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For an inclusive history and heritage. Analysis of school-museum educational practices in Bologna

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ABSTRACT

The essay addresses the issue of accessibility to heritage, starting from the analysis of educational practices proposed by museums and associations in the Bologna area and aimed at schools of all levels. In fact, from the study of the didactic and laboratory activities presented on the occasion of the _Cosa abbiamo in Comune_ initiative (What we have in the Municipality) promoted, for several years, by the Municipality of Bologna, the article investigates the educational and training offers for an inclusive heritage education that foresee real and concrete connection between the diversity of heritages and people and in which the therapeutic value of cultural heritage is effectively made understandable. The survey results show that heritage education in schools and museums proves to be an important aspect of identity cohesion, also attested by international initiatives that involve the entire community and which have taken place in the area for over seventeen years, including events such as the "International Festival of History".

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Keywords: Educational heritage; inclusive heritage; history; school-museum; Bologna.

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1. The European context and the aims of the research.

Heritage Education as a research field has grown enormously in recent years. The large amount of national and international inquiries has considerably increased the number of high-impact publications that have recently been produced (Fontal and Ibáñez, 2017). Since the beginning of the 21st century, Heritage Education has undergone an exponential change. Its didactic potential is now recognised in formal, non-formal and informal areas.

Because of this increase in interest, in Italy, in turn, the National Plan for Cultural Heritage Education has been drawn up by the General Directorate of Education, Research and Cultural Institutes of the Ministry of Heritage, Cultural Activities and Tourism since 2015. Every year, a plan is drafted which has at its core the "knowledge of the heritage itself and of its civil function". The plan is thus implemented through special agreements with Regions, local authorities, universities and non-profit organisations that operate in the Ministry's areas of competence.

Heritage Education is thus present in the formal (Aerila et al., 2016; Barghi et al., 2017; Borghi and Dondarini, 2015) and non-formal spheres (Falk, 2016; Hooper-Grenhill, 2013; Mattozzi, 2008; Nam, 2020), which can be considered a great advance on the matter.
In the latter area, museums have been the object of study for years (Asensio and Pol, 2002; Estepa et al., 2001; Martín-Cáceres, 2012). The objects of this analysis are the educational role of museums in the development of learning among student and non-student audiences, the impact of the exhibitions and didactic or educational programmes, the use of technologies in them, or more comprehensive studies such as those of Martín Cáceres and Cuenca (2016). In particular, research in the non-formal field in relation to the analysis of didactic proposals in heritage interpretation centres and museums has been very rich (Calaf and Suárez, 2015; Estepa, 2013), resulting in a great variety of studies that have been carried out from different perspectives (Macdonald, 2011).

In the formal sphere, according to Cuenca, Martín-Cáceres and Estepa (2020), the research is aimed at studying the obstacles that exist when implementing more innovative educational proposals and teacher training (Estepa et al., 2008), the analysis of didactic materials and teaching activities (Cuenca and López, Cruz, 2014), analysis of heritage spaces for their educational treatment (Rivero, Fontal, García-Ceballos and Martínez, 2018) and the study of student's learning outcomes and the didactic process for the development of an active, participatory and critically-thinking citizenship (Trabajo and Cuenca, 2017). This shows the importance of heritage in the educational field.

Specifically in Italy, the importance of heritage education and patrimony are present as a fundamental element in city development (Borghi, 2017; Borghi, Mattozi and Martínez Rodríguez, 2012; Borghi and Dondarini, 2012; Borghi, 2012). Heritage is an empowering element in the development of personal identity and of critically-thinking people able to build a global citizenship. Thus, heritage is conceptualised as a reference for the

acquisition of cultural identities by different social structures and by citizens themselves. These elements merge into the common identity of a society (Cuenca, 2014).

The value of heritage and its complexity is mainly due to the fact that people have, in most cases, a manifold nature that leads to a kaleidoscopic conception of their own identity (Fontal, 2013) and a holistic perspective of the same (Estepa and Cuenca, 2006). Forging relations between schools and museums is one of the most important areas of action of Heritage Education but, despite being a highly studied topic, there are still shortcomings in terms of research (Gómez Redondo et al., 2016).

Newly launched lines of inquiry are the accessibility of heritage sites (Juncá, 2012; Espinosa and Bonmatí, 2014; Pablos and Fontal, 2020) and the development of inclusive proposals for Heritage Education. These should be committed to developing an inclusive heritage (Marín et Al, 2017; Martínez-Gil, López-Benito and Santacana, 2016) where the connection between the multiplicity of heritages, people's individualities (Fontal and Marín, 2018) and the therapeutic value of heritage are taken into account (Iglesias, 2006).

When we speak of a diverse public, meaning an audience of different abilities, we approach heritage based on principles of inclusion, equality and equity. These advocate the need to respond to the needs of all people considering their differences as an intrinsic value. This does not detract from but rather enriches the development of others and of the inquirer (Ainscow, 2020). Indeed, heritage is a useful tool for the development of all people and, more importantly, of people coming from different paths of life and the differently-abled. Therefore, heritage qualifies as an important resource to build their identity and an inclusive society for everyone.

In this way, heritage education becomes a discipline that favours inclusion processes, offering an ideal basic structure to justify, understand and promote the inclusion of all citizens in all heritage institutions (Marín-Cepeda et al., 2017). From the standpoint of accessibility, inclusion requires a much more open model of reflection, not directed, but more diversified, in which all trust is placed in the richness of diversity, thus being able to observe the value of the difference centred on the person (Asensio et al., 2016). We agree with these authors that accessibility does not imply inclusion, although we think it is a step forward. An inclusive vision by the museum or other heritage institutions involves a series of changes in the different organisational, aesthetic, architectural, educational and other elements that lead us towards a response to diversity considering the individuality of each person. Undoubtedly, heritage education and citizenship education share principles and goals that are focused on participation, commitment and historical awareness (Delgado and Cuenca, 2020). Building a society that respects its heritage, knows it, values it and enjoys it entails the development of inclusive educational dynamics based on accessibility, equality and equity, thus producing an increase in the approach of citizens to their different realities (Huerta, 2020). The construction of a critical citizenship that analyses heritage and makes it its own in its identity development processes. The research presented here aims to unveil the existing connections between formal and non-formal Heritage Education in Bologna by analysing

the didactic proposals offered by museums to local schools and assessing their degree of involvement in the development of an inclusive heritage education. Based on this overall aim, a series of specific objectives further explained are established:

• Determine the conceptualisation of heritage, which contents are taught and what the purposes are of the teaching-learning processes in the didactic proposals offered to schools by the museums of Bologna.
• Analyse the main activities, strategies and teaching resources employed by museums and heritage institutions in their teaching proposals.
• Study the accessibility of heritage in the didactic proposals offered to schools by Bologna's museums or heritage institutions.
• Discover how emotional education is taken into account through heritage learning in museums or heritage institutions in Bologna.

2. Methodology.

The research employs a qualitative approach (Flick, 2004). Specifically, we have carried out an analysis of the didactic proposals offered by museums, as well as other heritage entities and cultural management companies, in order to work on heritage with different formal educational centres. To this end, a documentary study of the different didactic proposals offered by the museums, heritage entities and cultural management companies of the city of Bologna was carried out. The city was chosen because it is considered a model for inclusive practices in Heritage Education. Fifty proposals were analysed (Table 1). They were selected among those participating in "*Cosa abbiamo in Comune*", an event held by the Comune di Bologna to inform schools about the training opportunities for the next school year. This is the case of more than 60 activities put in place by diverse institutions, foundations, organisations and associations. Specifically, there are four thematic areas on which the offer has been developed: Environment, Science and Technology, Democracy and Rights, Creativity and Languages and Heritage.

Table 1. Museums, heritage institutions and cultural management companies. Source: own creation.

