years ago there were both elementary schools and grammar schools. Grammar schools charged tuition fees and required entrance examinations, whereas elementary schools were free and open to everyone. Books and other learning materials were scarce. Pupils practised writing letters on slates, and dip pens were also used.

- Show the dip pen, ink bottles and blotting cloth, which pupils in the past made during handicraft lessons.
- Try to recognise the letters and guess the meanings of words from the old primer. The facilitator may also take a Sisu pastille box from their pocket to demonstrate that it, too, features old-style lettering.
- Discipline was strict: pupils could even be struck across the fingers with the classroom pointer. At first, school meals were provided only for the poorest pupils, but later they became available to everyone. Typical meals consisted of porridge or soup. Milk and bread were brought from home.
- The facilitator presents an old timetable and explains which subjects were taught.
- Do the pupils notice that school was held six days a week?
- The facilitator sings a song from an old songbook. Does anyone recognize it?

A Time Capsule from the 1970s–1980s may contain, for example:

- a waffle-weave table napkin
- a recorder
- a friendship book
- a school textbook
- a toy from the period, for example a Twist skipping elastic

INVESTIGATION AND DISCUSSION

We have now reached the period when many pupils' parents –and teachers– were themselves at school.

- The facilitator takes out a primer that some pupils may recognise because their parents have the same one at home.

By the 1980s, everyone attended comprehensive school, and the school week consisted of five days. The subjects were much the same as they are today. Every pupil was given their own recorder.

- The facilitator shows an old schoolbook and examples of cursive handwriting. Can the pupils read them?

In handicraft lessons, pupils made items from waffle-weave fabric. Does anyone recognise what this object is?

The table napkin was used to protect the school desk when meals were eaten in the classroom. Besides Finland, only Sweden provides free school meals for all pupils.

- If appropriate, the facilitator shares memories of their own school lunches from that period.

Computers did not become common until the late 1980s, and there were no mobile phones, Snapchat, TikTok or other social media platforms. At that time, a friendship book served a similar purpose.

- The facilitator introduces and teaches a game from their own school days. Objects connected with the game can be hidden inside the capsule or brought separately in advance.
- As a final task, ask the pupils what they themselves would place in a time capsule representing the present day.

A CO-CREATIVE TIME TRAVEL

Annina Ylikoski, Ostrobothnian Children's Cultural Network BARK

RECOMMENDED AGE: 11+ years • **DURATION:** 1–4 weeks • **NUMBER OF PARTICIPANTS:** One school class

BACKGROUND

A co-creative Time Travel is an engaging educational method in which history and cultural heritage are experienced through activities, discussion and drama. In a co-creative Time Travel, young people do also the research for the Time Travel: they conduct interviews and visit archives to gather material for the Time Travel scenario. The scenario itself is usually written by a museum educator or another arts educator.

The co-creative Time Travel method can also be used in other projects that involve collecting stories or documenting the history of a place.

PREPARATIONS

It is advisable to prepare the interview questions in advance and discuss with participants that some topics may be sensitive or difficult to answer. If interviews are to be recorded, permission should always be requested beforehand.

The educator should familiarise themselves with the archival material in advance. Archives are usually a new environment for young people, so it is useful to find out beforehand what kinds of material are available and how it can be accessed. It should also be noted that many young people find it difficult to read old letters written in cursive handwriting. Digital materials available online should also be explored in advance – for example, how to search digital newspapers in databases.

Allow the young people a few weeks to gather information and prepare their presentations and decide on a date when everyone will present their material in the chosen format of Power Point, video or something else. The material can then be used to write a Time Travel scenario in which the young people themselves can participate. It can also be used to create different kinds of exhibitions.

INVESTIGATION AND DISCUSSION WORKSHOP PROCEDURE

Young people work together in a collaborative process to collect historical information about, for example, a particular place or a specific historical event. It is advisable to begin by introducing the historical period so that everyone has a shared understanding of its broader context. Participants are then given a clear task, such as conducting interviews, searching archives for letters or old newspapers (many of which may also be available in digital form), or locating other digital material such as film clips or newsreels.

The tasks should be divided so that not everyone searches for the same information. For example, if searching for material from the Homefront in the 1940s, one group can research the activities of the women, another ration cards and substitute products, a third evacuees, and so on. Decide also how the collected material will be presented—for example, as a PowerPoint presentation, a video or even a TikTok video.

The material produced during the co-creative Time Travel workshop can later serve as source material when writing the scenario for a live Time Travel event.

Read more about the Time Travel Method and the use of the Co-creative Time Travel Method in an Erasmus project: [Digital pedagogy at museums for increased participation and co-creation: A handbook for museum professionals.](#)



MEDIEVAL KNIGHT'S SHIELD

Rebekka Harju,

Children's and Youth Cultural Services, City of Vantaa

ÅLDERSREKOMMENDATION: 4+ år

LÄNGD: 45–60 min • DELTAGARANTAL: 6–70* pers.

** Mass events: up to 70 children accompanied by their own adults.*

** Workshop format: 12 children without accompanying adults + instructor.*

** Special needs groups: 6 children + instructor + classroom assistant.*

Uppgifterna kan med fördel fördelas så att alla inte behöver söka information om allt. En grupp kan till exempel undersöka Lottaverksamheten, en annan ransoneringskort och surrogat, en tredje kan ta reda på något om de evakuerade osv. Bestäm er också för i vilken form materialet ska presenteras: PowerPoint, video eller kanske en Tiktok-video.

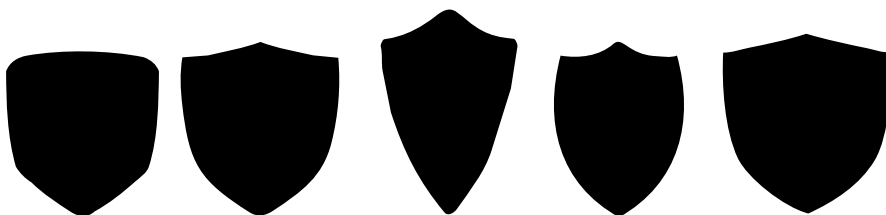
Materialet från verkstaden En en samskapande tidsresa kan vara utgångspunkt för ett manus till en fysisk tidsresa.

BACKGROUND

In this workshop, participants make a medieval knight's shield from grey-board and choose their own character symbol to decorate it.

PREPARATIONS

The workshop can be organised either indoors or outdoors.



Materials required

- Greyboard (0.5 mm, A2 size)
- Masking tape (25 mm) and, if necessary, a stapler
- Felt-tip pens and colouring pencils (alternatively, ready-mixed poster paint, water containers and brushes, if a water source is available and there is time for the work to dry)
- Pencils (for tracing the templates)
- Scissors (for both adults and children)
- Craft knife (for the instructor)
- Glue stick (if using printed pictures instead of character stencils)

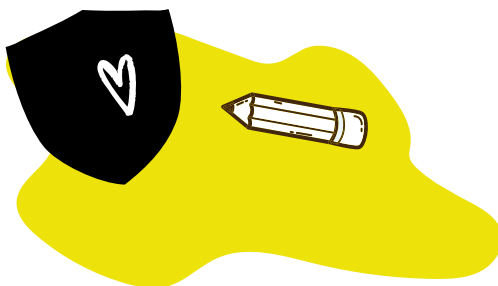
The instructor cuts shield templates from craft card or other heavy paper in the shape of medieval shields so that participants can trace the shield shape onto the greyboard. Examples of shield shapes are provided below.

The instructor prepares the character stencils by cutting the shapes into greyboard using a craft knife. Two links to free character templates suitable for making the stencils are provided in the Links section at the end of this handbook.

In addition to these characters, the instructor may also prepare the following animal stencils by cutting them from greyboard:

- Wolf (determination, perseverance)
- Squirrel (thrift, caution)
- Lynx (caution, cleverness, alertness)
- Horse (speed, intelligence)

If making stencils is not possible, printed pictures may be used instead. Recommended size is A3.



WORKSHOP PROCEDURE

1. Choose a shield template and trace its outline onto an A2 sheet of greyboard.
2. Choose a character stencil and trace its outline in the centre of the shield using a pencil. (*Alternatively, choose a suitable printed picture, colour it, cut it out and attach it to the centre of the coloured shield.*)
3. Colour the shield.
4. Cut the shield out along the outline. An adult may assist if necessary.
5. Cut a strip of greyboard (approximately 6 × 60 cm) to make an arm strap.
6. Attach the arm strap to the back of the shield using masking tape. If necessary, reinforce it with a stapler.



