

Trends in practical cultural heritage learning in Europe 2012

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Research report

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Introduction

The perception of heritage has changed in the last decades. The phenomenon in all its forms – cultural, natural, tangible and intangible – is understood as a resource for multiple uses. Heritage institutions reflect the newly acquired values of heritage that overstep their traditional role as preservers. The probably most obvious function they have enriched with is the educational one. Learning is being fostered at most cultural heritage institutions and it may be difficult to find institutions that do not offer at least guided tours to their visitors. Additionally, cultural heritage institutions have also acquired a social development function. Some types of cultural heritage institutions, especially museums in the United Kingdom and Scandinavia, increasingly work with, for example, unprivileged communities. The learning and social development functions are not the only ones cultural heritage institutions are exhibiting in the society, but have in recent years been increasingly highlighted. Their use has been promoted to achieve specific objectives by stakeholders and policy-makers. This study wishes to capture the trends among cultural heritage institutions regarding the learning and social development functions cultural heritage institutions perform and then to assess their relation to the existing field-specific policies and recommendations proposed by the competent European Union governing bodies. The research question¹ reads as follows: How many heritage institutions are performing learning and social development activities that fit into the existing relevant policies and recommendations from the European Union? To find answers for the postulated question I use the framework that The Nordic Centre of Heritage Learning and Creativity (NCK)² has developed and uses to promote the developmental value of heritage and the learning generated at the heritage institutions. Based on the conceptualisation of heritage learning as a potential mean for development, the framework is a support tool for heritage institutions in designing and implementing a learning offer that considers the achievement of specific objectives at an individual, community and societal level. Additionally I consult the

¹ The outline of the research project was developed by the author together with Henrik Zipsane.

² Formerly The Nordic Centre of Heritage Learning.

existing research literature, policy framework and policy recommendations on the topic of culture, heritage, education and development.

The outcomes of this study should serve as a first auto-reflection of institutions on how relevant their learning offer is for development, whether at an individual, community or societal level. It should serve also as a reflection on the existing policies relevant for heritage. Moreover, it should serve as a source for field-specific policy-makers and stakeholders to gain an insight in the heritage sector with heritage institutions as centres that foster individual, community and societal development. And finally, it should serve as a starting point for further research in the area of heritage learning and its implications on a local, regional, national, European and also global level.

With cultural heritage institutions in this study I mean museums, art galleries, open air museums, archives and cultural heritage sites. A museum is “a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment” (ICOM). Art galleries³ are heritage institutions that preserve and exhibit art collections. They may also offer activities connected to performance art and thus surpass the limitation to only visual arts. This is especially the case for contemporary art galleries. Open air museums are defined as “scientific collections in the open air of various types of structures, which as constructional and functional entities, illustrate settlement patterns, dwellings, economy and technology” (AEOM). Archives are records that preserve the heritage passed from one generation to another⁴. Cultural heritage sites are places with cultural heritage significance.⁵

In the first part of this study I denote the notion of cultural heritage, I review the field-specific policies and recommendations from the European Union bodies and present the

³ Or art museums. In this work I use the term art galleries.

⁴ The definition is derived from the Universal Declaration on Archives (UNESCO & ICA, 2011).

⁵ The definition is derived from the definition of World heritage sites adopted by UNESCO (UNESCO World Heritage Centre, 2012).

heritage learning framework as understood by NCK. In the second part I present the research study conducted: I explain thoroughly the methodology used to outline the results. The list of the cultural heritage institutions included in the study may be found in the annex.

New notion of cultural heritage

The value of culture today transcends from, traditionally sole, intrinsic to extrinsic⁶ value. This is not a novel thing, yet only recently has it been recognised as a potential resource. For instance, UNESCO (2011) defined the role of culture in sustainable development as indispensable due to economic value (in form of economic benefits, contribution to employment, tourism) and social value (as investment in intercultural dialogue, social cohesion, and as a source for tackling ecological challenges). This bores a new paradigm of culture as a resource. The implication of the new paradigm is the possibility of the instrumentalisation of its value and the necessity to analyse and manage the impact of culture and its channels of influence.

Heritage itself has been assessed as extrinsically valuable. Its value is not the value because of heritage itself but the value of exhibiting functions in society: institutional (as useful for wider social functions), instrumental (as contributor to social objectives) and economic (as an asset which can generate financial revenues) (Fojut, 2009, pp. 17-18). Bearing in mind this new paradigm of heritage, it is not surprising to encounter grassroots heritage institutions reinventing their purposefulness in society through innovative channels of influence. One of the recently most obvious broadening of the heritage institutions' roles has been their learning offer to the visitors, participants and the general public. For instance museums, similarly as many other heritage institutions, have experienced an educational turn (Hooper-Greenhill, 2007) - heritage is today used as a resource for educational purposes with museums, art galleries, open air museums, archives and cultural heritage sites as arenas of learning (Zipsane, 2011c). Another

⁶ The extrinsic value of heritage means that heritage can be used in non-cultural sectors for purposes that are not directly cultural (Grefe, 2009, p. 105).

function heritage has acquired is social development function. Heritage institutions work as centres for social development in their environments that go beyond simple learning about the collections they preserve (Zipsane, 2011b).

In spite of the many synergies between heritage and education (see Lauret & Marie, 2010), it is still not completely clear, as Hooper-Greenhill (2007) points out, how this new educational purposes of heritage should be assessed and managed. Similarly is with the social function they perform.

Policies concerning heritage learning

The importance of culture, in a broad sense and thus including heritage, for growth and development has been recognised recently by international institutions (Centre for Strategy & Evaluation Services & ERICarts, 2010; OECD, 2005; UNESCO, 2011; United Cities and Local Governments; United Nations, 2011) and its role as a socio-economic factor was recommended to be enhanced. In the case of European Union, culture has likewise acquired a broader and stronger position as a pro-growth and development factor (Council of the European Union, 2010, 2011). If in the Lisbon strategy for growth (Fontaine, 2000), which put forward the strengthening of the European knowledge society as the primary source of growth, the role of culture was not understood further than for its self-purpose and a direct socio-economic factor (Official Journal of the European Communities, 2000), in the second programme (2007-2014) the perception of culture started to change and emphasis was put especially on the creative industries and the importance of the creative economy (KEA European Affairs, 2006). Culture received important attention as a pro-growth factor in Europe (European Commission, 2010b; KEA European Affairs, 2009) and was therefore able to fit in the new Europe 2020 strategy that replaced the Lisbon strategy.⁷