Heritage organisations, museums or cultural management companies participating in the first sub-phase of research
MUSEO INTERNAZIONALE E BIBLIOTECA DELLA MUSICA DI BOLOGNA
MUSEO DEL PATRIMONIO INDUSTRIALE DI BOLOGNA
TEATRO RIDOTTO CASA DELLE CULTURE E DEI TEATRI
TEATRO TESTONI RAGAZZI
TEATRO COMUNALE DI BOLOGNA
BIBLIOTECHE DI QUARTIERE
AREA EDUCAZIONE, ISTRUZIONE E NUOVE GENERAZIONI
CITTÀ SANE COMUNE DI BOLOGNA
AIRC NELLE SCUOLE
CENTRO UNIPOL BOLOGNA
ISTITUTO PER LA STORIA E LE MEMORIE DEL '900 F. PARRI

ACCAPARLANTE
FONDAZIONE SCUOLA DI PACE MONTE SOLE
CINETECA BOLOGNA
TEATRO COMUNALE LAURA BETTI
TEATRO DEL BARACCANO
THE BERNSTEIN SCHOOL OF MUSICAL THEATER
FUTURE FILM KIDS
TEATRO DELL'ARGINE
TEATRO DUSE
CANTIERI METICCI
GIROTONDO
CENTRO DOCUMENTAZIONE HANDICAP DI BOLOGNA. PROGETTO CALAMAIO
FANTA TEATRO
OPIFICIO GOLINELLI
FONDAZIONE CASSA DI RISPARMIO IN BOLOGNA
MUSEO DIDATTICO SCIENTIFICO L BOMBICCI
SISTEMA MUSEALE DI ATENEO
FONDAZIONE GOLINELLI
MUSEO MARCONI
MUSEO DI CA' LA GHIRONDA
FIC EATALY WORD
GRUPO HERA
REMIDA
CENTRO DI EDUCAZIONE E INFORMAZIONE SU ENERGIA E RIFIUTI
CANALI DI RENO
FONDAZIONE MASSIMO E SONIA CIRULLI
RENO GALLIERA
MUSEO DI ARTI E MESTIERI PIETRO LAZZARINI PIANORO
MUSEO CIVICO ARCHEOLOGICO Luigi Fantini
MUSEO CIVICO DI IMOLA
ISTITUZIONE VILLA SMERALDI, MUSEO DELLA CITILTÀ CONTADINA SAN MARINO DI BENTIVOGLIO
Fundazione cardinale Giacomo Lercaro RACCOLTA LERCARO
MUSEO DAVIA BARGELLINI
CENTRO ASCOLTO ANTONIANO
MUSEO CIVICO ARCHEOLOGICO DI CRESPELLANO
CANALE EMILIANO ROMAGNOLO

To carry out the analysis of the didactic proposals, the category system developed by the EPITEC Project team was used. It is organised as a progression hypothesis (Cuenca, 2002) composed of three levels of development, establishing an evolution of heritage education processes from the simplest to the most complex conceptualisation (Cuenca, Martín & Schugurensky, 2017). The system was previously validated and based on a previous category system used by prior studies with similar characteristics (Estepa, 2013). The complete category system consists of 7 categories and 24 subcategories, broken down into different indicators that allow researchers to assign and interpret the information units in the data analysis process, thus carrying out a systematic and rigorous analysis procedure on the data gathered. (Table 2). SPSS version 22 software was used for the quantitative analysis.

Table 2. Heritage Education Category System. Font: Gómez-Hurtado et al. (2020).

CATEGORIES	SUBCATEGORIES	INDICATORS
I. Why teach it?	1. Towards what approaches is the proposal oriented?	Emotional Intelligence
		Scientific and cultural alphabetisation
		Citizenship Education
		Environmental Education
		Territorial Education
	2. What is the purpose of the educational process?	Academic purpose
		Publicity purpose
		Practical-Conservationist purpose
		Sociocritical purpose
II. What has to be taught?	3. Why is it heritage?	Fetishist- Exceptionalist motive
		Monumental motive
		Aesthetic motive
		Age motive
		Diversity motive
		Symbolic-identitary motive
	4. What heritage is taught?	Natural-Historical-Artistic Heritage
		Ethnological Heritage
		Scientific-Technological Heritage
		Holistic Heritage
	5. What level of interrelation exists between the heritage that is taught?	Monodisciplinary
		Multidisciplinary
		Interdisciplinary
	6. How is the content integrated?	No integration
		Simple Integration
		Complete Integration
	7. In what way is the content contextualised?	Functional way
		Temporal way
		Spatial way
		Social way
III. How to teach?	8. What presence does heritage have in the educational programme?	Anecdotic Presence
		Didactic Resource
		Specific Goal
		Educational Content
	9. What role do teachers and students play?	Unidirectional Communic.
		Bidirectional Communic.
		Multidirectional Communic.
	10. What kinds of activities are carried out?	Low cognitive complexity
		Analytic level complexity
		Systemic level complexity
	11. What resources are used?	Passive traditional
		Passive ICTs
		Active traditional
		Active ICTs
IV. What relationships are established between emotional intelligence and heritage?	12. What dimensions of learning are established?	Cognitive dimension
		Emotional dimension
		Social dimension
	13. What skills are developed through emotional intelligence?	Intrapersonal Intelligence
		Interpersonal Intelligence
		Adaptivity to the surroundings
	14. What are the constitutive elements of identity / heritage?	Affective-emotional
		Territorial
		Sociopolitical Conventions
		Multiplicity of identities
V. What relationships are established between territorial intelligence and heritage?	15. What vision of the landscape is being employed?	Musealised
		Sustainable
		Cultural
	16. What vision of citizenship is being employed?	Individual Citizenship
		Social Citizenship
		Global Citizenship
	17. What vision of the environment is being employed?	Protectionist-Conservationist
		Activist
		Sustainable development
		Post-development
	18. What connection with the environment is addressed?	No connection
		Institutional
		Territorial
		Interterritorial
VI. What educational inclusion and accessibility to heritage is there?	19. How does heritage reach all people?	Totally accessible
		Partially accessible
		Not accessible

	20. Is accessibility and inclusion considered one of the current points of interest? If not, why?	
		High priority
		Low priority
	21. How does the heritage institution contribute to social and educational inclusion? And to accessibility?	Segregative
		Social and educational integration
		Social and educational inclusion
	22. Do you have any guide (document) on which you base yourself to develop your actions with people with different abilities?	Segregating guide
		Integrative guide
		Inclusive guide
VII. What are the relationships between heritage, emotional education and inclusion?	23. Do you think that heritage contributes to the development of emotional intelligence? How? Can you give an example?	Global development
		Social development
		Personal development
		Emotional development
	24. In people with different abilities, does heritage muster a reaction? Which type is most exciting?	Artistic Heritage
		Historical Heritage
		Ethnological Heritage
		Scientific-Technological Heritage
		Natural Heritage
		Holistic Heritage

The first category allows us to delve into the heritage content used in heritage institutions by observing the idea of heritage per se, the heritage typology used and the relationships between the heritage used, its integration and contextualisation in the environment. The second category focuses on how to teach, which leads to describing the type of activities carried out with formal institutions, the relationships that exist between school and museum, and which teaching resources are used. The third category concerns the goal of teaching activities, thus allowing us to know its purpose. The fourth category concerns the relationships between emotional intelligence and heritage. The fifth examines the connections between heritage and territorial intelligence. The sixth category analyses how heritage reaches all people and its accessibility. Finally, the seventh category analyses whether heritage provokes emotions in people with different ability and skillsets.

3. Results.

This section presents the results obtained by the analysis carried out on the 50 educational proposals for museum schools, heritage entities and cultural management companies that participated in the informative panel session organised by the Municipality of the city of Bologna. To do so, we studied the object of teaching, how and why to teach, which relationship heritage shares with emotional and territorial education and its accessibility and its potential with people of diverse experiences. For the analysis we used the explanatory table of category, subcategories, indicators and descriptors from the study by Cuenca, Martín-Cáceres and Estepa (2020).

The first category analysed refers to the question "Why teach?". In particular, the dimension of learning and the purpose of the educational process that is developed were