MADE FROM WOOL, STRONG THROUGH TWIST

Kristiina Tiainen, Sagalund Children's Cultural Centre

RECOMMENDED AGE: 6+ years • **DURATION:** 45+ min •
NUMBER OF PARTICIPANTS: 10

BACKGROUND

In this travelling workshop organised by the Sagalund Museum and Children's Cultural Centre, participants become acquainted with the lives of people in the era of self-sufficiency by focusing on wool, the skills associated with it, and its significance.

As children experience, through their own hands, the journey of wool into yarn, the practical activities become connected to a wider context that includes grazed traditional landscapes, mending clothes and caring for possessions. The activities open a door to another era and way of life, encourage participants to reflect on the differences between past and present, and allow them to experience another time through practical handicrafts. The aim is to open a discussion about sustainability and the appreciation of existing materials as an alternative to continually buying new ones.

The workshop introduces sustainable consumption and activities that support it, such as handicrafts and recycling, through history and experiential learning. At its best, the workshop can foster a sense of competence in participants and increase awareness of the use of materials in other areas of life as well, such as paper consumption.

Today, the origin of yarn has once again become a topic of interest, and, for example, the traditional spinning technique was selected as the Finnish Crafts Organisation's Craft Technique of the Year 2023. In this workshop, participants gain a first taste of spinning and experience the rewarding moment when fluffy sheep's wool begins to transform into yarn in their own

In the past, sheep's wool was a highly valuable and respected raw material from which, during the long winter evenings, the whole family produced warm clothing and other necessities together. Both children and adults took part in shared household tasks, and one of the children's most important responsibilities was tending the valuable sheep. Today, the grazing areas maintained by sheep are themselves an endangered traditional habitat of high biodiversity.

The era of self-sufficiency also included positive frugality—valuable materials were used carefully during production, objects and clothing were reused and repaired, and eventually the materials themselves were recycled. When you have made a garment yourself from the very beginning, you understand its value better and are more likely to take good care of it.

PREPARATIONS

The workshop has been designed as a travelling workshop. It can be carried out, for example, in a classroom, but adapted versions of the same workshop have also been delivered as pop-in activities at events organised with partner organisations.

Materials Required

- A person who knows how to spin using a drop spindle.
- Wool (preferably in two colours, clean and carded in advance if the workshop takes place indoors).
- Wool carders, at least six pairs.
- Drop spindles, at least five.
- An old sheepskin that participants are allowed to cut.
- Hand sheep shears.
- A pre-workshop letter sent to the school. The letter contains a brief description of life during the era of self-sufficiency together with discussion questions. The purpose of the short story, which can be written by the facilitator, is to encourage participants to think about life in the past from the perspective of child shepherds. The story helps participants understand the journey of wool into clothing and plants the first seeds of thought about the long process of processing wool, and about the value of materials and handicrafts in the past and today. The text should be adapted to reflect the local area.
- A follow-up letter encouraging children to think about and draw ideas for what could be done with damaged clothing.

WORKSHOP PROCEDURE

1. Briefly discuss the thoughts and ideas that the pre-workshop story prompted.
2. Using hand sheep shears
 - a. An old sheepskin represents a real sheep, and the children can try cutting wool from it with the shears.
 - b. The facilitator first demonstrates how the shears are used. The children may then try them under the teacher's supervision while waiting for their turn to card or spin.
3. Carding the wool
 - a. Explain the direction of the wool fibres. The wool catches more easily when brushed against the direction of the fibres.
 - b. If two colours are used, the contrast colour is placed in the centre of the carder so that the colours do not blend too much.
 - c. When carding, the handles should point in opposite directions, and the wool should be carded gently rather than pressed.
 - d. The wool is transferred to the other carder by placing the handles in the same direction.
 - e. Each child cards their own tuft of wool, which will later be used for spinning.
4. Spinning with a drop spindle
 - a. Attach the prepared fibre directly to the spindle hook.
 - b. Creating the twist: when sitting down, the spindle can be briefly held between the knees to stop it spinning, or another participant can help prevent it from spinning in the wrong direction.
 - c. One hand maintains an even twist so that the yarn being formed does not unravel, while the other hand drafts the wool to the appropriate thickness.
 - d. When the yarn is long enough, it is not wound around the spindle. Instead, another participant or the back of a chair is

Continued on the next page.

used to assist with plying, creating a simple two-ply yarn. In this way, each participant immediately receives their own piece of yarn to take home.

- e. Any remaining wool is collected back into the basket, as wool is a valuable fibre that should be used as efficiently as possible.

5. Follow-up activity

- a. Once the workshop has ended and the children have gone out for recess, leave the follow-up letter in a visible place in the classroom for them to find.
- b. In the letter, the children are asked to write their thoughts about the workshop and draw ideas for what could be made from damaged clothing.
- c. Older children can also practice repairing or upcycling clothing during a handicrafts lesson after the workshop, if this is possible.



During the workshop, discuss how long it would take to spin enough yarn for a pair of socks—or for the needs of an entire family. Talk about the long winter evenings spent making handicrafts together.

The discussion then moves to the present day as the children reflect on their own clothes. Is any item homemade? Does a garment feel more valuable if it has been made by oneself or by someone close? Where were the clothes made? How can clothing purchases be made in a more environmentally responsible way? Can children's clothes be repaired?

FORGOTTEN LUNCH

Minnamaria Koistinen, Verso Children's Cultural Centre

RECOMMENDED AGE: 0–6 years • **DURATION:** 30–45 min • **NUMBER OF PARTICIPANTS:** approx. 20

BACKGROUND

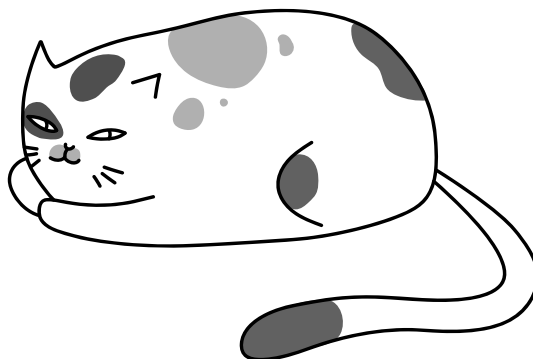
Forgotten Lunch is an interactive, multidisciplinary drama story. The workshop is based on local history from the early twentieth century, old photographs and objects, and a fictional story about a boy named Eetu, who takes his father's lunch to his workplace after it was forgotten at home.

PREPARATIONS

The workshop is carried out in a fairly large space suitable for movement.

Materials Required

- Old photographs from your local area depicting families, animals, houses, workplaces, forests and horse-drawn carts. The larger the photographs, the better—for example, A3-sized prints.
- An old suitcase containing objects appropriate to the period, a packed lunch, a drinking bottle, and wooden blocks or sticks (to imitate a cowbell).
- Optional sitting mats.



WORKSHOP PROCEDURE

The father's workplace in the story varies according to the history of the local area. The family is of modest means, possibly a large family living quite remotely in the middle of the forest. They may have a few domestic animals, such as a cow, a pig and chickens.

1. Begin by discussing one of the photographs and examining the objects found in the suitcase.
2. Next, the facilitator tells the story while the participants act it out together. The story is provided below.
3. It is not necessary to include every activity. With younger children, a single activity between parts of the story is sufficient. With older children, the facilitator can easily add further interactive elements.

FORGOTTEN LUNCH – STORY AND ACTIVITIES

The first ray of sunlight shines through the window and falls on Eetu's eye, waking him up. The cat yawns and stretches. Soon it becomes alert and pricks up its ears. A mouse can be heard rustling in the entrance hall.

- **Move and make sounds like a cat.**

Mother is just stepping through the door when she almost trips over the cat rushing outside. She just manages to place the bucket of water on the floor, but the firewood falls.

- **Mother comes in and the firewood falls.** *(The facilitator plays the role of Mother and drops the wooden blocks onto the floor.)*

Continued on the next page.

Father wakes up grumbling and goes outside. The baby bursts into tears. The older brother, older sisters and younger siblings wake up from the straw bedding on the floor and the benches, muttering and sighing. Mother has already lit the fire in the stove.

- **Create a soundscape:** grumbling, the baby's crying, muttering and sighing.
- **If rhythm sticks are available, the sounds can be turned into rhythmic patterns,** for example:
 - *taa-taa (grumbling)*
 - *ti-ti-ti-ti (crying)*
 - *taa-ti-ti-taa-taa (muttering)*
 - *taa-ti-ti-taa-aa (sighing)*

Invent your own pattern, or let the older children create one.

After breakfast, Father leaves for work. The older sisters stay at home with Mother to look after the younger children.

Eetu sighs because he is not yet old enough to help Father at work.