The Europe 2020 strategy (European Commission, 2010a) is the new growth strategy for Europe for the decade 2010-2020. The Europe 2020 prioritises smart growth (economy

⁷ Read more in Sacco (2011).

based on knowledge and innovation), sustainable growth (more resource efficient, greener and more competitive economy for economic, social and territorial cohesion) and inclusive growth (high-employment economy delivering social and territorial cohesion; strengthening employment, skills, fighting poverty and modernising labour market). The overall objective of the strategy is to put all strengths in Europe's recuperation. Culture fits in the strategy with the Culture programme 2007-2013, but it is mentioned only as a source of direct effects on growth generated via the cultural and creative industries, and not as a source of indirect implications on growth and societal wellbeing. The 2007-2013 programme will run out this year and the new programme is expected to promote culture as a growth factor in order to fit in the strategy Europe 2020. The proposal for the new cultural programme (European Commission, 2011) called Creative Europe, which encompasses both cultural and the creative sector, assesses culture as such.

The Creative Europe proposal (European Commission, 2011) suggests that the new programme should only support those cultural activities and projects that present a potentially European added value and contribute to the achievement of the objectives of Europe 2020 and its flagship initiatives, i.e., the cultural sector should promote smart, sustainable and inclusive growth. The new paradigm of culture as a development resource is strongly enhanced in the document: culture needs to contribute directly and indirectly to growth.

The Council (Council of the European Union, 2011) responded to the proposal by issuing recommendations on regarding culture as a contributor to the implementation of the Europe 2020 strategy. The Council emphasises that culture can contribute to smart growth as a driver for creativity and non-technological innovation throughout the economy, producing high quality and competitive services and goods. Moreover it can contribute to sustainable growth through fostering greener mobility and the use of the cutting edge sustainable technologies by, among others, making cultural content available online and changing people's attitudes to environment. And last, but not least,

culture can contribute to inclusive growth through promoting intercultural dialogue in full respect for cultural diversity, strengthening social cohesion, community development and full inclusion of people in social, cultural and economic life. The Council (Council of the European Union, 2011), for the listed reasons, invited the member states to strengthen the synergies between culture, education, research institutions and business sector at national, regional and local levels; to nurture the skills and competences necessary for cultural institutions to perform their socio-cultural functions; to support raising awareness of sustainable development; to promote active citizenship and community development.

Policies regarding the use of heritage and the specific use of heritage learning for growth and societal well-being do not exist. Heritage is considered as a sub-sector of culture, although the two phenomena are not overlapping, and therefore is a domain of cultural policies. Consequently also the heritage institutions orientate themselves with existing cultural policies. The situation bores two implications. Firstly, it might be that the cultural policies are not adequate for the heritage sector and secondly, this may lead to a lower bottom-up feedback, as the heritage institutions may not feel that these policies concern them.

The most closely relevant source of policies for the specific field of heritage learning for social development may be the *European Agenda for Culture* (Lauret & Marie, 2010), which is a set of recommendations for implementing the synergies between education in culture put forward on the decision of the EU's Council of Ministers of Culture. The European Agenda for Culture recognises the impact of artistic and cultural education on (1) the full development of the individual, (2) improvement of motivation and learning skills and (3) creative and innovative potential. Regarding heritage learning, the goals should be to provide every child and the population of all member states with knowledge of their own heritage; heritage education should introduce young people to the questions of sustainable development and to be open to the heritage of others. It is recommended to strengthen the sense of a shared European identity, to introduce the

knowledge of heritage into schools curricula (transdisciplinary approach, cooperation schools and heritage education, local institutions, links between heritage and creativity). The recommendations focus in case of heritage education of pure formal and non-formal education, nothing is said about the informal and lifelong learning dimension of heritage. Similarly, nothing is said about the heritage education for other focus groups apart from children and young people via collaboration of schools and cultural institutions. Moreover, the objective of these synergies should be the structuring of individuals' cultural identity. Nothing is said about the use of heritage learning as a mean for development purposes. Heritage learning has here is neither recognised nor recommended for broader social objectives, apart from strengthening the intercultural dialogue and inclusion of immigrants. Policies are missing concerning the concept of heritage as the extrinsic resource for development through learning.

NCK has been dealing extensively with the conceptualisation of heritage learning as the channel through which heritage can contribute to the development on an individual, community, local and regional level. In the next section I present the concepts regarding the heritage learning framework.

Heritage learning framework

The concept heritage learning⁸ denotes the learning that occurs at heritage institutions in different forms, formal, non-formal and informal, and it is a *“specific part of cultural learning that is specified by the use of a time perspective in pedagogical practice”* (Zipsane, 2008a, p. 174). Heritage learning offer has been adopted by heritage institutions across Europe, but may vary in its level of elaboration and purpose. The level of elaboration of the learning activities can range from simple guided tours to carefully designed lifelong learning activities for a wide range of target groups (see Gibbs, Sani, & Thompson, 2006). The purpose of the learning activities may range from sole acquisition of knowledge about specific collections or to more structured

⁸ Read more in Sjögren Zipsane and Zipsane (2006) or in forthcoming book from Sjögren Zipsane and Zipsane.

objectives, e.g., change of attitudes or acquisition of competences (Zipsane, 2011b). The instrumentalisation of heritage learning can thus be more or less structured which leads to a conceptual distinction between two approaches in heritage learning: *learning about* approach and *learning through* approach (see Grut & Kling, 2011).

The *learning about* approach understands the value of heritage as intrinsic, meaning that the heritage itself is the main subject and purpose of learning.⁹ The objective of learning in the learning about approach is to educate the individual in heritage and to shape his or her cultural identity. The notion of the *learning through* approach, which has been the *raison d'être* of NCK, suggests that learning can be used as the channel through which heritage can exhibit and fully transmit its assessed values to the society (Zipsane, 2008b). This approach consequently implies the potential of the learning channels of heritage to be used effectively and efficiently for tackling specific issues (Kling, 2011), which can range from cultural identity creation, aesthetic sensibility, nation building, culture preservation, local empowerment, community outreach, challenging social conditions, religious tolerance, community development, regional development, truancy, youth unemployment, inclusion of risk groups, social cohesion, integration, intercultural dialogue, improvement of health issues to many others (Grut, 2011; Hansen, 2011; Zipsane, 2007, 2011a). Thus, this approach argues that heritage, through its responsive learning channels, can contribute to the development at an individual, community and societal level (Zipsane, 2011b, 2011c). The potential of these channels should not be disregarded and field-specific policies with recommendations and directives are needed to ensure an adequate use.