analysed. Of the didactic proposals analysed, 70% highlight a learning dimension based on scientific and cultural literacy. Activities are presented by the priority accorded to the transmission of scientific knowledge and the beginning or furthering of the relevant aspects of heritage in relation to cultural importance or its impact on society. The prioritisation of conceptual and procedural content is presented. Some 16% of the proposals present a learning dimension based on emotional intelligence. Usually, they are didactic proposals that advocate giving priority to activities that arouse emotions in visitors. Finally, in a less significant way, we find that 6% of the proposals favour a dimension based on Environmental Education and 6% on Territorial Intelligence, with only 2% concerning Civic Education (See graph 1).
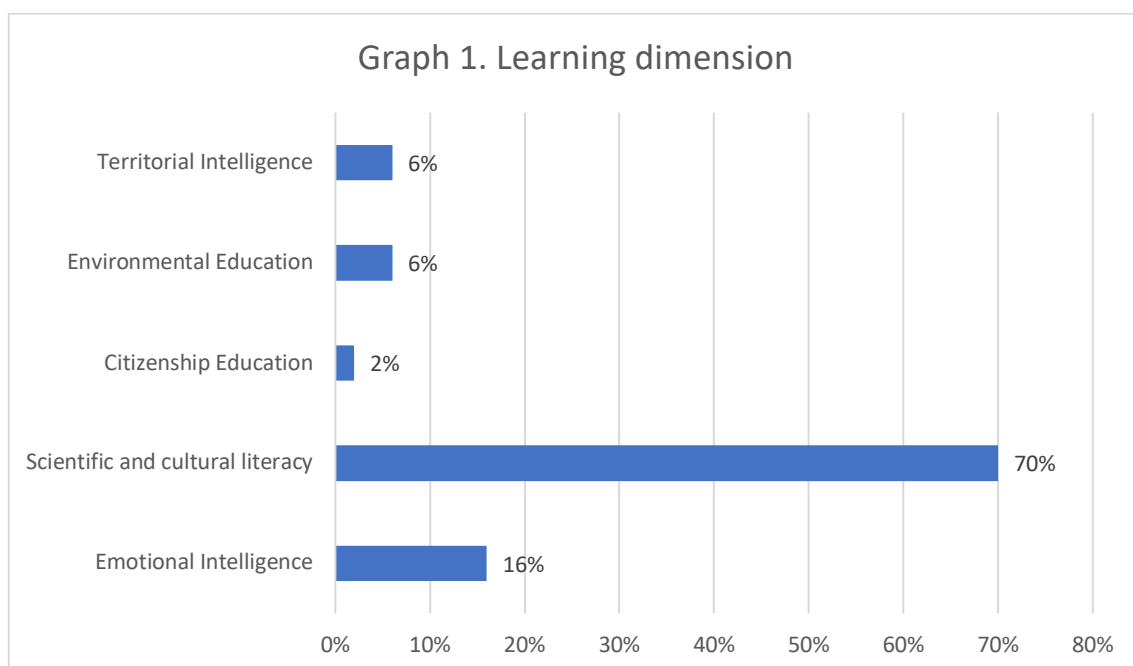
Graph 1. Learning dimension.

It is important to clarify that we have opted for the dimension that appeared more predominant in some of the cases, since civic and emotional education could be said to be present in 100% of the proposals in a transversal way. In the case of the learning purpose, the analysed proposals show a 54% commitment to a socio-critical perspective of heritage by presenting activities that invite reflection and seek to understand the past, by seeking social transformations in the contemporary world, pursuing the formation of critically-thinking citizens who are committed to preserving heritage.

The rest of the proposals are divided mainly between two objectives, as 26% appear to have a purely academic purpose and 20% lean heavily toward conservation practice. The former group prefer activities where knowledge and its transmission are the goal. The latter group focus their proposals on carrying out activities that seek knowledge through heritage preservation, thus highlighting a more academic, exceptionalist and unidisciplinary conception, as is seen in other studies (Jiménez et al., 2010).

In many cases, these last two objectives go hand in hand with a more global scope, but we do perceive a commitment to more local purposes in the proposals examined (See graph 2).
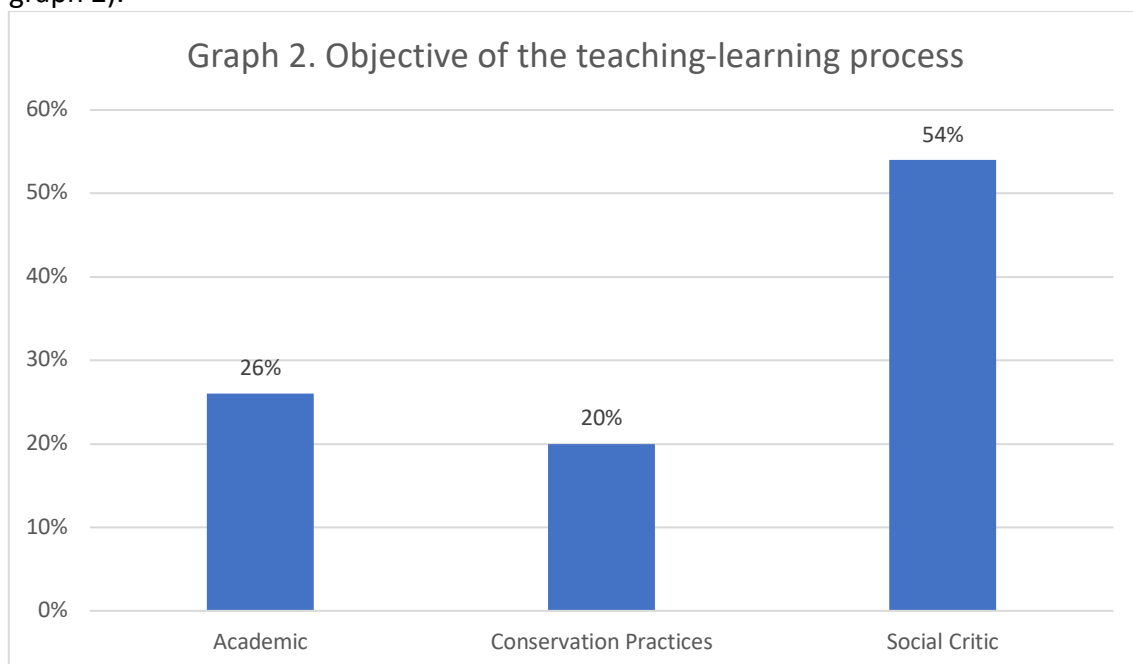

**Graph 2.** Objective of the teaching-learning process

In the second category, the different institutions that were analysed focus their proposals on the heritage typologies that characterise their collections, although in this case the symbol-and-identity-based and the aesthetic perspective prevail. The data show that 40% of the didactic proposals display a vision of the symbol-and-identity-based heritage, as the proposed activities are based on elements that are symbolic and characterise a society. Some 20% show an interest in the aesthetic value of heritage, considering those elements for their natural, artistic or stylistic beauty. The rest of the proposals are subdivided among: 14% monumental vision, 8% temporal vision and 12% vision of diversity (graph 3). Regarding the type of heritage, the most employed is historical-artistic heritage (62%), followed by scientific-technological heritage (14%), natural heritage (10%), holistic perspective (8%) and ethnological heritage (6%) (see graph 4).