Eetu's thoughts are interrupted by Mother's cry:

"Oh dear! Father forgot his lunch!"

Eetu gets to visit Father's workplace after all because he has to take the lunch to him.

- **Emotions (ages 4–6):**
 - Eetu's disappointment / sadness (he could not go to work with Father)
 - Mother's alarm (the lunch was forgotten)
 - Eetu's joy / excitement (he gets to deliver the lunch after all)
 - Eetu's nervousness / fear (he has to take the lunch by himself)
 - Mother's concern (how Eetu's journey will go)

Continued on the next page.

- **The emotions can be acted out in pairs or in two facing lines, mirroring each other's expressions in turn. Each emotion is then frozen into a statue.**

Eetu sets off through the forest with the lunch. (*The facilitator shows a picture of a forest.*)

- Walk around the room together: follow a winding path, balance on a tree trunk, cross a bog, jump over a fallen log—adapt the route to the available space while the children follow each other in a line.
- Encounter different animals and plants along the way. Participants may pick berries and mushrooms.
- Sing songs about forests or animals.

A horse-drawn cart approaches along the forest road. (*Show a picture of the horse-drawn cart.*)

Eetu is given a ride to Father's workplace. (*Show a picture of the workplace.*)

- Sing the traditional song and play the game **Asikkalan puiset rattaat** (*Come and Play*, Gummerus Kirjapaino Oy, 1994).
- **Cart game (ages 4–6)**: one child holds their partner by the ankles while the other walks on their hands.

When the work is finished, it is time for a lunch break. Everyone looks to see what food Eetu has brought for Father. The facilitator may ring a cowbell to signal the break.

Eetu then starts the journey home. Mother has already been waiting anxiously for him and is delighted when he returns.

- Ask the children what Eetu saw in the forest and at Father's workplace.
- Finish the session with a game or song related to the theme.



The suggested activities are only examples, and it is not necessary to do everything. For the youngest children, a single activity between parts of the story is enough. Feel free to invent additional activities yourself.

The same theme can also be explored through other art forms or developed directly into a visual arts, creative writing or drama session.



SCHOOL GARDENING

Kristiina Tiainen, Sagalund Children's Cultural Centre

RECOMMENDED AGE: 6+ years • **DURATION:** 45–90 min ×
4 • **NUMBER OF PARTICIPANTS:** 5+

BACKGROUND

At Sagalund, the museum gardener cultivates a school garden together with all first- and second-grade pupils in the municipality as part of the Museum Path programme within the municipality's Culture curriculum. The purpose of the school gardening programme is to learn where food comes from and to maintain the knowledge and skills associated with food cultivation.

School gardening offers children and young people opportunities for experiences and learning in virtually every area of environmental education. By putting their hands into the soil, children develop a natural and empathetic relationship with nature. Observing the miracle of growth increases both knowledge and understanding of the interaction between people and nature. Through observing different phenomena, children learn new things, while practical work develops new skills. Succeeding in something as fundamentally important as growing one's own food from seed to plate provides an experience that strengthens confidence in one's own ability to influence matters affecting one's own life.

As a learning environment, the school garden offers endless opportunities for discussion, for teaching different school subjects, and for exploring many forms of Living heritage. Pupils can, for example, be encouraged to consider questions such as: What kinds of food were eaten in Finland when people grew their own food and almost nothing was imported? How might diets have differed from today in autumn, winter, spring and summer? How was the harvest preserved in different periods, and how can we practise food preservation ourselves? How do vegetables from our own garden compare with those bought in shops, and how far have shop-bought vegetables travelled before reaching the supermarket shelf? What environmental impacts result from the use of artificial fertilisers and pesticides in commercial agriculture? With older pupils, it is also possible to calculate how much land would be needed, for example, to grow one family's annual supply of potatoes.

Food cultivation is also connected with many annual celebrations, traditions and beliefs. People celebrated both to give thanks for the harvest and to encourage a good harvest in the following year. Years of observing nature in fields and forests taught people to recognise even the smallest signs of changes in the weather. Weather conditions had to be observed and predicted in order to secure the annual food supply. At the same time, people believed that their own actions and celebrations could influence the weather and the coming harvest. This traditional knowledge has been preserved in numerous sayings and festive customs, which can naturally be woven into the school gardening year.

PREPARATIONS

First, a garden is needed – a place where a vegetable plot can be established or raised beds can be built. Suitable locations include the grounds of a local museum or the school itself. School gardening is particularly well suited to museum grounds, where museum staff can also take care of the gardens during the schools' summer holidays.

If a new garden needs to be established, choose a suitable sunny location. Ideally, this should be done already during the previous autumn, and children can also take part in the work. Another option is to build raised planting beds and fill them with soil.



Materials Required

- spade
- vattenkanna
- planteringsspade
- skottkärra (inte obligatorisk)
- kratta (inte obligatorisk)
- grep (inte obligatorisk)
- gräfta att sätta potatis med (inte obligatorisk).

Många verktyg kan man också låna. Om barngruppen är stor är det bra att ha några stycken av varje basverktyg.

Till förödlingen behöver ni jord och krukor. Som krukor kan man återanvända många olika slags kärl, till exempel tomma och tvättade mjölk- eller saftkartonger och kvarg- eller yoghurtburkar.

Ni behöver förstås också frön, som ni kan få som donation eller köpa i butiken. I slutet av skördesäsongen kan man samla och torka frön ur den egna skörden och ta tillvara sättpotatis.

I synnerhet när ni sår och planterar behöver ni också vatten, så att plantorna börjar gro. Det bör alltså finnas en vattenpost på rimligt avstånd från trädgårdslandet. Det är också klokt att samla regnvatten i tunnor. Det är bra att låta växterna utveckla djupgående rötter så att de kan ta upp vatten djupt nere i marken, därför är det bra att vattna med måtta. När det är ovanligt torrt måste man vattna, liksom om växternas blad börjar hänga och riskerar att vissna.

Det är också värt att samarbeta med lokala stall och andra djurgårdar där ni kan hämta djurgödsel att kompostera.

Om ni vill ordna en skördefest eller laga mat behöver ni en lämplig plats, köksredskap och kärl till alla elever. Maträtterna kan ni välja utifrån det kök och den utrustning som ni har tillgång till.

WORKSHOP PROCEDURE

Example: Sagalund School Gardening Programme

The Sagalund Museum Path school gardening programme consists of four sessions with the same group, although the number of meetings may vary according to circumstances and local needs.

In spring, the first-grade pupils meet either at school or at the museum. During the first session, the garden is planned and seeds requiring pre-cultivation are sown in pots. The first meeting also includes discussion about seeds and about what plants need in order to grow.

The second meeting takes place later in spring in the garden. During this session, seeds are sown directly into the ground and the pre-grown seedlings are planted outdoors.

The school garden plots are located either in the museum grounds or on the schools' own premises. During the summer, the museum gardener looks after the gardens whenever necessary.

In autumn, the same group meets again, now as second-grade pupils. The third session is the harvest session, during which root vegetables are lifted from the ground and the harvest is collected.

The fourth and final session is the harvest celebration, during which the pupils prepare food from the harvested produce and finally enjoy the meal they have prepared together.

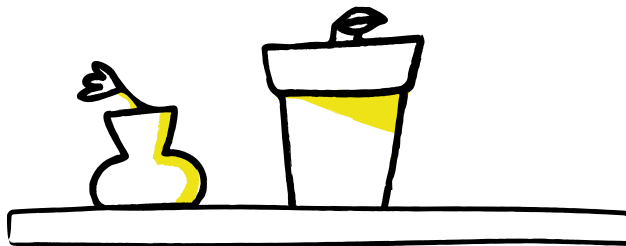
It is advisable to choose crops that children enjoy eating and from which something can be prepared once the harvest has been gathered. It is also best to begin with easy-to-grow species.

Good, easy-to-grow plants include potatoes, pumpkins, peas, beetroot, onion sets, lettuce, French marigolds, sunflowers, pot marigolds and broad beans.

Continued on the next page.

Children are usually enthusiastic gardeners. It is important first to explain what will be done and why. Afterwards, each stage should be demonstrated step by step. Large groups should be divided into smaller groups so that there are enough tools for everyone. Ideally, every child should have the opportunity to carry out each stage of the work.

Preparing food together with children requires some advance planning. Suitable facilities and enough equipment are needed so that everyone can participate. There are tasks for everyone: washing vegetables, chopping, grating, making dough, setting the table and decorating it. At Sagalund's harvest celebrations, participants have prepared both local traditional dishes such as protta and more adventurous treats enjoyed by children, such as chocolate beetroot waffles.