Research methodology

The aim of the practical research work is to assess the situation in practical heritage learning in European Union member and candidate countries through the NCK framework and to extract the current trends. The trends that the work wishes to

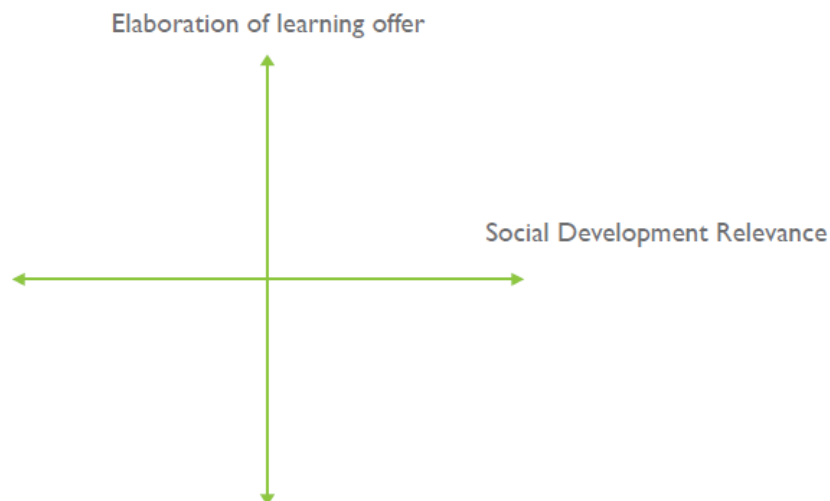
⁹ The intrinsic value of heritage means a value for heritage itself and for the information it contains (Fojut, 2009, p. 17).

present concern the learning and social development role of cultural heritage institutions in their environments. I am specifically interested in to what extent these roles are developed and if consequently cultural heritage institutions across Europe can be regarded as generators of educational and social change through learning in their environments.

In order to systemise and asses the different roles heritage performs through its learning function at heritage institutions, it is necessary to conceptualise the different levels of elaboration of the learning offer and how much the offer is structured in respect to social development relevance. A classification of different projects has already been done (Durando, 2006) but it focuses only on the cultural dimension of the learning happening in the cultural sector, similarly as other earlier studies and policy recommendations which was noted by Zipsane (2011c). No study has focused so far, in my knowledge, purely on the potential of a more efficient use of learning function of heritage institutions to achieve specific social development objectives.

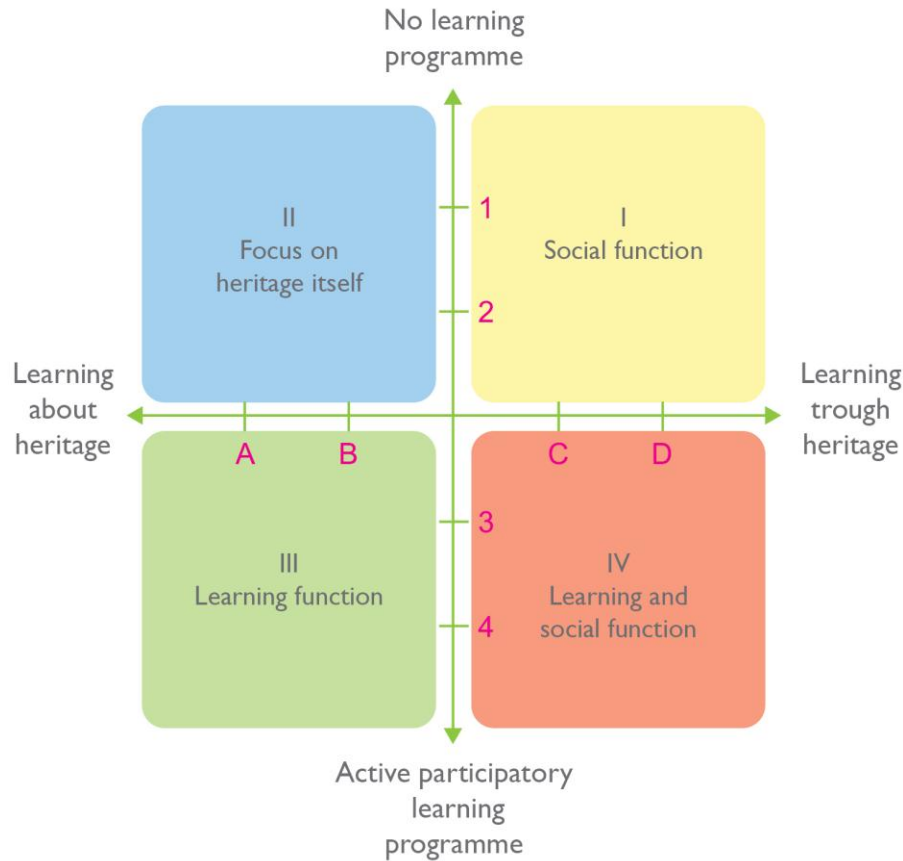
The analysis of the trends among cultural heritage institutions is based on two dimensions: the elaboration of the learning offer and their social development relevance (See Figure 1).

Figure 1: Analysis dimensions



The y dimension represents the polarity between active participatory learning and passive non-participatory learning programmes happening at the cultural institutions. The x dimension captures the polarity of high and low social development relevance of the learning activities at the institutions.