Although 36% focus on a single typology, the historical-artistic heritage, the interrelation between heritages is mostly interdisciplinary (40%). It is possible to observe that if more than three typologies of heritage are being employed at the same time, they are usually historical-artistic heritage paired with ethnological or technological-scientific heritage (graph 5). The integrative approach accounts for 54%, with mostly conceptual and procedural contents, while 44% appear to feature a complex integration. In particular, in these proposals we begin to see the importance of evoking emotions in the participants (graph 6). Unlike the study by Cuenca et al., (2020), where the contextualisation of heritage is fundamentally temporal and spatial, the didactic proposals analysed reveal a contextualisation based on functional heritage (60%). In the
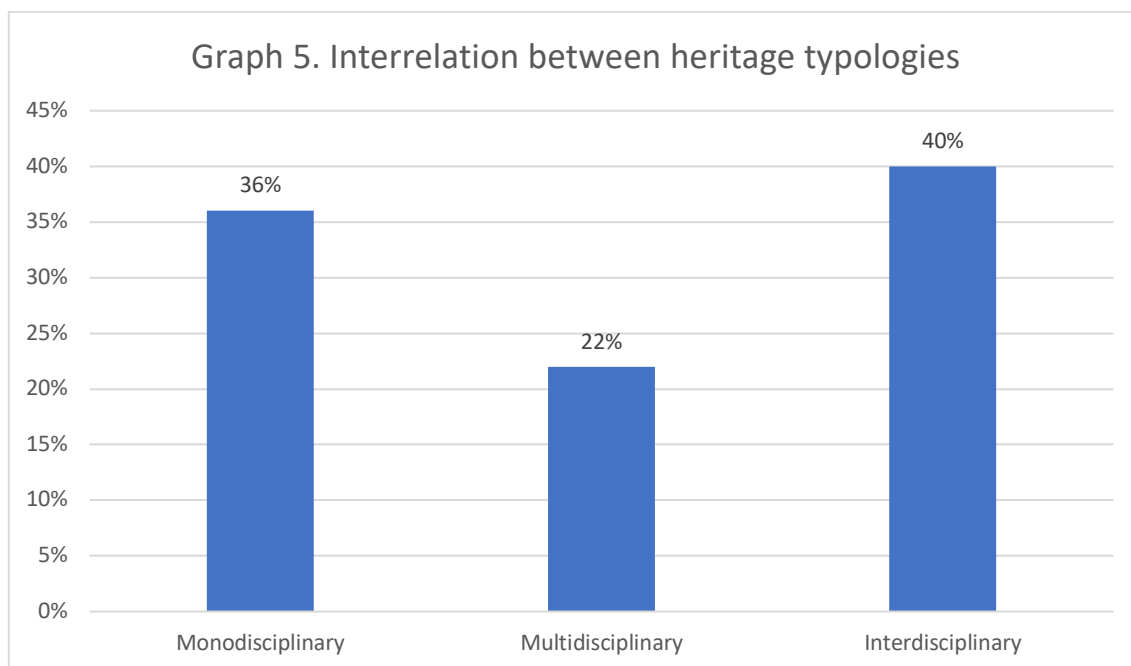
latter, the use and function of the patrimonial elements are the axis of the discourse in the proposals, as it is clearly perceived in some of them, such as those of the Technological Museum of Bologna.
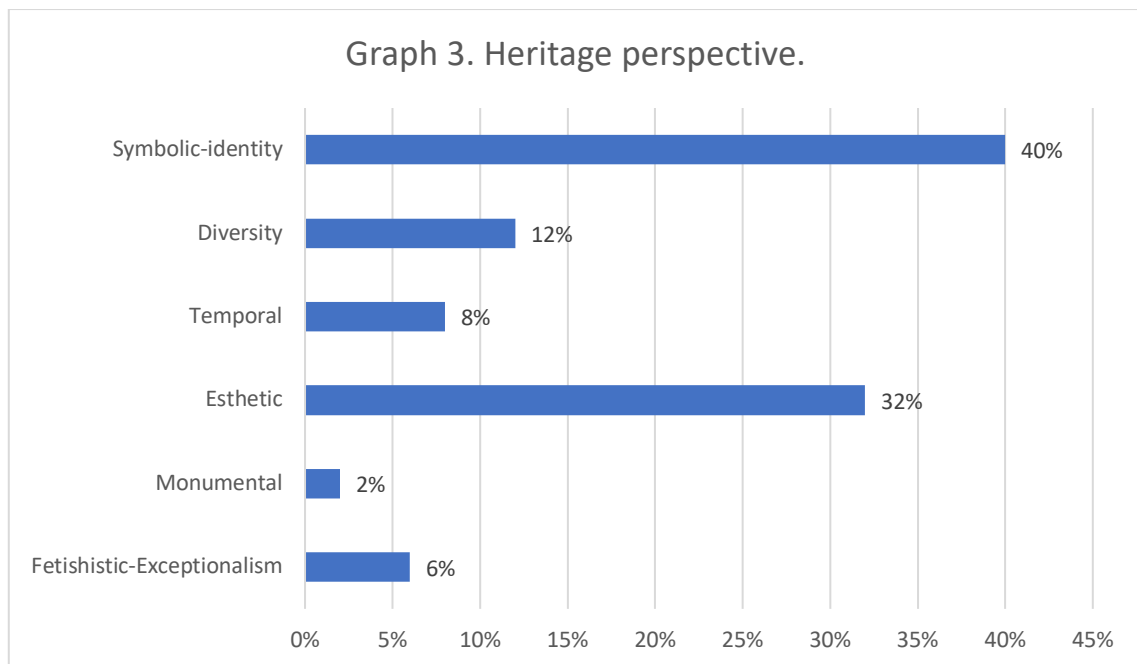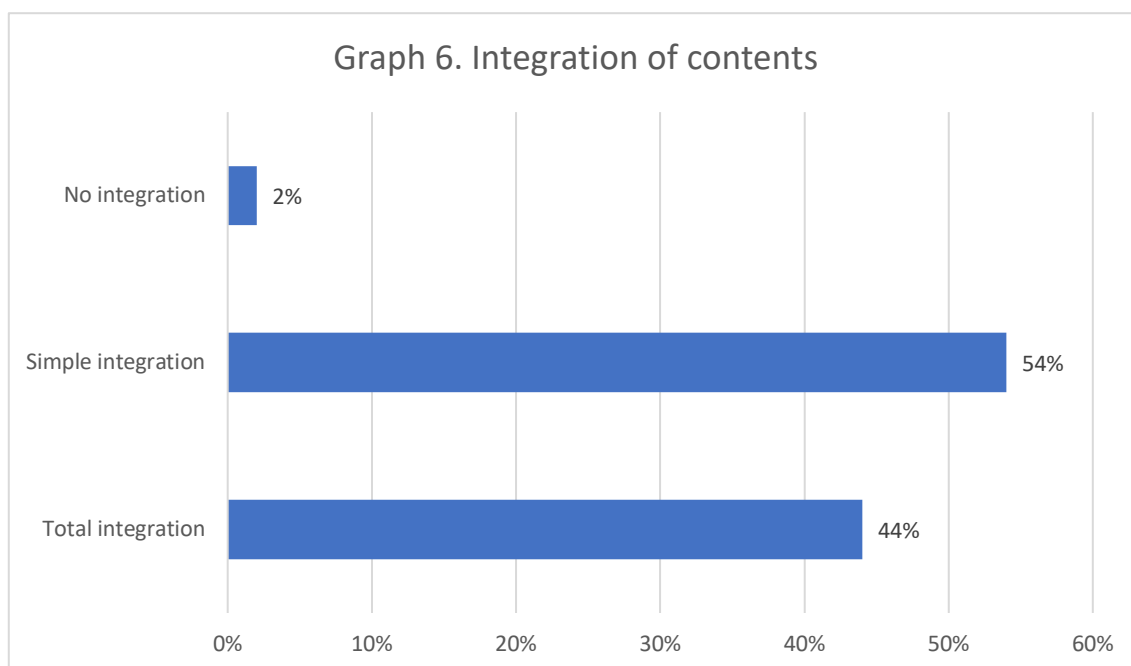

Graph 3. Heritage perspective.
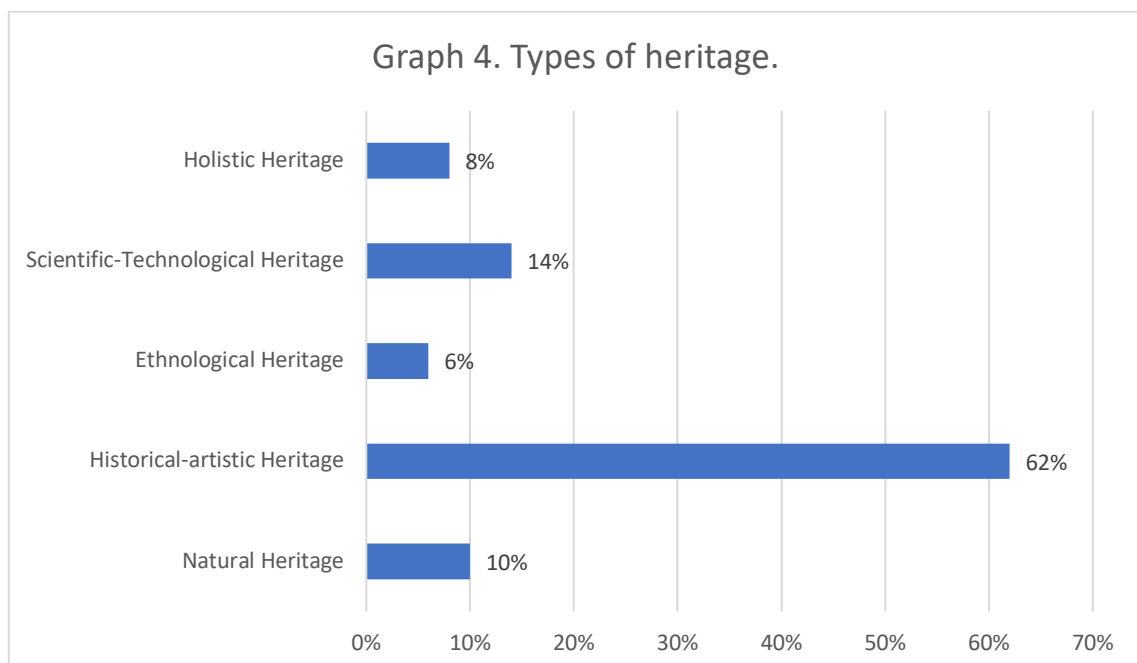
Graph 4. Heritage types.

**Graph 5.** Interrelation between heritage typologies.


Graph 6. Integration of contents.

Regarding the third category, "How is it taught?", the didactic proposals present the importance of the relations between school and museum. However, the activity proposals usually come from museums, heritage entities or cultural management companies rather than from the schools themselves (Sánchez, 2013). This happens although a very high percentage of school (80%) offer the possibility of designing a common project based on the needs and interests of the students. Heritage is used as content of the proposal in 52% of the cases and as a resource and content in 38%. In fact,

50% of the proposals stand out for their multidirectional nature, with activities based on sensorial and experiential workshops, dynamic and dialogical fieldtrips or research projects around one or more heritage elements of the collection. To this 50% we could add the 22% of bidirectional communication proposals with dynamic and dialogical fieldtrips that often become multidirectional, thus reaching 72% of proposals that have a multidirectional nature with active activities (González-Sanz et al., 2017). On the contrary, more traditional proposals based on one-way communication are still present (26%). Some 60% of these activities are analytical (26%) or systemic (34%), advocating the use of theoretical-practical tasks in which descriptions, arguments or justifications are carried out by requiring students to highlight the contrast between different sources of information.