ÁHKUID BÁDJI – GRANDMOTHERS' WORKSHOP

Sámi Children's Cultural Centre MÁNNU / Sámi Parliament

RECOMMENDED AGE: 6+ years • DURATION: 60 min •
NUMBER OF PARTICIPANTS: 12

BACKGROUND

This workshop is intended for members of the Sámi community, but its methods may also serve as inspiration in other contexts. The distinctive characteristics of Indigenous culture have been preserved from one generation to the next for hundreds of years and continue to form part of living Sámi tangible and intangible cultural heritage. In practice, these include the transmission of handicraft techniques, patterns, decoration, materials, sayings, expressions, joiks, terminology and relationships with nature from one generation to the next. However, not all children and young people can learn the contents of their cultural heritage.

The Sámi Children's Cultural Centre **MÁNNU** strengthens the Sámi cultural identity of children and young people and creates natural opportunities to use the Sámi language through work and practical activities. Through its work, the Centre promotes both Sámi tangible and intangible cultural heritage.

The bearers of traditional knowledge and the keepers of tradition deserve recognition and respect. The áhkut – grandmothers – are those who possess valuable knowledge, a calm approach, a confident voice and skilled hands. The workshop is carried out with an open mind and with respect for the knowledge of the older generations.

An intergenerational community event strengthens interaction between generations, and its learning model comes from history. This workshop model can also be adapted for safeguarding and learning Finnish cultural heritage. Sámi cultural expressions and methods, however, are learned within the Sámi community, and the facilitator must always be a Sámi person who has grown up within the Sámi community.

PREPARATIONS

The workshop is suitable either as a drop-in activity alongside an event or as a separate workshop. It can be organised in many different settings, such as the premises of a handicraft association, a school, outdoors in nature, in a courtyard or at a camp.

The aim is to create an arena for enculturation – a natural environment for the transmission of traditional knowledge. The place should provide the atmosphere and tranquillity needed to make cultural heritage learning possible for young people.

Choose an appropriate place or event where participants can gather to experiment and learn. Consider what is distinctive about the family, community or village, or what is shared by everyone.

As organisers and producers, it is important to recognise that those who transmit cultural heritage and possess extensive traditional knowledge and skills are valuable experts, even if they do not have formal qualifications.

The following simple workshop structure is presented to the áhkut (grandmothers):

1. Personal connection and experience.
2. Presentation of the material or handicraft using an authentic historical object that has been in use, together with, where appropriate, a contemporary variation using the same material or working method.
3. Practical making and experimentation.
4. Reflection on experiences, challenges and successes.

The facilitator explains their own personal connection to the technique being explored and, where possible, demonstrates it using an authentic historical handicraft or similar object.

Handicraft associations (*Sámi Duodji*), local museums, cultural events, schools and similar organisations can all be valuable partners.

The organiser provides the materials or asks the instructors to bring the necessary materials and tools in return for appropriate compensation.

WORKSHOP PROCEDURE

Participants experiment with duodji (traditional Sámi handicraft) techniques. Every participant can try the techniques themselves. At the same time, participants learn the related terminology.

Choose two or three main workshop themes. Divide the participants into groups and rotate them between the workshops during the hour.

The original ÁHKUID BÁDJI programme consisted of three workshops:

- NEASKIN – softening reindeer leg skins.
- RUVDEN – traditional four-strand braid weaving.
- GÁMASUOIDNI – softening shoe grass for winter use.

The workshops are arranged within the same area or space but sufficiently far apart from one another to maintain the necessary concentration and interest. Ensure that participants have a safe learning environment.

DISCUSSION AND REFLECTION

Choose everyday activities from your own region, village, community or homeland that are sufficiently unfamiliar for today's children and young people, yet simple enough for them to try themselves. Such activities often awaken the senses and help bring young people from the technology-driven world back to a more grounded state.

After the initial experimentation and learning experience, the workshop can be developed into a broader practical project, even leading to the completion of a finished handicraft.

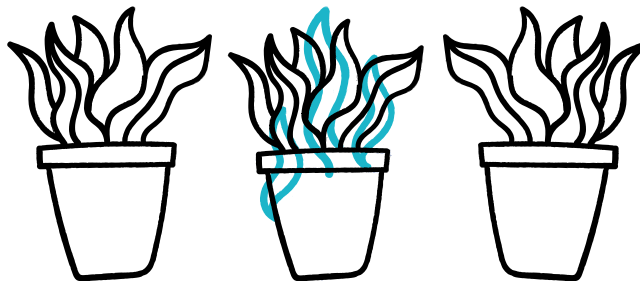
In a constantly changing world, it is important to increase understanding of the process of making handicrafts and of how manual skills develop through different stages before the finished object is completed.

For children and young people, encounters with older instructors are meaningful. Intergenerational encounters should be encouraged in order to strengthen well-being and help participants understand the idea of continuity between generations.

Continued on the next page.

The contents of an Intangible cultural heritage workshop can be explored and its skills practised by anyone, but the deeper meaning of the traditions becomes fully accessible only to members of the community to which they belong.

Particular attention should therefore be paid to **local cultural heritage** and to its significance for the people who maintain it.



RAPAPALLIT AND WONDERFUL WHISTLES

Henna Leisiö

RECOMMENDED AGE: 4+ years • DURATION:
30–90 min • NUMBER OF PARTICIPANTS: 0–25

BACKGROUND

The essential idea of the Rapapallit and Wonderful Whistles workshop is that participants get to try different traditional musical instruments themselves. The method is therefore based specifically on hands-on experimentation, as simply talking about the subject without real instruments is not particularly engaging. The most rewarding setting is outdoors—in a forest or a field—where participants can try the instruments in their natural environment. If the workshop also includes instrument making, part of that activity can likewise take place outdoors.

Knowledge of the Finnish tradition of musical instruments is generally limited outside professional and enthusiast circles, and the persistent notion that folk music is boring still remains. Traditional instruments make it easy to understand cause-and-effect relationships, as well as the idea that music has often served very practical purposes. More generally, becoming familiar with one's own traditions always broadens one's understanding of the world, especially in a field such as music, where almost everything today is global. This workshop format has toured Finland for two decades and is still available through the Cultural Cauldron (Kulttuurikattila) website.

The themes explored in the workshop can easily be continued in clubs, early childhood education or school teaching through almost any subject area, because they connect with so many different topics. So keep developing new ideas!

Translator's note: The Finnish names rapapalli, lakutin, pärrä, julmu, soittu, mänkeri, liru and kyylaus have been retained because they refer to specific Finnish traditional instruments or vocal traditions for which no established English equivalents exist. The names jouhikko and kantele are likewise retained, as they are the internationally recognised terms.

PREPARATIONS

The workshop can be held either in a classroom or outdoors, provided that there is table space available at the beginning for presenting the instruments.

If you do not have your own collection of instruments, potential partners include **Kulttuurikattila** or the **Uulu Mobile Children's Cultural Centre**, whose instrument collections make it possible for an entire class to play together.

If the workshop takes place in a classroom, it is advisable to move the desks to the sides and arrange the chairs in a semicircle.

If the subject is completely unfamiliar to the participants, it can be introduced beforehand from a variety of perspectives. The topic can be approached through biology (for example, traditional biotopes connected with grazing and shepherding traditions), handicrafts or history, by looking at photographs, visiting a local heritage museum, or listening to audio examples available on YouTube.



WORKSHOP PROCEDURE

The **Rapapallit and Wonderful Whistles** workshop introduces the history of traditional instruments through the example of shepherds, who played a decisive role as some of the earliest music professionals. Naturally, the instruments presented in the workshop were also played by ordinary people in many other contexts, but the shepherd tradition provides an excellent introduction to the subject.

1. During the workshop, the instruments are traditionally divided into three categories: communication instruments, flutes and whistles, and other instruments used primarily for making music for enjoyment.
2. In the section on communication instruments, explain the widespread practice of communicating through music, both by means of sound and through the instruments themselves. Discuss and demonstrate the uses of horns, trumpets, lakutin, pärri, julmu, bells and whips. Practise a short example of kyylaus and sing a song that originated as a cattle call. After trying the instruments, perform a traditional incantation for driving predators away while playing warning signals together.
3. Flutes and whistles form the largest group of Finnish traditional instruments. Introduce at least the long flute, various whistles, soittu, mänkeri, liru, and other reed instruments that imitate modern instruments. Also present the soropilli, willow whistle and cockerel whistle—the first and most widespread popular instruments in Finland.
4. Finally, introduce instruments that were played simply for enjoyment. Present the rapapalli, Jew's harp, jouhikko and kantele. Dance a short section of, for example, a chain dance, and learn a traditional folk song related to the theme that can be used to accompany the dance. To conclude, play a final piece together using the long flutes, kanteles, rapapallis and, if available, other instruments.