Figure 2: Typology



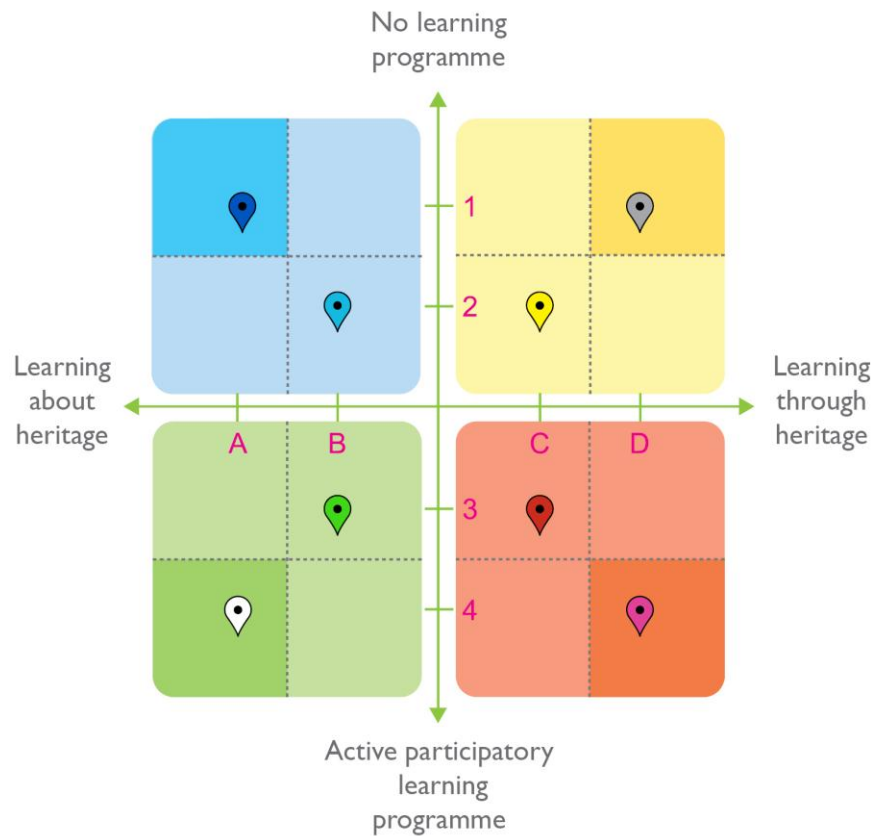
The two dimensions form an analysis matrix consisting of four quadrants (See Figure 2). The first quadrant is constructed from passive non-participatory learning programme (1, 2) and high social development relevance of the learning programme (C, D) and levels of dimension. The combination of these characteristics implies a type of institution that exhibits a primarily social function with learning function as non-existing, secondary or being just acquired. The second quadrant denotes passive non-participatory learning programme (1, 2) and low social development relevance of the learning programme (A,

B). These characteristics imply a type of institution that exhibits neither learning nor social development function, or understands them both as secondary or they are in progress of acquisition. The third quadrant denotes low social development relevance of the learning programme (A, B) and active participatory learning programme (3, 4). These characteristics imply a type of institution that strongly focuses on its learning function with the social development function as non-existing, secondary or just being acquired. The fourth quadrant denotes active participatory learning programme (3, 4) and social development relevance of the learning programme (C, D). These characteristics imply a type of institution that exhibits a learning and social development function in its environment.

Afterwards I have divided the four quadrants into two parts in order to achieve eight different types of institutions. The extreme points of the quadrants (A1, A4, D1 and D4) denote the most representative samples of the typology, while the other parts of the quadrants denote less representative institutions of the typology. For example, the pink marking in the fourth quadrant denotes the institutions that fully exhibit both learning and social development functions, whilst the red marking denotes institutions that do not completely exhibit the learning and/or social development role (See Figure 3).

All eight types of institutions were adjudged own markings of different colours. The division into eight types and the adjudging of markings of different colours served as a support for a more thorough visual presentation of trends.

Figure 3: Matrix and the markings



Third, I built a database of cultural heritage institutions across 36 European Union member and candidate countries (See Annex 2). The database consists of 416 samples and is divided into five groups. For each country the first group consists of three museums, the second of three art galleries, the third of three open air museums, the fourth of three archive institutions and the fifth of three heritage sites. I wanted to differentiate heritage institutions per type to have a fairly equal sampling, not only across countries, but also across types¹⁰.

The choice of institutions was based on several criteria. First of all, I have tried to choose in every group for every country at least one national cultural heritage institution. Secondly, I have chosen cultural heritage institutions that are internationally recognised

¹⁰ The only exceptions were the Scandinavia countries (Denmark, Finland, Norway and Sweden), where I have collected six samples of museums and not only three as for other countries. All other groups for the listed countries consist of three samples.

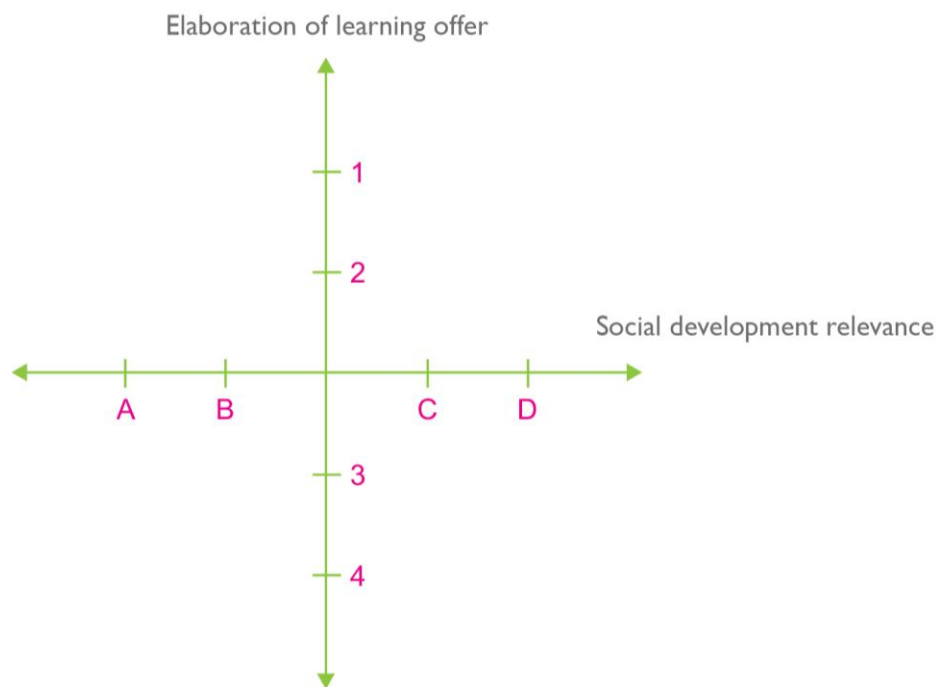
and are at forefront regarding the topic of learning. Thirdly, I tried to choose institutions spread all over countries and not centralised in the capital. And lastly, concerning the heritage sites, my objective was to include at least one site from the UNESCO World Heritage list (UNESCO World Heritage Centre, 2012) in each country. In spite of the pre-established criteria, the sampling for the database is biased. The objective had been to choose three institutions from each country into every group, but, I was not able to select all three in all countries. This was especially difficult in smaller countries. Although I was not able to follow the set criteria in all cases, I am convinced that the samples for types of institutions and for countries are representative enough and allow extracting trends.