Regarding the didactic resources used in the proposals, we observe that the use of passive tools such as posters or information brochures remains at 42%, compared to 38% in use of traditional active resources such as pencil and paper activities, field notebooks or the realisation of experiential workshops such as the creation of mosaics, the realisation of experiments related to silk production or the analysis of heritage elements such as those carried out in the Musei Civici di Imola. Finally, there is 10% use of active ICT resources with mobile applications that carry out an animated research itinerary through the museum and a final 10% in which active and passive traditional resources are used (Graph 8).
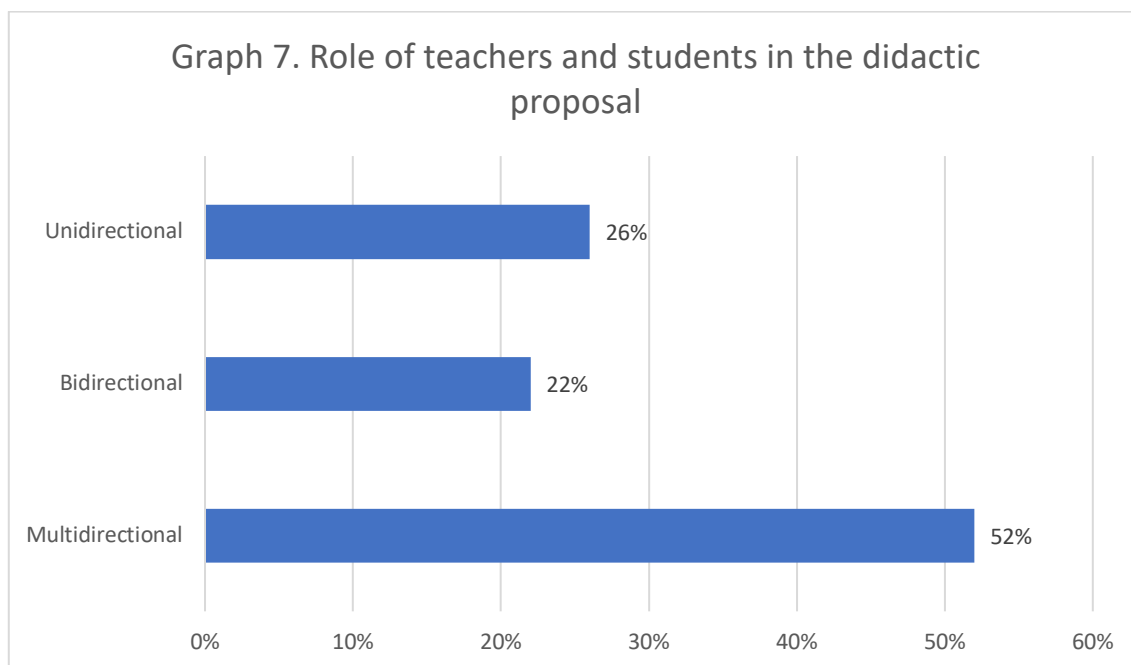

Graph 7. Role of teachers and students in the didactic proposal.
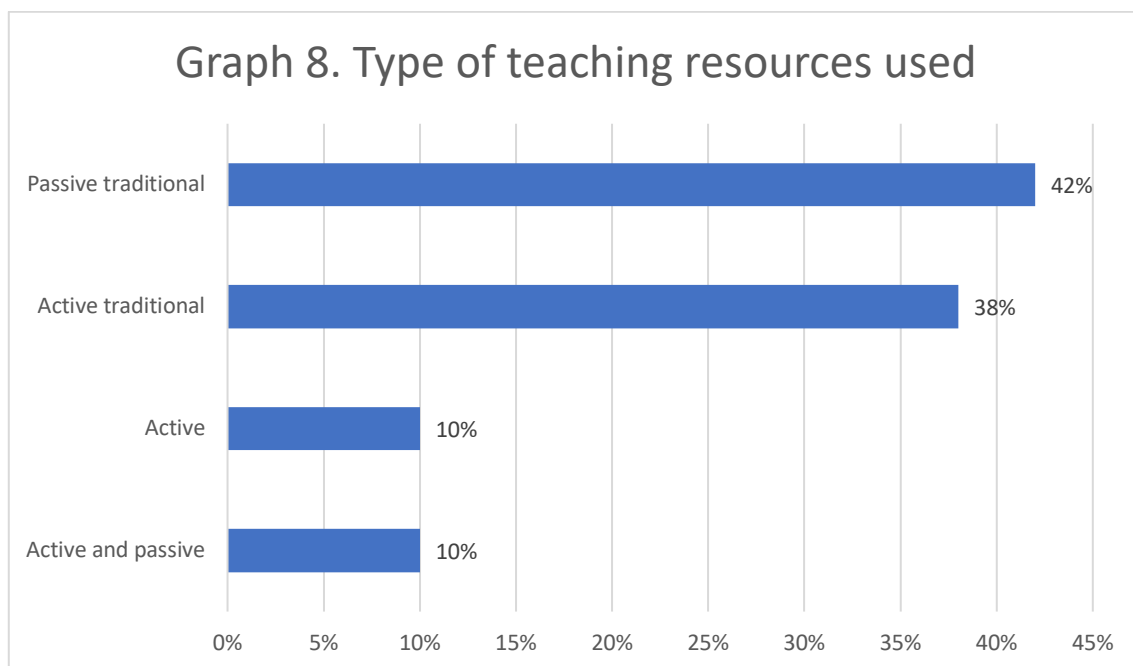
Graph 8. Type of teaching resources used.

The fourth category covers the relationships that are established between heritage and emotional intelligence. According to Cuenca et al., (2020), few institutions operate in this way. Some 38% of the proposals focus on interactions with the social context, while 36% place special emphasis on the cognitive dimension, carrying out activities that mainly focus on learning content and information, for example, traditional guided tours. Only 8% refer to the importance of working on emotions and seek an emotional response to heritage (graph 9). In 60% of the didactic proposals, adaptation to the environment is intended to enhance knowledge of heritage in order to solve problems and counteract problematic realities, as we see in the Museo Industriale di Bologna. In the latter, the explanation of technological advances in the city's productivity sector helps acquire a better understanding of the city's identity (Cuenca, Molina and Martín-Cáceres, 2018).

The Library and Museum of Music works directly with the emotions using music, bodily expression and dance to interact with the different heritage elements of its collection. All of these experiences are found within 40% of the proposals that employ aspects related to intrapersonal and/or interpersonal intelligence.
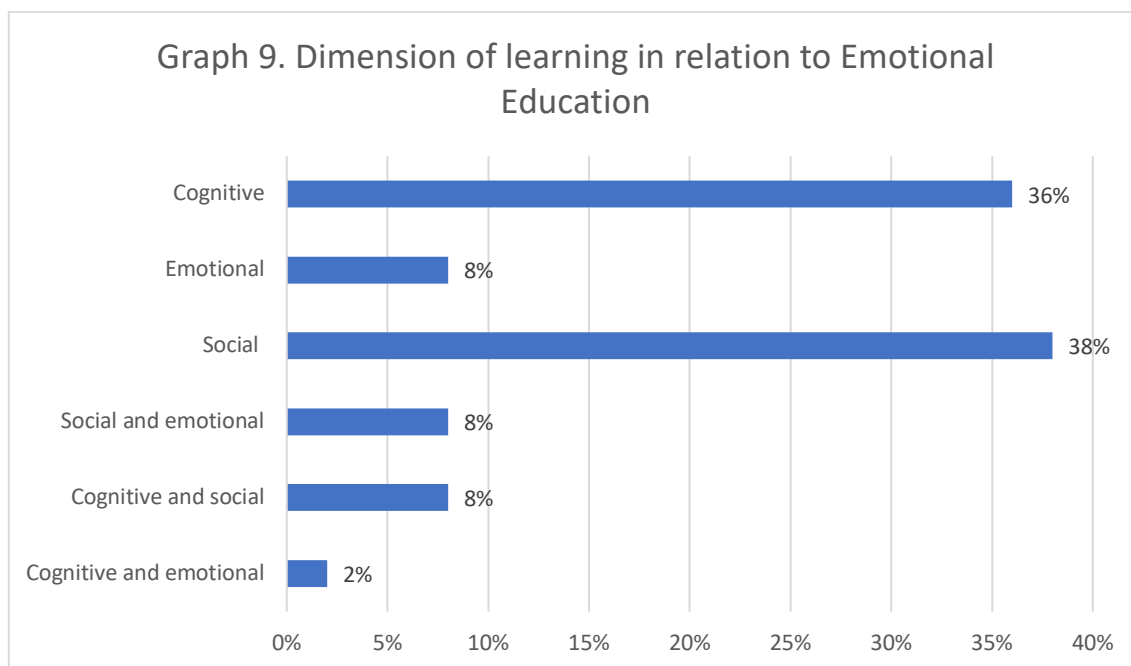
Graph 9. Dimension of learning in relation to Emotional Education