MAKING NORTH SAVO'S JUTTUTUPA TRADITIONS VISIBLE

Mervi Eskelinen, Lastu Children's Cultural Centre

RECOMMENDED AGE: 4+ years • DURATION: 2–3 hours • NUMBER OF PARTICIPANTS: –

BACKGROUND

The workshops explore traditions and the transmission of cultural heritage from one generation to the next and from one person to another. The idea is to bring together people of different ages and backgrounds so that they can learn from one another. Each **Juttutupa** ("Conversation Cottage") therefore develops according to the interests, skills and needs of the local community.

The aim is to create interactive situations and a sense of continuity through spending time together, where everyone can feel they are part of the whole. The meetings make use of methods drawn from art and crafts. These methods create opportunities for discussion, reflection and sharing one's own skills in a way that is as accessible as possible.

The aim of these intergenerational Juttutupa gatherings is to reflect together on which traditions should be preserved, remain vibrant and continue to be passed from one generation to the next. Participants also discuss which new traditions have emerged or could be created.

At Lastu, two rocking chairs facing one another have been created especially for the Juttutupa gatherings. Sitting in the rocking chairs encourages storytelling, allowing all kinds of stories to find listeners.

PREPARATIONS

Local associations, organisations and municipal cultural services can be invited to participate as partners.

The meeting place should be familiar and easily accessible to local residents. Event marketing is carried out together with the partner organisations by making use of their networks. In some cases, the event may be tailored specifically for members of particular organisations, although the primary aim is to organise activities that are open to all residents.

The workshops are based on creatively adapted traditional techniques, using mainly natural and recycled materials. The workshop organiser provides all materials required.

Example: Iisvesi – Juttutupa Workshops in Cooperation with the Iisvesi Society

Workshop 1

Stories, traditions and activities from Iisvesi

Participants built scale models of buildings along the main street of Iisvesi. The workshop took place during an evening organised by the Iisvesi Society for viewing old photographs. While looking at the photographs, participants could build any building from the old village street using recycled wooden materials. Guided by the photographs and the stories they inspired, a three-dimensional model of the village street gradually emerged from people's memories.

Workshop 2

Continuing the scale model of the Iisvesi village street during Iisvesi Day

The model of the village street begun in the previous workshop continued to grow, and everyone attending the event was invited to contribute. In this way, summer residents and visitors also became part of the collective reconstruction of local memories.

A second workshop held during Iisvesi Day was designed for children, who created their own dream village alongside the scale model of the Iisvesi village street.

Continued on the next page.

WORKSHOP PROCEDURE

Example: Rautavaara – The History and Stories of a School Scheduled for Demolition

1. School Memories Through Photographs and Stories

The first Juttutupa gathering took place in the Rautavaara Library in cooperation with the Municipality of Rautavaara. In Rautavaara, the Juttutupa concept was developed as part of collecting memories alongside a demolition art project. The municipality's old school building had been closed because of indoor air quality problems and was scheduled for demolition during the year. Information was collected about the school's history and its role as an important meeting place for the village.

Participants brought photographs from their school days, and conversations developed naturally around the images. Several confident storytellers were present. Their stories were recorded and are intended for later use in the compilation of a book about Rautavaara. The stories were also included in a Story Folder, which was prepared for display to local residents during the Rautavaara Day celebrations.

In the accompanying craft workshop, participants created an artwork inspired by their school memories. Birch bark, tree bark and twigs were used as materials to construct visual representations of memories.

2. School Memories Through Crafts

The second Juttutupa gathering in the series also took place in the library. In small municipalities, the library provides an excellent low-threshold meeting place.

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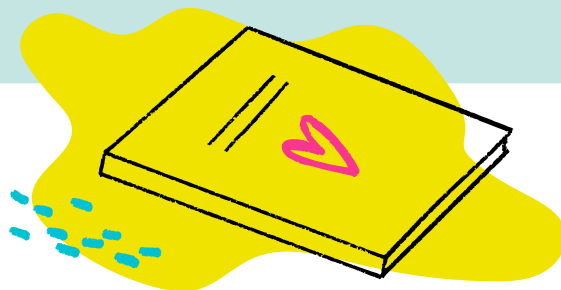
The theme of this session was school memories and the handicrafts and visual arts associated with them. Participants brought old drawings, paintings and handicrafts dating back as far as the 1950s. These objects and artworks inspired meaningful discussions.

In the craft workshop, participants shaped memories into objects using clay.

These workshops were based on conversations and memories. Participants shared knowledge about the history of the school and about the education system in general, comparing it with the present day. Although the participants were older adults, this kind of knowledge is equally important to pass on to younger generations.

There are many stories waiting to be told. One particularly strong message that emerged was the need to be listened to.

Who will listen to my story, and who has the time?



THOUGHT GAP

Cultural Centre PiiPoo

RECOMMENDED AGE: 6–16 years • DURATION:
1–15 min • NUMBER OF PARTICIPANTS: 5–25*

** For large groups, it is recommended to divide the participants into smaller groups.*

BACKGROUND

The aim is to generate surprising texts and the exchange of ideas through shared creative activity. The exercise lowers the threshold for producing text. There is no wrong way to do the exercise; its purpose is to help participants get to know one another and strengthen group cohesion.

PREPARATIONS

The activity can take place, for example, in a classroom with enough space for participants to sit in a circle or another formation so that everyone can easily see the people next to them.

Materials Required

- A4 paper
- Pens



WORKSHOP PROCEDURE

Place the paper horizontally and draw as large a circle or other shape as possible in the centre, creating the impression of a hole in the middle of the paper.

The facilitator gives a theme, about which participants write one sentence or a few words inside the drawn "gap". The theme can be chosen according to the group—for example, something currently being discussed in class, the participants' mood that day, thoughts inspired by a picture shown by the facilitator or a piece of music that has been played, or any other chosen topic. The choice depends on what is to be explored and on the objective of the exercise.

Each member of the group writes something on every sheet of paper, continuing what the previous participants have written. After writing, the papers are passed clockwise.

The purpose is **not** to create a coherent story (although this is possible if desired), but rather to allow free associations to develop.

Example

- Person 1 writes on the theme "imagination": A troll under the bed.
- Person 2 continues: Go away, troll!
- Person 3 adds: Tooth trolls live inside your mouth.
- Person 4 continues: The tooth fairies come to visit...

The sentences do not need to follow one another logically.

When a paper returns to its original writer, it is read aloud. The texts may be shared with the whole group because they are collective creations.

STREAM-OF-CONSCIOUSNESS POEM

Cultural Centre PiiPoo

ÅLDERSREKOMMENDATION: 6–16 år

LÄNGD: 10–15 min. • DELTAGARANTAL: 5–25 pers.

BACKGROUND

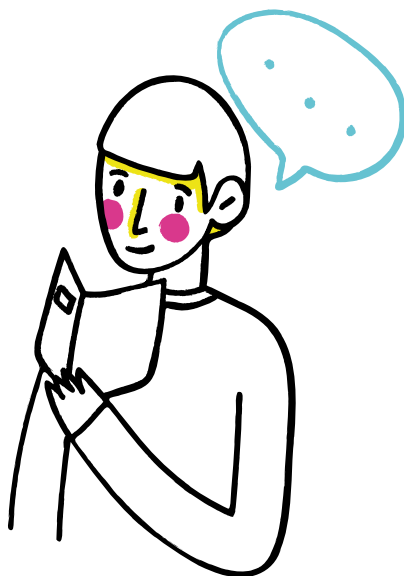
A low-threshold exercise that encourages participants to write.

PREPARATIONS

There are no special requirements for the space.

Materials Required

- A4 paper
- Pens



WORKSHOP PROCEDURE

1. Listen to a piece of music or look at an image.
2. Write in a stream of consciousness—that is, write any words, sentences or longer passages without stopping to think. Simply write whatever comes to mind. The sentences do not need to be connected to one another. Just let it flow! Continue for about five minutes. The duration can be adjusted, but it is helpful to tell the group when the final minute begins.
3. Finish the last sentence and read the text silently to yourself.
4. Circle every fifth word in the text. (*Adjust this instruction according to the group; if there is only a little text, participants can instead circle every third word.*) OR select ten words from the text that you particularly like, that move you, or that feel the most important.
5. Create a poem using the circled words. You may add extra words between them, and you may inflect the selected words as needed.
6. Give the poem a title.
7. Those who wish may read their own poem aloud or ask someone else to read it for them.



VARIATION: Draw the mental images as pictures, then select a short sequence of those pictures and add words to create a visual narrative.