Fourth, I based the analysis of institutions on the information available on their websites. The decision to base the analysis on the information available on the websites was taken due to the nature and aim of this research. The research aims at capturing the existing trends and not at making a thorough analysis of the current situation. This research should be understood as a mapping of current trends that reveals the opportunities for institutions' auto-reflection on the topic, detection of opportunities for stakeholders, support for policy-makers and as a base for further research, development and innovation in the area that connects culture, heritage, learning and social development.

The analysis was conducted with the help of two questions and four possible answers for each (See Figure 4). The questions and answers were constructed in an operational way to facilitate the analysis. The first question "What type of learning is occurring at the institutions judging by the type of the learning objectives?" was constructed to capture the social development relevance of the learning activities at institutions. The possible answers were (A) Learn about: No planned structured objective, (B) Learn about: planned structured objectives to learn about the collection, (C) Learn through: planned structured individual objective and (D) Learn through: planned structured social development objective. The second question was "Does the institution have a learning

programme and to what extent is it elaborated?” and aimed at capturing the level of elaboration of the learning offer. The possible answers were (1) No learning programme; (2) Passive guided tours; (3) Active participation only for children or only for schools and (4) Active participation for all groups or lifelong learning activities. I chose the answers basing on the information I had obtained from the website. The two answers together formed a key consisting of a letter and number. The key revealed the type of institution and a corresponding marking was adjudged to it.

Figure 4: Analysis matrix



At this point it is necessary to mention the validity argument of my analysis. I am aware of the relative error related to the analysis and the biased availability of information on websites. The reason for lower validity of the study might be the misinterpretation of the information available on the websites or missing information if the institutions do not publish updated information about their activities on their websites. Nevertheless I argue that the results obtained from the analysis are valid enough to present the

current trends in practical heritage learning but not the exact current situation. Moreover, it should lay the basis for further research in the area.

Fifth, after I had collected the keys and markings, I created six maps for different types of institutions: museums, art galleries, open air museum, archives, heritage sites and a map for all the institutions together (See Annex 1). I pinned the sampled institutions with the corresponding marking that was adjudged following the key obtained from the analysis. The result is a visual presentation of the trends concerning practical heritage learning across European Union member and candidate countries in 2012.

Finally, I had conducted a statistical analysis of the obtained data. In the next section I present the outcomes.

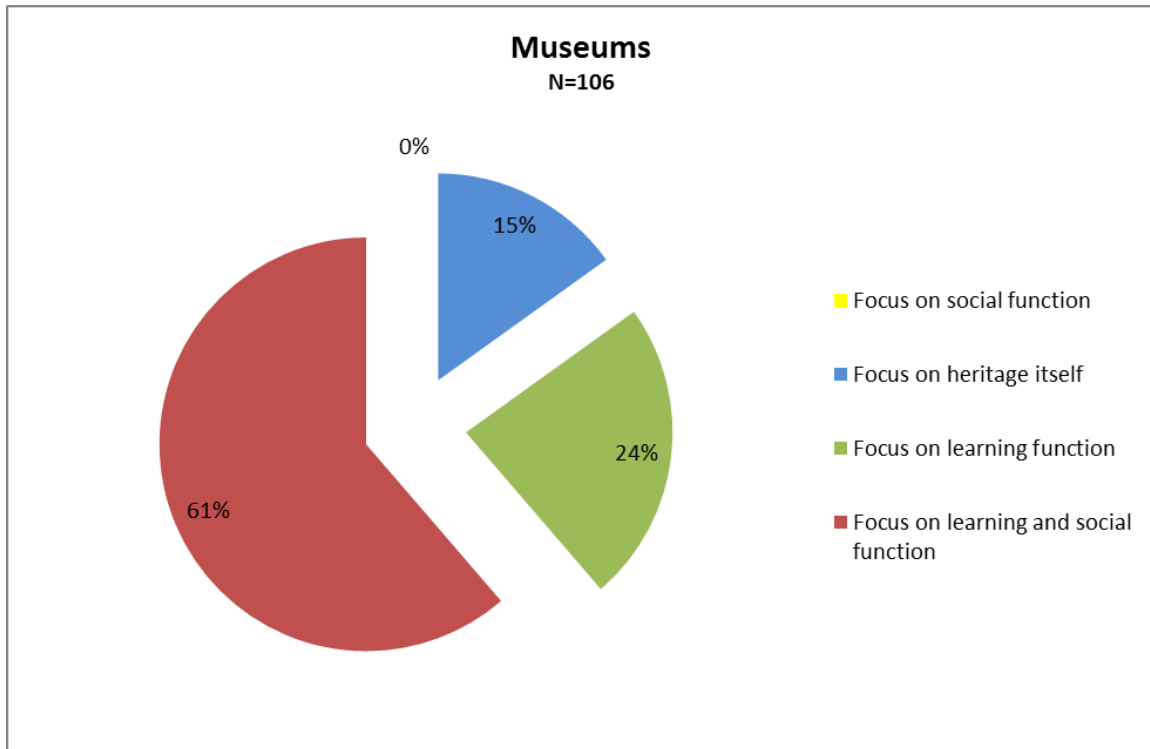
Results

The results of the analysis show that cultural heritage institutions across European Union member and candidate countries have an active role in the specific settings they operate in and in society in general. Museums, art galleries, open air museums, archives and heritage sites are acquiring a learning and social function. The forms these take are different activities, programmes and projects of different topics, span, focus groups and involved stakeholders. Although the overall extracted trends confirm this, not for all the institutions included in the study this was true. There are intra and inter-group differences in the extent they exhibit learning and social functions. In some cases the results implied no learning or no social function at all.

Museums

The results (See Graph 1) show that 61% of the museums gathered in the study perform both learning and social development function in their settings (Quadrant IV), while the learning function is present in 24 % of them and only 15% of the museums do not exhibit either learning or social development function. None of the analysed museums exhibited only social function.