The fifth category examines the relationships established between territorial intelligence and heritage. In this case, heritage entities that are linked to the environment and nature such as the Emiliano Romagnolo Canal, the Centre for Education and Information on Energy and Waste or the Hera Group. These state territory analysis and the study of human impact on the natural landscape as their goals. And 42% of the didactic proposals analysed present a vision of sustainable landscape and 36% of cultural landscape, observing the understanding of society through nature, as we can see in the University Museum system. We highlight that 84% of the didactic proposals analysed present a connection with the environment. Indeed, this is an important objective in order to highlight the existing connections between heritage and its closest environment, the city. This interest certifies the strong connection uniting all heritage institutions of the city of Bologna in favour of a revaluation, conservation and enjoyment of the city heritage, as seen in the "International Festival of History", an event organised by the International History and Heritage Centre (Borghi and Dondarini, 2012).

In relation to the sixth category, inclusion through heritage and its accessibility, we see how 86% of the didactic proposals analysed show that museum or heritage institution are partially accessible. Although the proposed activities can be developed for most audiences, there are specific groups with different abilities to which no response is given, either due to issues of physical, cognitive or social accessibility. This highlights a lack of adaptive measures, as pointed out by Marín et al. (2017). The audience diversity and heritage diversity are a reality that has to be faced (Marín, 2013a). However, it is difficult to find a heritage institution that develops a didactic proposal based on inclusive principles. Inclusion in relation to heritage, as proposed by Asensio, Santacana and Fontal (2016), has to point to an adequate attention to all audiences. To do so, active laboratories and resources supported by active didactic methodologies must be used

and adapted to the individual characteristics of each audience in order to respond to the demands that are made. We would like to highlight the awareness and sensitisation features of Progetto Calamaio. Consisting of differently-abled people, it carries out different activities such as training and awareness workshops in educational institutions and museums. However, we see that great improvements have been made on this front, since only 14% of didactic proposals are not generally accessible (Graph 10).
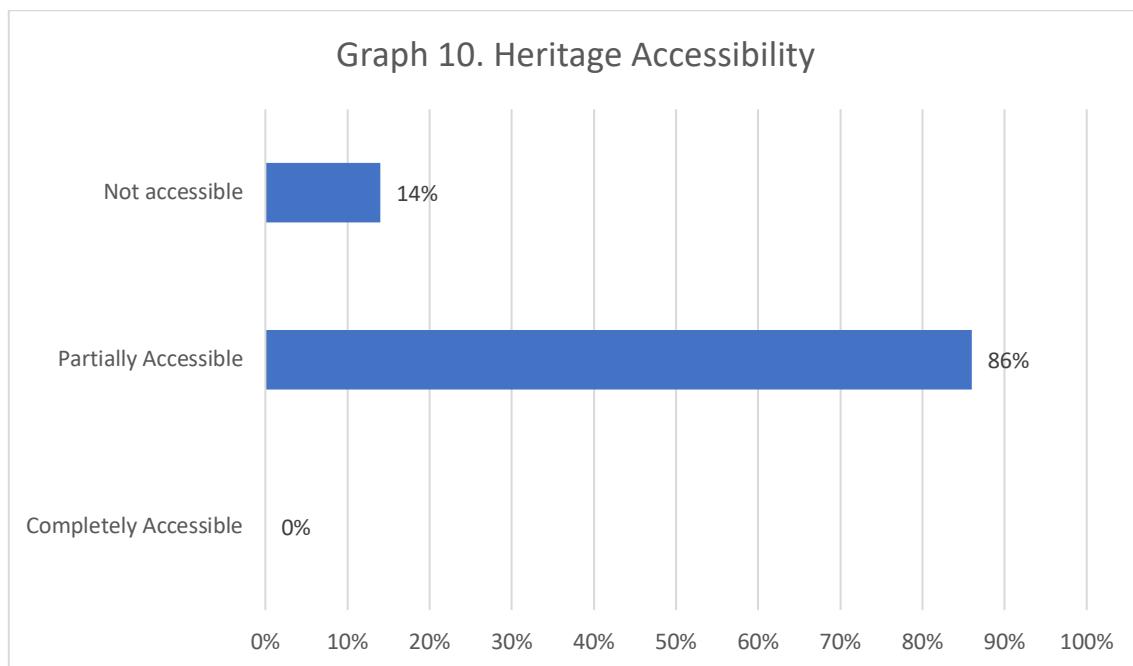

Graph 10. Heritage Accessibility

Some 52% of the didactic proposals show a high interest in being inclusive. Inclusion is understood here as educational for everyone, as they involve experimental and experiential activities in which all types of audiences can participate. However, physical accessibility can sometimes be problematic such as, for example, at the Pinacoteca Nacional. Some 28% of proposals give an average priority to these issues and, more worryingly, 20% still give low priority to the integration or inclusion of differently-abled people (graph 11).
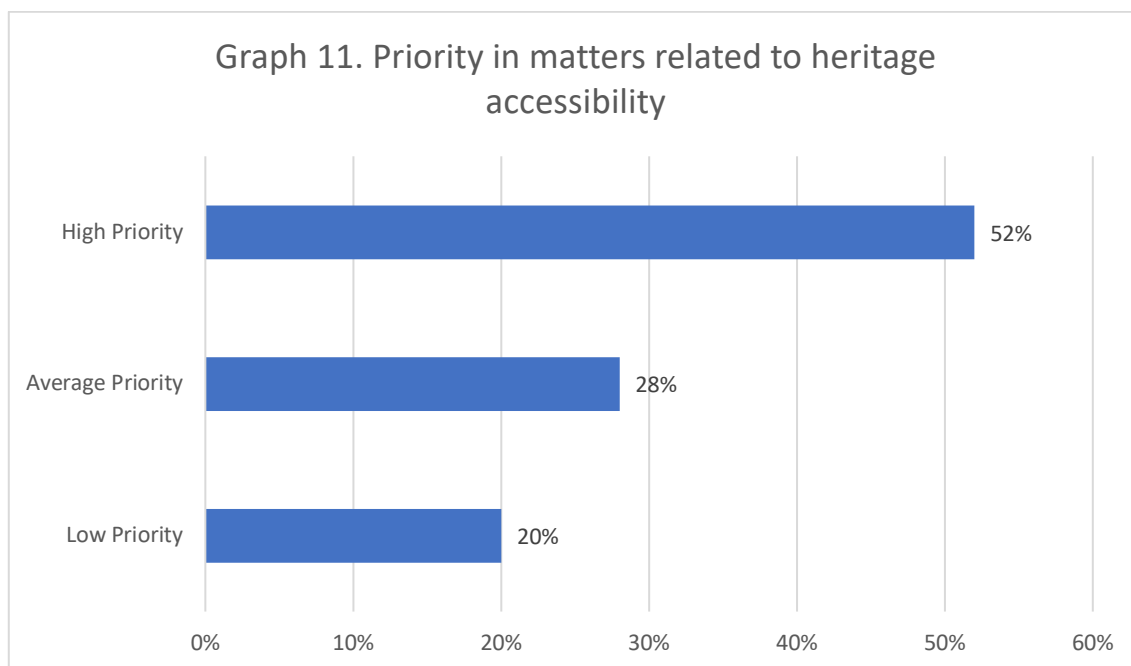
**Graph 11.** Priority in matters related to heritage accessibility

Some 86% of the proposals advocate the social and educational integration of all people. Unfortunately, this translates to differently-abled people having to adapt to the activities of the museum or heritage institution because no specific information related to this issue is usually given. Only 14% of the proposals show openness and flexibility in their didactic proposals and carry out activities that cater to the needs of the entirety of the pupils and students. Furthermore, they employ heritage elements that do not strictly need physical accessibility and can be accessed more broadly. This distinction between inclusion and integration also in relation to heritage has been explored by Martínez-Gil, López-Benito and Santacana (2016).