LIVING HERITAGE CARDS AND THE SPINNER OF LIVING HERITAGE

Association for Cultural Heritage Education in Finland

RECOMMENDED AGE: 10+* • DURATION: 15 min+** •
NUMBER OF PARTICIPANTS: 3-***

* Suitable for participants of all ages.

** Determined by the facilitator.

*** For example, as many small groups as the available materials allow.

BACKGROUND

The workshop is suitable, for example, as an introductory activity when participants are getting to know one another.

The aim is to become familiar with living heritage by exploring questions such as: What is living heritage? What kinds of forms does it take? How can it best be safeguarded and transmitted? What forms of living heritage are personally meaningful to me?

PREPARATIONS

The activity makes use of the Card Set of Living Heritage and the Spinner of Living Heritage developed in cooperation by the Association for Cultural Heritage Education in Finland and the Finnish Heritage Agency.

[Card Set of Living Heritage](#) consists of fifty images related to intangible cultural heritage, each accompanied by a short description.

[Spinner of Living Heritage](#) is a tool whose questions make it easy to initiate relaxed conversations about cultural heritage.

Both the Card set and the Spinner of Living Heritage, together with instructions for their use, can be downloaded and printed from the material bank Kulttuurinvuosikello.fi ("Cultural Year Clock").

It is recommended that both the Card Set of Living heritage and the Spinner of Living Heritage be printed in colour. If participants use the cards only in digital form, each participant will need a suitable device, such as a smartphone or tablet.

WORKSHOP PROCEDURE

It is recommended that the cards be printed and cut out in advance, although they may also be viewed on a computer.

Each participant chooses an image that interests them and presents their choice to the group. During the presentation, participants may explain, for example, why they chose the card, what they know about the tradition it depicts, why they find it interesting, from whom they may have learned the tradition, or to whom they themselves are passing it on.

Using the Spinner as support, discuss the selected living heritage themes and their personal significance. Participants are also encouraged to invent additional questions of their own.

The Spinner can also be used without the cards – the tradition to be discussed may simply be chosen by the participants themselves.



CULTURE CLASHES – ME IN THE MIDDLE

Julia Uusoksa, Association for Cultural Heritage Education in Finland

RECOMMENDED AGE: 13–16 years • DURATION:
45–90 min • NUMBER OF PARTICIPANTS: 3–*

** Participants work in groups of 3–5, but the total number of participants may be any size.*

BACKGROUND

This workshop uses drama as a method of heritage education. Working in small groups, participants create scenes about young people living at the intersection of different cultures. The aim of the workshop is to encourage reflection on the kinds of conflicts that young people of their own age – or the participants themselves – may encounter in their lives. The objective is to develop empathy and cultural understanding.

Through drama, participants also practise emotional skills by reflecting on and expressing different emotional states within the scenes, thereby supporting the development of emotional expression and self-expression.

PREPARATIONS

The group is divided into small groups to create the scenes, so each group needs its own quiet space for planning and rehearsing.

The length and complexity of the scene or performance can be adapted according to the available time.

The scenes may be presented either as live performances or as recorded videos. Props may be used if desired.

If the groups choose live performances, an acting area and seating for the audience are required (an ordinary classroom is sufficient).

If the scenes are filmed, each group should have access to a quiet filming space as well as recording equipment, such as participants' own mobile phones or school tablets.

The completed videos should be playable using the classroom equipment. For example, participants may upload the videos to a cloud service and share the link with the workshop facilitator.

WORKSHOP PROCEDURE

1. Introduce the theme: "Culture Clashes – Me in the Middle"
 - a. Introduce the participants to the theme of a young person living between two cultures. Explain that, drawing on popular culture, stories they have heard and their own experiences, they will consider the kinds of conflicts a young person may encounter in such situations. Ask them to think about how these conflicts might feel to the young person and how they might respond.
2. Form small groups and give the assignment
 - a. Divide the participants into small groups. Ask each group to create a scene that illustrates a cultural clash. You may suggest situations such as:
 - A conflict between parents.
 - Differences between home and school.
 - Different viewpoints within one's family and among one's friends.
 - Disagreements between one's immediate family and the extended family.
 - b. Explain that a cultural clash may, for example, arise when ways of acting or values do not align. Encourage participants to consider where these differences come from and which values and norms guide each party.
3. Give guidance on fairness and balance
 - a. Emphasise that the performances should treat all parties fairly and equally. Point out that cultural differences do not necessarily mean differences between nationalities or ethnic groups. Conflicts may also arise, for example, from different parental expectations, such as placing greater emphasis on sport or on academic achievement.

Continued on the next page.

4. Plan the scene
 - a. Ask the participants to work together to develop the characters, plot and dialogue. Encourage them to distribute the roles evenly within the group and decide who will perform each role.
5. Perform the scene
 - a. Allow each group to choose whether they wish to perform their scene live or record it as a video. Ensure that the necessary equipment (such as mobile phones or tablets) is available for filming and that either a performance space or a quiet filming area has been arranged.



TIP: If a deeper exploration is desired, the activity can include a more extensive research phase in which participants investigate the values and norms of different cultures. The teacher may assign the cultures to each group if the aim is also to support learning in subjects such as history, geography or religious and ethics education.

After the performances, it is important to discuss the scenes together under adult guidance. If the scenes portray representatives of different cultures in a black-and-white or one-sided manner, it is the adult's responsibility to explain why people in different cultures may think and act differently, thereby supporting the development of intercultural understanding.

MY ENVIRONMENT WORKSHOP

Julia Uusoksa, Association for Cultural Heritage Education in Finland

RECOMMENDED AGE: 6–10 years • **DURATION:** 45 min •
NUMBER OF PARTICIPANTS: 3–

BACKGROUND

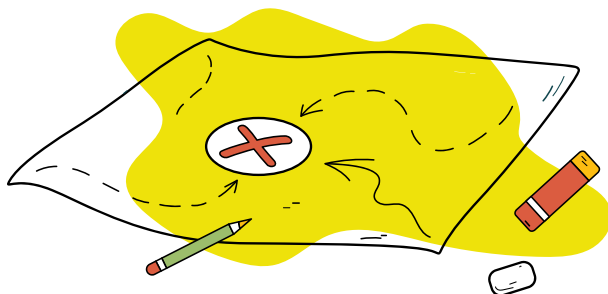
In this workshop, participants practise using a map and learn map symbols. Using a map of a familiar area, participants describe what different places mean to them and learn to put their experiences into words. At the same time, they become better acquainted with one another and with their local environment.

The workshop was inspired by Laura Puolamäki's doctoral dissertation *Hidden Landscape – Everyday Knowledge in Encountering the Local Environment*.

PREPARATIONS

Print an individual map for each participant, for example of the area surrounding the school, or of a larger area if the participants live near the school. Each participant will need a pen.

The map is also used as a shared resource, so presentation equipment is required that allows the group to make markings together on a large map.



WORKSHOP PROCEDURE

Give each participant a map. Make sure everyone knows where they are located on the map.

For this activity, it is recommended that the teacher pairs the pupils with someone new while ensuring that the pairs feel safe. This helps pupils get to know one another in a positive way and encourages them to discover new games and new places together.

Each participant discusses the following with their partner:

- What does the map show?
- What places or features do you recognise?
- Mark the places that are important or especially meaningful to you with a heart.
- Mark with a cross the places you are not allowed to go or that you avoid.

Discuss the places marked with a heart

Each participant discusses the places they marked with a heart with their partner.

- Why is this place important or enjoyable for you?
- What kinds of games can you play there?
- Whom might you meet there?
- What stories are connected with the place? Has anything funny or memorable happened there?

Continued on the next page.

Discuss the places marked with a cross

Each participant discusses the places they marked with a cross with their partner.

- Why is the place forbidden, or why do you avoid it?
- Is there something dangerous there?
- Has something happened to you there?

Group discussion

Discuss the maps together as a group.

- Everyone marks their hearts on the large shared map.
- Participants who wish may explain why they placed a heart in a particular location.
- Everyone marks their crosses on the large shared map.
- Participants who wish may explain why they placed a cross in a particular location.



TIP: As an additional activity—for example during recess, a double lesson or as a week-long challenge—participants can invite their partner to visit one of the places they marked with a heart and include them in a game or activity that makes the place meaningful to them.

Remind everyone to be polite and respectful towards places and games that are important to others.

EXPLORING THE SECRETS OF MY FAMILY

Julia Uusoksa, Association for Cultural Heritage Education in Finland

RECOMMENDED AGE: 10–16 years • DURATION:
45–135 min • NUMBER OF PARTICIPANTS: 1+

BACKGROUND

In this workshop, participants carry out a small-scale family history project based on a theme of their own choice. Each theme encourages participants to explore their own roots, become more familiar with their family and relatives, and thereby develop greater self-awareness.