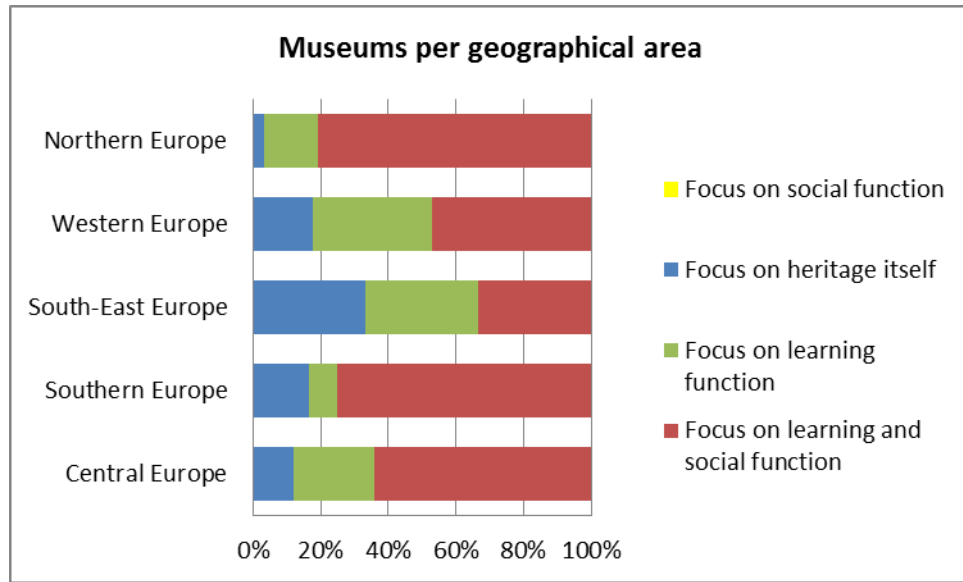
Graph 1: Museums



Comparing the museums in different geographical parts of Europe¹¹ it can be noted that the museums in Central, Northern and Southern Europe are mostly museums that perform learning and social function, especially is such the case for the museums in Scandinavia. On the other hand, the museums in Western Europe and South-Eastern Europe are fairly equally distributed among the three groups.

¹¹ In the present work Central Europe consists of Austria, Czech Republic, Germany, Hungary, Liechtenstein, Poland, Slovakia, Slovenia and Switzerland. Southern Europe consists of Andorra, Italy, Malta, Portugal and Spain. South-East Europe consists of Bulgaria, Croatia, Cyprus, Former Yugoslavian Republic of Macedonia, Greece, Montenegro, Romania and Serbia. Western Europe consists of Belgium, France, Ireland, Luxembourg, Netherlands and United Kingdom. Northern Europe consists of Denmark, Estonia, Finland, Iceland, Latvia, Lithuania, Norway and Sweden.