The fact of providing information in didactic guides on the opportunities for differently-abled people results in 50% of guidelines coming across as segregating. They do not mention people with different abilities (openness to adaptation of activities, specific resources that allow accessibility, etc.). Furthermore, 36% of guides, although they do not have any information in this regard, still have activities that allow people to adapt to the heritage proposal. The last 14% are deemed to be inclusive because of the inclusion of proposals that respond to the needs of all audiences. This is accomplished either by their openness in planning the proposals or by the inherent accessibility presented by the heritage institution and its didactic programming (Graph 12).
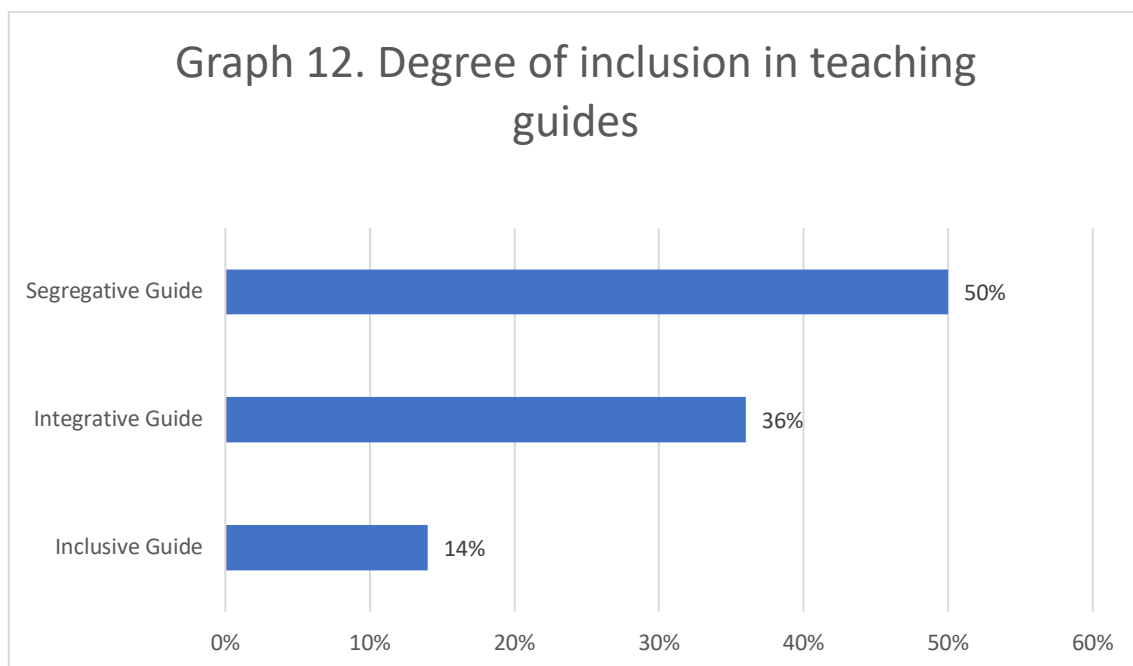
Graph 12. Degree of inclusion in teaching guides.

Finally, in relation to the seventh category, 72% of didactic proposals seek comprehensive development of differently-abled people, 20% pursue social development and 8% personal development (Graph 13). Coinciding with the predominant heritage in covered heritage institutions, 70% of the didactic proposals highlight historical-artistic heritage as their main focus (Graph 14). Nonetheless, artistic heritage stands out among the seven inclusive proposals as the kind most favouring emotions in people with different abilities (Gómez-Hurtado et al., 2018).
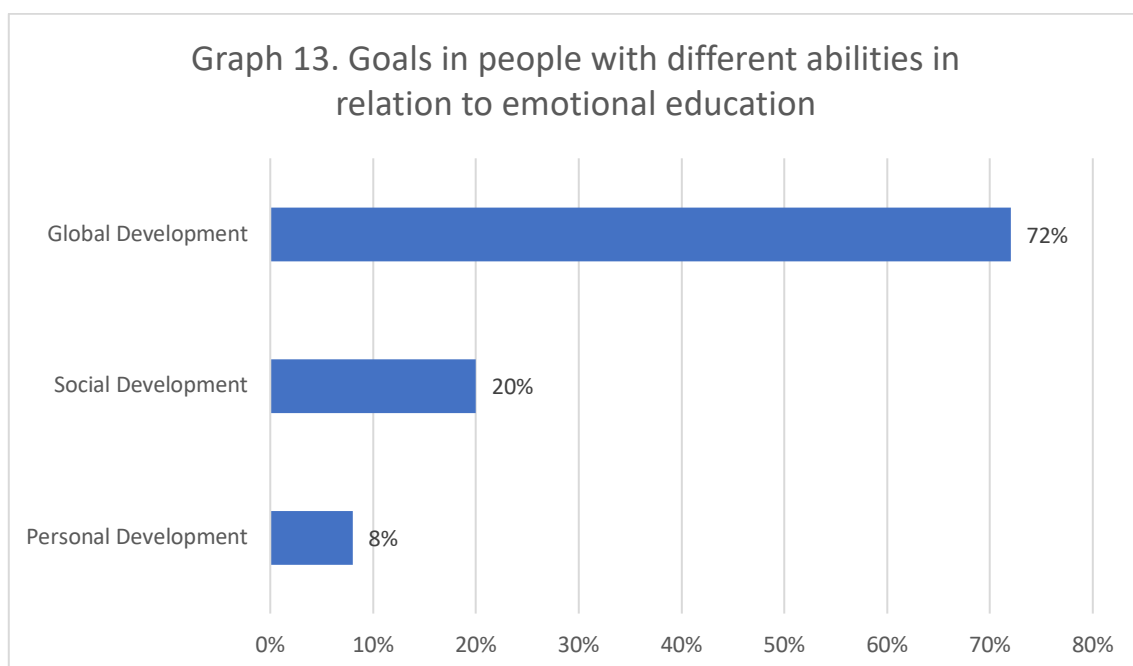
Graph 13. Goals in people with different abilities in relation to emotional education.
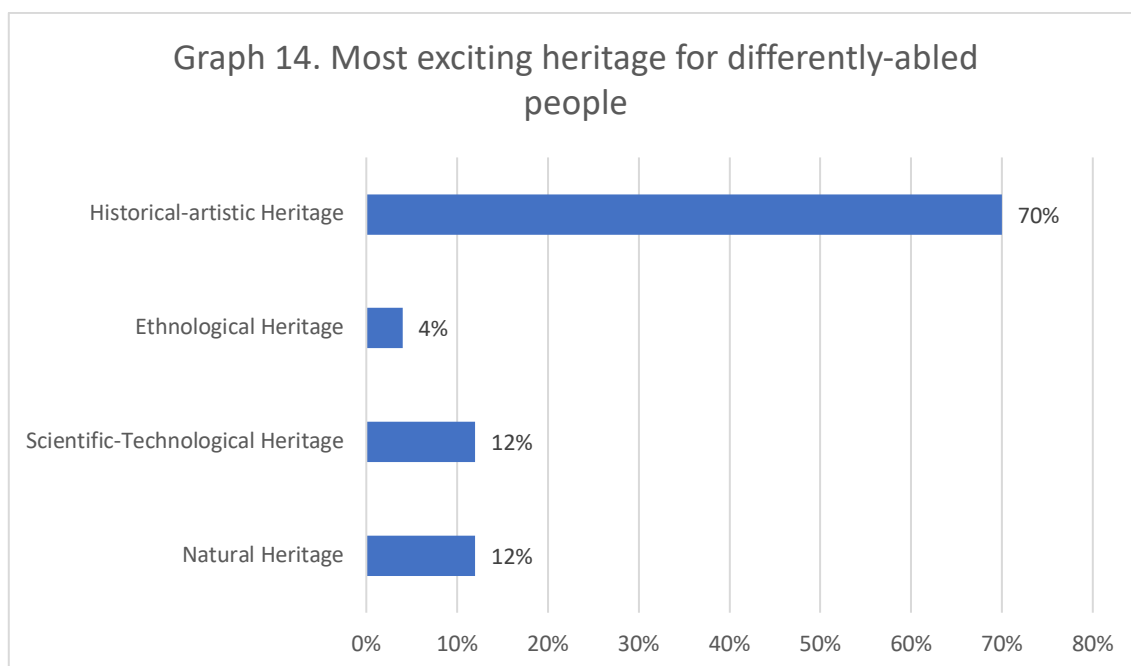
Graph 14. Most exciting heritage for differently-abled people.