Participants may choose from a variety of written presentation formats, allowing them to showcase their individual strengths. Some of the themes are strongly language-oriented, with learning objectives related to developing and reflecting on linguistic diversity.

The map-based activities develop geographical awareness and cultural understanding. Some of the themes also support the development of historical understanding and historical empathy.

Presenting the completed projects to the rest of the group enables everyone to learn from one another's topics and promotes broader cultural, linguistic and historical understanding. If preferred, however, the workshop may be limited to submitting the written assignment to the teacher.

WORKSHOP PROCEDURE

Participants choose one of the themes and investigate it at home. The written part of the assignment may be completed either at home or during lessons, depending on preference, once the background research has been completed.

Finally, sufficient time should be set aside for all participants to present their projects to the group.

My Family Tree on the Map

- Create the most impressive and wide-ranging family tree you can. Indicate which languages your relatives speak.
- Find out why they speak those languages. Where are they from, or where did they learn the language?
- Use maps as part of your presentation. Where are the languages spoken by your relatives most commonly used? Have any of your relatives moved from one place to another? You can mark these migration routes on the map.

Expressions Used in My Family

- Does your family use words that other people do not understand? What are they? Do you know where they come from?
- What kinds of sayings do your relatives use? Where do these expressions originate?
- What do these words or expressions tell you about your family? Do they reflect particular values, attitudes or ways of thinking?
- You might, for example, create a comic strip with speech bubbles or mark on a map where particular words or expressions are used.

Continued on the next page.

The Life Journey of My Relative

- Find out as accurately as possible about the different stages in the life of one of your relatives. Be prepared to explain why you chose this particular person.
- Present your work in writing, for example as a story or as an illustrated timeline.

My Family's Food Traditions

- What memories do you have of your family's food traditions? Are they connected with everyday life, celebrations, or both? What is your favourite food memory? Is there a traditional family dish that you would rather never eat again?
- The written assignment may take many different forms, for example a poster or a recipe booklet that includes both recipes and your own memories.

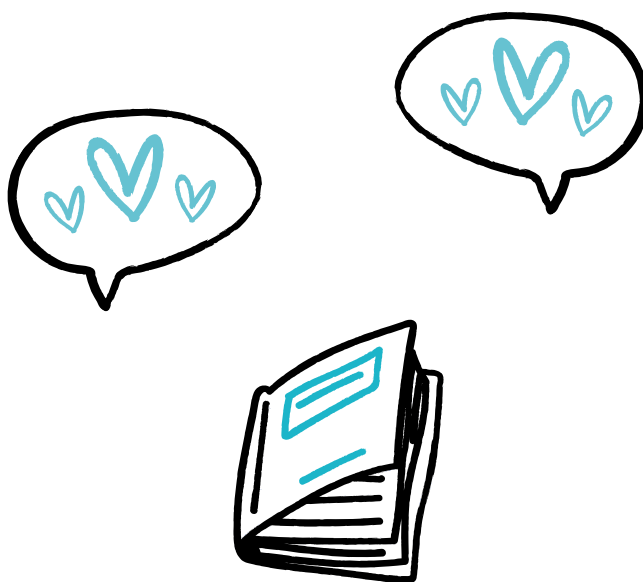
Family Treasures

- Explore objects, jewellery, books or other belongings that have been in your family's possession for a long time or that are especially important to your relatives.
- Ask about the stories connected with these objects and write them down. Also reflect on what the objects reveal about their owners.
- You may bring objects with you for your presentation, but you may also present them through photographs, drawings, a comic strip or another suitable format.

Feedback on the projects may be given either through a group discussion or in written form.

Questions for reflection may include:

- Was the chosen family or relative explored in sufficient depth?
- What aspects of the project were particularly successful, and how could it have been developed further?
- Was the written work carefully prepared? How might it have been improved?
- What worked well in the oral presentation, and what could have been done differently?



BUILDERS OF THE IMAGE OF FINLAND

– PRIMARY SCHOOL WALL CHARTS

Association for Cultural Heritage Education in Finland

RECOMMENDED AGE: 13–16 years
• **DURATION:** 45 min • **NUMBER OF PARTICIPANTS:** 3+

BACKGROUND

These learning activities and source-based questions have been designed for lower secondary school history lessons.

Most of the wall charts included in the material were painted in the early 1910s. The artists Vihtori Ylinen (1879–1953) and Kustaa Heikkilä (1871–1937), who worked for the publishing company Kansanopettajain Osakeyhtiö Valistus, travelled throughout Finland depicting the country's landscapes and nature, history and livelihoods. Ylinen often travelled by bicycle, and the subjects of the paintings were sketched on location.

The school wall charts portray Finland of the past—life as it once was—but they also present an idealised image of Finnishness. The charts taught children about Finland while also fostering patriotism and respect for the homeland. The subjects of the wall charts were not chosen by chance. They deliberately highlighted Finnish natural landmarks, industrial sites, townscapes and rural landscapes. The images were intended to shape pupils' understanding of Finland and Finnishness, while at the same time many kinds of landscapes and experiences were left outside the frame.

Cultural heritage involves preserving and remembering what is considered valuable. Its counterpart is forgetting. While looking at the images, it is useful to consider the following questions:

- What kind of Finland is depicted in these images?
- Is the image of Finland realistic or idealised?
- What has been left outside the picture?
- What or who is absent from the images?
- What was considered unsuitable for the ideal of Finnishness?

In one hundred years, Finland has changed in many ways. How accurately do these wall charts describe Finland today? What familiar and ordinary aspects of present-day Finland are missing? What has disappeared over the past hundred years? And what kind of Finland has emerged in its place?

PREPARATIONS

Participants will need digital devices, such as their own smartphone or tablet, to explore the material.

WORKSHOP PROCEDURE

Begin by examining the wall charts used in Finnish schools during the twentieth century as a whole.

Then, working in groups, create new wall charts depicting present-day Finland.

- What does Finnish industry look like today?
- What kinds of livelihoods would appear in today's wall charts?
- What would a wall chart of a Finnish suburb look like?
- What is Finland's national landscape in the 2020s?
- What particularly Finnish features would you want to preserve in these images?
- What would you choose to leave outside the frame?

Finally, imagine that Finnish pupils one hundred years from now are looking at the wall charts you have created.

- What elements in the images would future pupils no longer recognise?
- What would still be recognisable one hundred years later?

FROM OBJECT TO STORY

Association for Cultural Heritage Education in Finland

RECOMMENDED AGE: 6–16 years • DURATION:
30–60 min • NUMBER OF PARTICIPANTS: 3+

BACKGROUND

This "object identification method" can be used to encourage discussion, recall previously learned knowledge and acquire new information. The method strengthens source criticism and reasoning skills, while also encouraging the use of imagination. The aim is not simply to find the "correct" answers, but also to reflect on topics such as consumption and the significance of objects in our lives, both now and in the future.

Some of the questions also strengthen empathy skills, stimulate curiosity, encourage intergenerational dialogue, or provide the basis for another activity, such as creative or artistic work.

The discussion can be carried out, for example, using a 3D image found online, such as those available on museum websites. Alternatively, participants can be given a physical object to examine and asked to answer the following questions as thoroughly as possible. The object may also belong to an older person or to one of the participants' own families.

The method works particularly well if an older person is present and has brought the object with them. The pupils first try to determine what the object is and present their conclusions, after which the older person tells the object's story.

The method has also proved successful when exploring objects belonging to immigrant families. For example, with pupils from refugee backgrounds, participants might examine objects that Karelian evacuees brought with them when they were displaced. The collection may include not only very old objects but also, for example, a mobile phone from the 1980s, an LP record, an old letter or postcard, a souvenir, a coin, a watch, a handicraft item, a coffee cup, or an object that today may be considered culturally problematic, such as a Native American feather headdress.

WORKSHOP PROCEDURE

Arrange a variety of ordinary old objects for participants to examine.

Ask the pupils, working in pairs or small groups, to answer the following questions.

At the end, each group presents its object and the information it has discovered to the others. The use of Google, for example, is permitted.

If older people are participating and have brought the objects with them, it is important that the young people first discuss what they think the object is before the "expert" comments on it.

At its best, the activity becomes genuine intergenerational learning in both directions: young people learn about life in earlier times, while the owner of the object may, for example, learn about tools such as Google Lens.

SUSTAINABLE DEVELOPMENT

- What is this object? Who made it, where and when?
- Why was it made? What was it used for?
- How was it made? What materials and processes were needed to produce it?
- What is it like? Describe its shape, colour, size and material. Describe the object so clearly that even a blind person could "see" it.
- What is the future of this object? Can it be replaced? Is it necessary?
- What is good about this object?