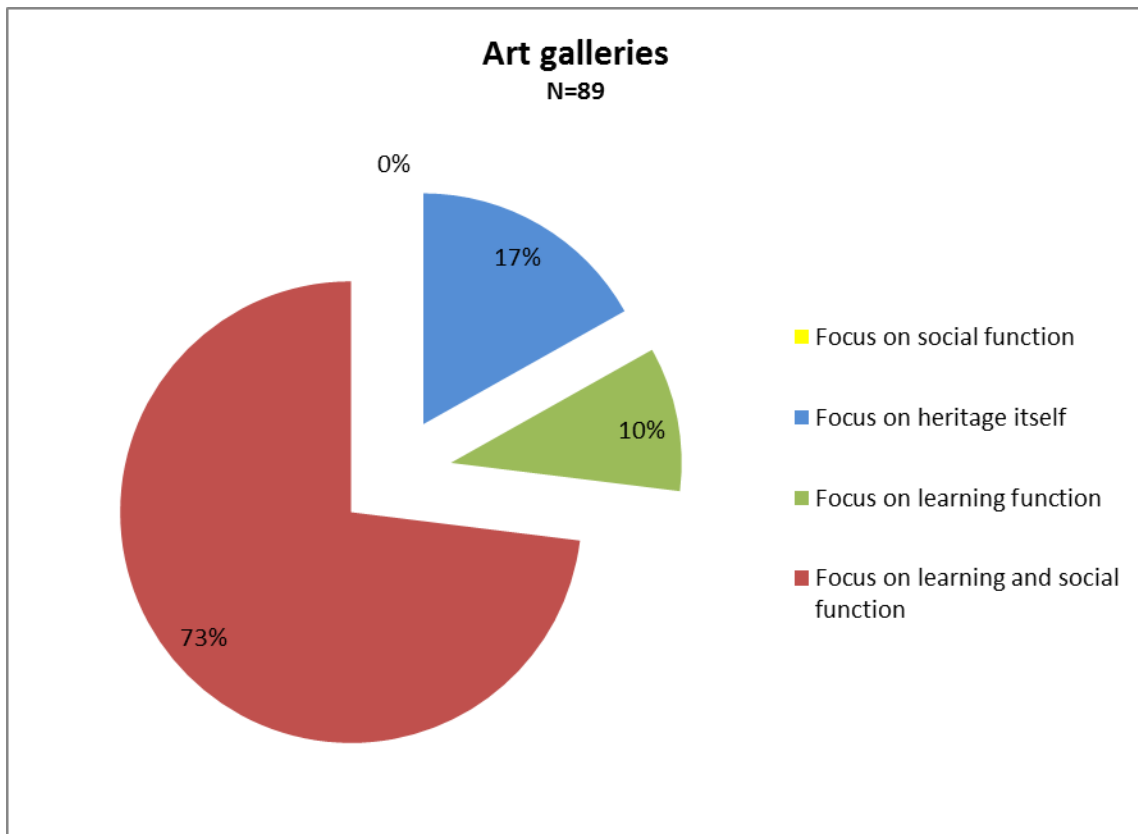
Graph 2: Museums per geographical area



Art galleries

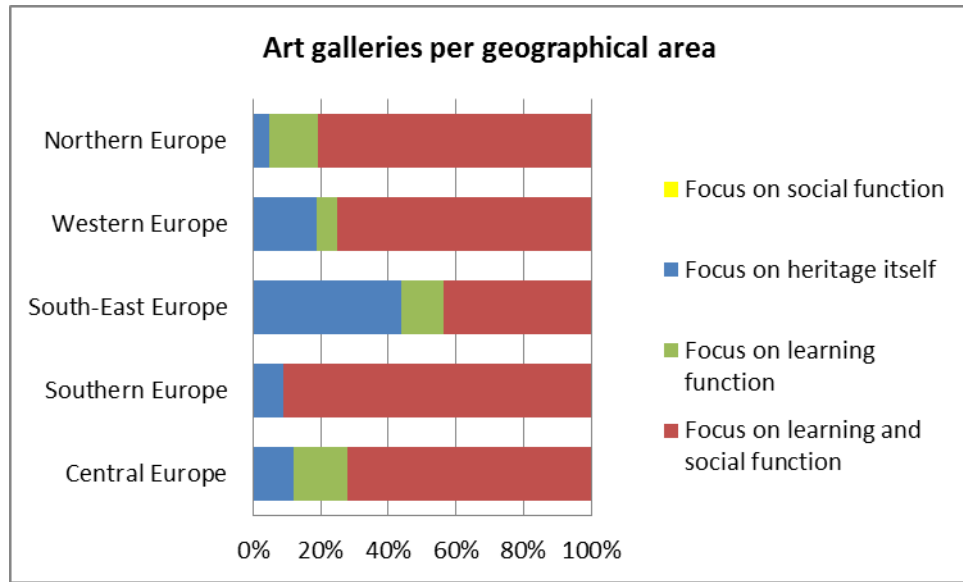
Results show that art galleries are mostly institutions that perform both learning and social function in their settings – 73% of all the art galleries samples gathered for the study. Only 10% of art galleries perform primarily learning function and 17% of them perform neither function at present. None of the analysed art galleries exhibited only social function.

Graph 3: Art galleries



Except in South-Eastern Europe, where the art galleries either perform no learning and social function or perform them both to full extent, the majority of art galleries in Central, Southern, Western and Northern Europe performs both learning and social functions.

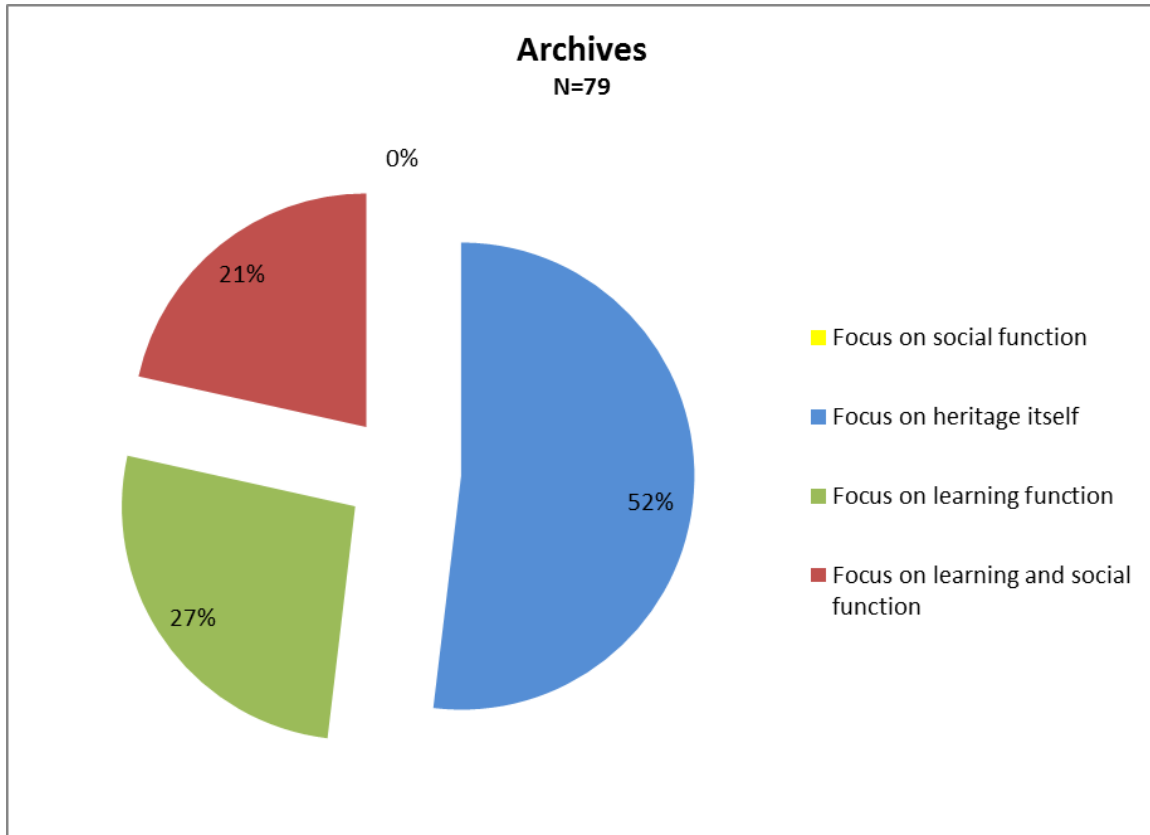
Graph 4: Art galleries per geographical area



Archives

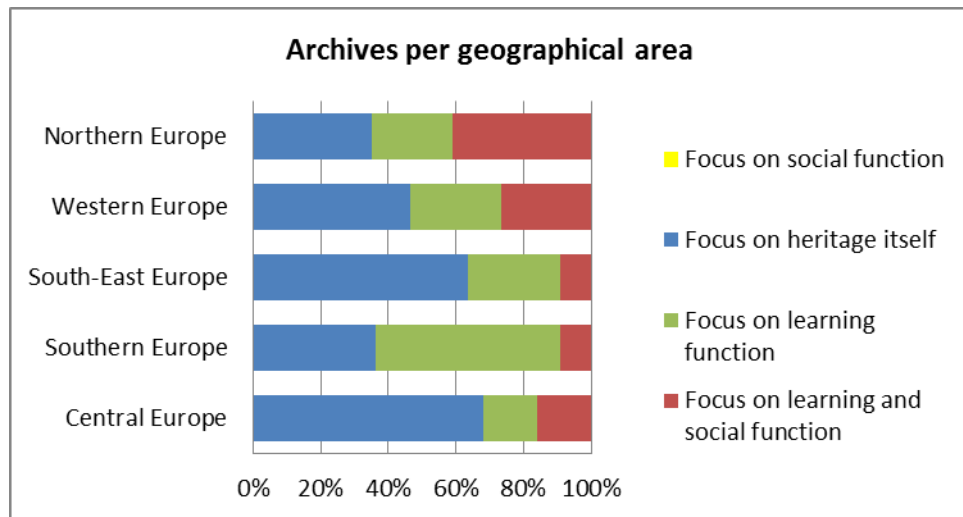
Among the sampled archives 52% focus on heritage itself and thus focus neither on learning nor social function, 27% of all perform learning function and 21% perform both learning and social function. There are no archives that would perform only social function in their settings.