4. Discussion.

The study carried out highlights the importance of the relationships between the educational and cultural fields, being able to nurture each other to respond to the diversity of all (Echeita et al., 2016). Inclusion is a common goal of all societies and education is the way to achieve it. Among the Sustainable Development goals of the 2030 Agenda, we find Goal 4, which refers to quality education for all throughout life, advocating inclusive education based on respect, equality and equity. In this way, heritage becomes a measuring element for the achievement of inclusion (Gómez-Hurtado et al., 2020; Marín-Cepeda et al., 2017). The study of the didactic proposals of museums, heritage institutions and cultural management companies gives us a global perspective of the didactic dimension used by the main agents participating in heritage education developed in the city of Bologna.

The didactic purpose pursued by the didactic proposals analysed (why teach) emphasises the fundamental relationship between the school and heritage institutions, highlighting the transmission of scientific knowledge and the furthering of the most important aspects of heritage by studying the cultural meanings that are given or the impact they have on society. The purposes of the different proposals are mainly focused on reviewing scientific and/or cultural literacy (Cuenca et al., 2020), although there is a scarce number of them that advocate a goal related to environmental education, the territory or citizenship education.

Regarding the purpose of learning, we observed in the results that more than half of the studies advocate a socio-critical perspective of heritage, with the prevailing objective of reflection and knowledge of the past in order to understand the present and seek social transformation. However, they also focus on academic and practical-conservation positions, purposes that have been used regularly in heritage institutions, as we see in other studies such as those of Cuenca, Martín Cáceres, Ibáñez and Fontal (2014).

The typologies of heritage used in the different entities and activities of the didactic proposals are directly linked to the most visible typologies that occur in each of the institutions. However, the results show us that most of the proposals are elaborated around a symbolic-identity typology, giving heritage an essential place in people's development (Fontal, 2013), although some of them connect with the aesthetic typology, with undisciplined didactic proposals and fundamentally of a historical-artistic nature. Together with this, we observe that the majority opt for a historical-artistic heritage, although there are proposals that interrelate the historical-artistic heritage with the ethnological and/or technological. The contextualisation of the proposals is mainly functional, as we note in the results, which leads us to establish differences with studies such as Cuenca et al., (2020), which speak of a temporal and spatial contextualisation.

In relation to "how it is taught", we emphasise how most heritage entities offer the design of common educational projects between the school and the museum, highlighting the school-museum relationship as an essential aspect in the development of an inclusive heritage education that attends to the individual characteristics of all people (Asensio, et al., 2016). Heritage becomes both content and resource for didactic proposals using multidisciplinary activities where the use of manipulative and experiential workshops, dynamic visits or projects on the collection make heritage an important element when responding to the needs of each person, becoming the object of social inclusion and identity development in contexts of sociocultural disadvantage (Trabajo and Cuenca, 2020). Even so, the proposals that have their origin in the museum prevail (Toharia et al., 2013).

Relationships between heritage and emotional intelligence, as observed in the results, are scarce in the didactic proposals analysed. However, we found some activities in different heritage institutions such as in the *Museo internazionale della musica* or in the *Museo del patrimonio industriale* in which emotions become the common thread of action and connection with heritage (Cuenca, Molina and Martín Cáceres, 2018) accentuating the intimate relationship between heritage and emotions, which can be seen in academic research although it is less present in the legislation (Munilla and Marín-Cepeda, 2020).

The relationships between heritage and territorial intelligence are found in a large number of didactic proposals, with the use of heritage as a resource to make strong connections between people and their environment a priority purpose. To this end, networks of collaboration are built between the different heritage institutions of Bologna that fight for a better knowledge, appreciation, conservation and enjoyment of

the city's heritage. These robust collaboration networks represent an inclusive strategy that promotes and favours people's social and educational inclusion (Azorín, 2017) and which is observable, as noted in the results, in the *Festa internazionale della storia* day held by the *Centro Internazionale di didattica della Storia e del Patrimonio* (Borghi and Dondarini, 2012).

The results obtained certify that a model based on accessibility in heritage institutions does not imply an inclusive vision in them (Asensio, Santacana and Fontal, 2016). An inclusive vision goes beyond trying to make heritage accessible to the majority of audiences, and the investigated proposals show that they are partially accessible, as they respond to the characteristics of the differences presented by different groups of people. However, they are not accessible to all people, either because there are no appropriate adaptations for people with different abilities or because activities are not carried out with specific groups in mind (Marín et al., 2017). However, although they may be accessible to all people, we need to take a further step in the inclusive perspective of heritage education; we must fight for heritage education that defends the design and construction of didactic proposals that are based on the essential principles of inclusion, equality and equity (Ainscow, 2020), with activities that are aimed at all people where the main objective is the knowledge and use of heritage for the global development of everyone, thus respecting and giving value to the idiosyncrasy of each individual, starting by including those people who are in the groups most at risk of exclusion (Ainscow, Booth and Dyson, 2006). UNESCO (2021) emphasises that the aim of inclusion is to reform education systems, which involves the need for all ordinary schools to acquire the capacity to educate all the boys and girls of their local communities. Thus, we consider that inclusion does not only entail a reform of educational systems but rather a social transformation in which heritage education can help us. To do so, heritage institutions must also be prepared to be able to serve all people, fighting from an inclusive vision of heritage for universal accessibility. This leads us from a vision of inclusive education as a process that involves an ideal of education that values differences and respect for others as they are, seeking answers to the demands of different people and advocating the great power of diversity in life, understanding this as a good way to approach education, both formal and non-formal, nowadays (Ainscow, 2001; Parrilla, 2004 and Pujolàs, 2001). Ainscow (2012, p.14) points out as an essential element for the development of inclusion "having the desire to make it happen", and the didactic proposals investigated show a positive attitude towards the idea of designing and implementing activities that serve all people, which is a step forward in the construction and development of an inclusive heritage education. However, these Italian didactic proposals still show an integrating perspective towards people with different capacities, as they are the ones who must adapt to the activities that are proposed, sometimes masking behind them a "false inclusion" that leads to the lack of realisation of some relevant adaptations.

Finally, the didactic proposals analysed, insofar as they serve people with different abilities, focus on their global development by adapting, in some cases, the activities to specific groups, not relying on activities aimed at everyone, but rather, when we talk about different capacities, organising and designing specific proposals for people with a

specific different capacity, as we also observe in other research works, such as those of (Fontal and Marín, 2014; García, 2014; García Sandoval, 2015).

4. Conclusions.

This study has provided a general perspective of the didactic offer of museums, heritage institutions and cultural management companies in Bologna. This has been accomplished by looking at what is taught, to which end and how they teach about heritage, the relationships between heritage and emotional and territorial intelligence, the policies of inclusion through heritage and its accessibility and the potential of heritage for the differently abled.

The didactic proposals analysed in the city of Bologna favour a dimension based on scientific and cultural literacy, although some pursue objectives related to territorial intelligence, emotional intelligence and civic education. A shift is observed towards a prioritisation of linking museums and schools in order to connect heritage and identity. Thus, it is a case of fostering a socio-critical perspective that aims at the construction of critically-thinking and responsible citizens capable of defending sustainable development in their environment.

Heritage is considered as such for its symbol-and-identity-based value and mainly for its aesthetics. This prioritises historical-artistic heritage as the focus of a large number of didactic proposals. This is accomplished, in the majority of cases, by employing a simple integration between conceptual and procedural content, be it the heritage, the content itself or the teaching resource.

The didactic proposal activities are usually characterised by being analytical or systemic in nature, such as hands-on and experiential workshops. They opt in most cases for a multidirectional communication where the role of teachers and students is active in a bidirectional way. The most used resources are traditional assets such as field notebooks, pen and paper activities to participate in stories and narratives produced by the museums themselves, etc. Emotional intelligence is part of few didactic proposals. The social dimension is the predominant one, although the cognitive dimension is employed at nearly the same level. Environmental intelligence is increasingly a goal of the different proposals, as highlighted by the strong bond between the patrimonial institutions of the city, for example in their joint performance at the Bologna "International Festival of History".

Inclusion in relation to heritage is still a goal to be achieved. Most institutions are partially accessible. They do not cater to every special need, their didactic guides are segregating and usually do not report on issues related to attention to diversity. Therefore, it is not clarified what type of heritage is more favourable for the differently abled. On the contrary, more inclusive proposals cater to the needs of all audiences and,

according to the study, the heritage that most excites the differently abled is artistic heritage.

The didactic proposals of the city of Bologna are increasingly directed towards a more inclusive approach based on training critically-thinking and responsible citizens capable of valuing, preserving and enjoying their heritage. Unfortunately, this study does not yield data that could help enhance the didactic proposals. Nonetheless, these could be improved by deepening their scope through the analysis of observations made by visitors and interviewing the personnel of heritage institutions, museums and cultural management companies.

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