Continued on the next page.

Intergenerational Perspectives Imagination

- What does the object tell us about its own time, its culture and the people who used it?
- Have you encountered this object before? If so, in what context?
- What is the value of the object? Has it had historical, social, cultural or political significance?
- Has the value of the object changed during its history? Why? How is it regarded today?
- Has this object brought together people, groups or communities?
- What has been passed on to the next generation together with this object?

- You have now discussed this object with another person.
- Create a comic strip based on your discussion. What did you learn about each other during this activity? What questions or thoughts did it leave you with?
- Imagine that you must now give a presentation about this object to another group. Write a speech introducing the object without revealing what it is.

FATE CARDS

Martin Backman-Witting, Stundars

RECOMMENDED AGE: 12+ years • DURATION: 5 min • NUMBER OF PARTICIPANTS: –

BACKGROUND

These learning activities and source-based discussion questions have been designed for history education.

The Fate cards were developed as part of the project “*Museum as a Classroom: School as a Privilege*”.

PREPARATIONS

In addition to the Fate cards themselves, a suitable space and a facilitator to lead the discussion are required. The more historical knowledge the facilitator has, the better, as the workshop may give rise to complex discussions about what was and was not possible in Finland at the end of the nineteenth century.

The cards and the discussions they generate can be used as thought-provoking teaching tools that broaden participants’ perspectives. Together, the cards and the facilitator’s storytelling help illustrate how unfair and restrictive life could be before the emergence of the welfare state.

The discussion can also be extended to present-day society by considering the opportunities and limitations that people may still encounter in education and working life today.

In addition, the workshop encourages participants to use their imagination as they picture everyday life in the past and reflect on the people who challenged social expectations and chose different paths.

WORKSHOP PROCEDURE

The Fate cards are divided into three categories:

- Character cards
- Occupation cards
- Future cards

The Character card introduces a fictional person who could have lived between 1870 and 1920, for example:

"Josefina, aged 18, daughter of a factory worker."

The Occupation card lists possible occupations, such as maid, farmhand, or manager.

The Future cards present possible life paths, such as dying young from illness or becoming a wealthy emigrant.

A volunteer draws one card from each category, creating a randomly generated life story.

The facilitator and participants then discuss the resulting biography:

- How believable is this life story?
- Would such a life have been possible at that time?
- What social factors would have influenced this person's opportunities?

The cards serve as a starting point for discussing Finnish society around the turn of the twentieth century and the ways in which socioeconomic background, gender and family origins shaped people's opportunities in life.

The cards can also be used to introduce remarkable historical individuals, such as Finland's first female university student or the country's first female physician, and to compare their lives with the fictional stories created during the workshop.

UNRULY LINES – SCRATCHBOARD TECHNIQUE

Sini Björkholm, Ostrobothnian Children's Culture Network BARK

ÅLDERSREKOMMENDATION: 6+ år

LÄNGD: 60 min • **DELTAGARANTAL:** 1–25 pers.

BACKGROUND

Scratchboard is a drawing technique in which a cardboard surface is first coated with black paint and the image is then revealed by scratching away the surface using different tools. The technique makes it possible to create highly detailed, dramatic images with strong contrasts.

Scratchboard originated in the nineteenth century, when it was used for newspaper and book illustrations as well as advertising artwork. It became increasingly popular during the mid-twentieth century, when artists such as Tove Jansson (for example in *Midwinter*, 1957) adopted the technique.

The basic principle of scratchboard is simple: a suitable cardboard surface is coated with a thin layer of black paint.

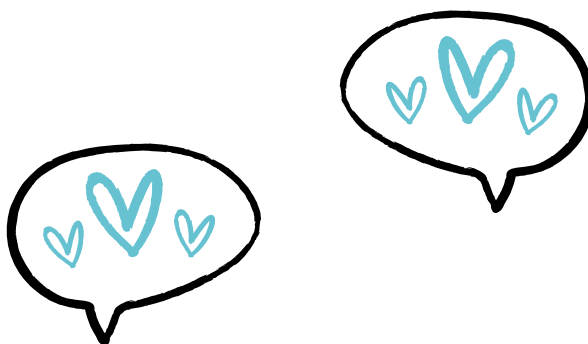
A wide variety of tools can be used for scratching, including wooden barbecue skewers, toothpicks, thin metal tools and specialised engraving instruments.

By varying both the scratching technique and the tools used, it is possible to control light and shadow with great precision. Scratching the surface creates different tones and textures, making the technique both versatile and visually striking.

PREPARATIONS

Materials Required

- Fredman cardboard cutting board (*pack of 8*)
- Black gesso (acrylic primer)
- Large paintbrush (approximately 3–5 cm wide)
- Small paintbrush
- Table protection (for example, a desk mat)
- Hairdryer
- Water-soluble marker
- Pencil
- Masking tape
- Paper
- Cloth
- A selection of scratching tools, such as barbecue skewers, toothpicks, thin metal tools or specialised scratchboard tools



WORKSHOP PROCEDURE

1. Protect the table with a desk mat or another suitable covering.
2. Take a Fredman cardboard cutting board. It may be cut into smaller pieces, for example A6 size. The board has two sides: one matte and one glossy. It is important to work on the glossy side. If desired, secure the board to the desk mat with masking tape.
3. Using the large brush, apply a small amount of black gesso and paint the glossy side of the board completely black. Use only a thin layer of paint—the surface should be evenly covered.
4. Wash the brush.
5. Dry the painted surface with a hairdryer. Gesso dries very quickly, and you will see the glossy finish gradually become matte.
6. If desired, sketch your design lightly on paper using a pencil.
7. Using a water-soluble marker, carefully transfer the sketch onto the scratchboard by drawing only the outlines. The colour of the marker is unimportant, as all colours produce the same result. The lines will be faint but visible enough to follow. Do not use a pencil directly on the black surface, as its sharp point may scratch the coating.
8. If you make a mistake, a damp cloth works like an eraser for the water-soluble marker. Gently wipe away the unwanted line, allow the surface to dry, and redraw the image.
9. Take out the scratching tools. If you do not have specialised scratchboard tools, a barbecue skewer or a toothpick works perfectly well. Begin scratching the image into the surface using different tools. Your drawing may consist mainly of outlines or of a variety of textures, such as wavy lines, circular patterns or zigzags. Observe your image and consider where the lightest highlights and the deepest shadows should be. Continue scratching until you are satisfied with the result.
10. If you accidentally scratch away too much or make a mistake, use the small brush to apply a little black gesso over the affected area. Allow the surface to dry thoroughly before continuing your work.



LINKS

Page 7. Explore the Wiki-inventory of Living heritage.

<https://www.aineetonkulttuuriperinto.fi/fi/sopimus-suomessa/wikiluettelo>

Page 9. Explore additional learning materials on Living heritage on the Finnish Heritage Agency's website.

<https://opi.aineetonkulttuuriperinto.fi>

Page 9. UNESCO's Lists of Intangible cultural heritage.

<https://ich.unesco.org/en/lists>

Page 9 and 64. Download the Heritage Spinner in different languages.

<https://www.aineetonkulttuuriperinto.fi/fi/julkaisut/perintohyrra>

Page 10. Watch the Heritage Spinner introduction video.

<https://www.youtube.com/watch?v=GErIFPvSoio>

Page 21. In the Live Living heritage! project, young people create videos about Living heritage and traditions that are meaningful to them. In this video, Karri Korsu, Niko Ala-Ukko, Tuomas Erkkilä, Hasan Khademi and Sakari Soini talk about Finnish summer cottage culture.

<https://youtu.be/BdjThw6cEVo?si=VTtUdGni69qowXsa>

Page 23. Upper secondary school students from Tallinn reflect on cultural heritage that is meaningful to them and explore the concept of difficult heritage in this video.

<https://youtu.be/4QQP84Sahjk?si=aU5kBPNIotAP-4wN>

Page 31. Time Travel Method and the use of the Co-creative Time Travel Method in an Erasmus project: Digital pedagogy at museums for increased participation and co-creation: A handbook for museum professionals.

https://www.researchgate.net/publication/375963088_Digital_pedagogy_at_museums_for_increased_participation_and_co-creation_A_handbook_for_museum_professionals

Page 64. Card Set of Living Heritage consists of fifty images related to intangible cultural heritage, each accompanied by a short description.

<https://www.aineetonkulttuuriperinto.fi/en/julkaisut/elavan-perinnon-korttisarja>



Museovirasto
Finnish Heritage Agency