Graph 5: Archives



The archives that have both learning and social function can be mainly found in Northern Europe. The largest share of archives that perform neither learning nor social function can be mainly found in Central Europe, South-Eastern Europe and Western Europe. The largest part of archives in Southern Europe performs a learning function. Here it is necessary to mention the diversion in the perception of archives in different European countries. In some countries archives, mostly national, belong under Ministry of interior affairs (for example in Slovenia), while in other countries national archives belong to the cultural sector and their perception is mainly as conservers of national cultural heritage.

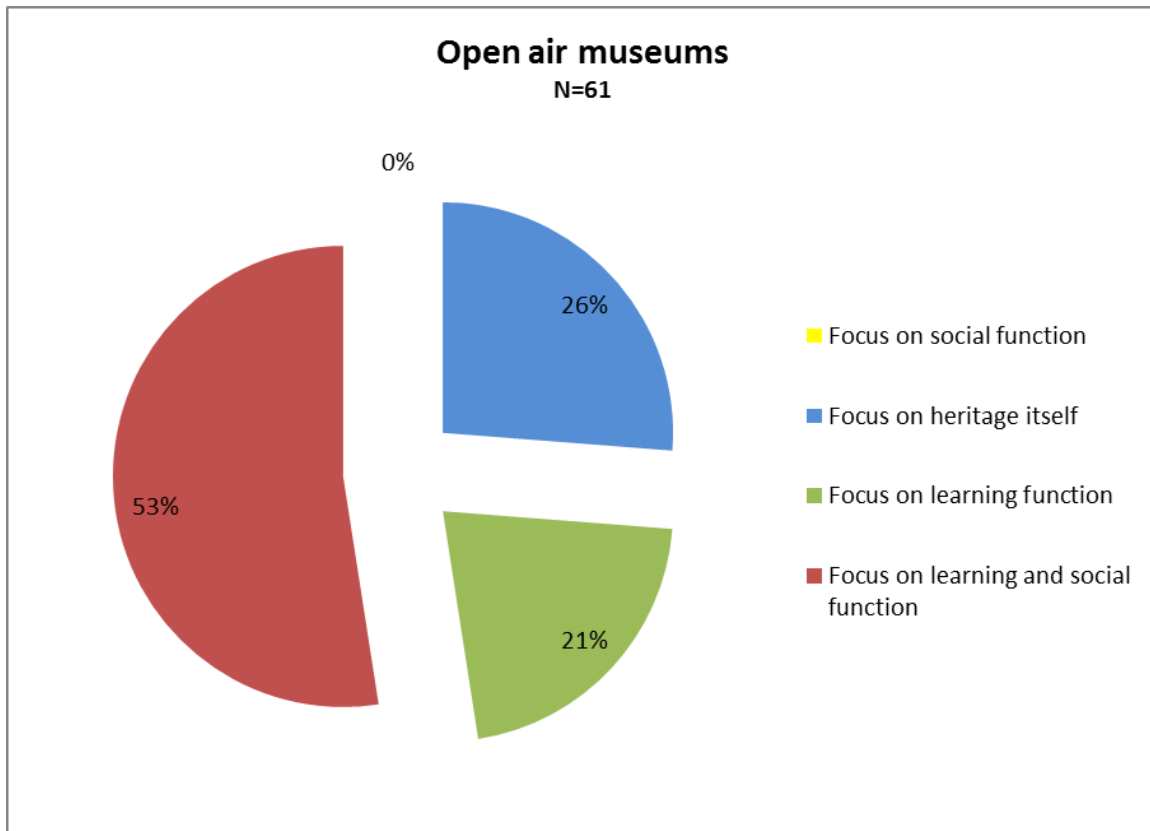
Graph 6: Archives per geographical area



Open air museums

More than half of the samples (53%) of open air museums perform learning and social function in their surroundings, while 21% perform primarily learning role and 26% perform neither learning nor social role. No open air museum performs solely a social function in their surroundings.

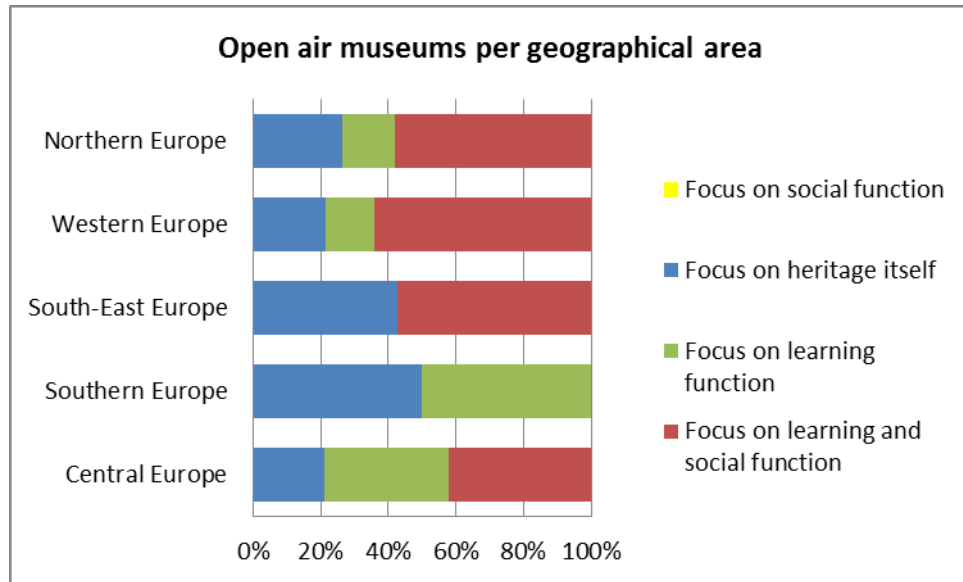
Graph 7: Open air museums



The sampling of open air museums showed an interesting fact that there are virtually no open air museums in Southern Europe and no open air museums in the majority of the French territory¹². Among the open air museums sampled, the ones in Central Europe perform mainly a learning function or both learning and social function. The open air museums in South-Eastern Europe are polarised – they either perform none of the function or they perform both of them together. The open air museums in Northern and Western Europe perform in majority both learning and social function. There can be seen high polarity among open air museums, they can perform neither learning nor social function or they can be performing both of the functions fully.

¹² The reason for such situation can probably be tracked in the historical basis of the emergence of open air museums or it may be because of a practical reason: there are quite many eco-museums in Southern Europe that resemble open air museums but do not define themselves as such and thus are not included in the study.

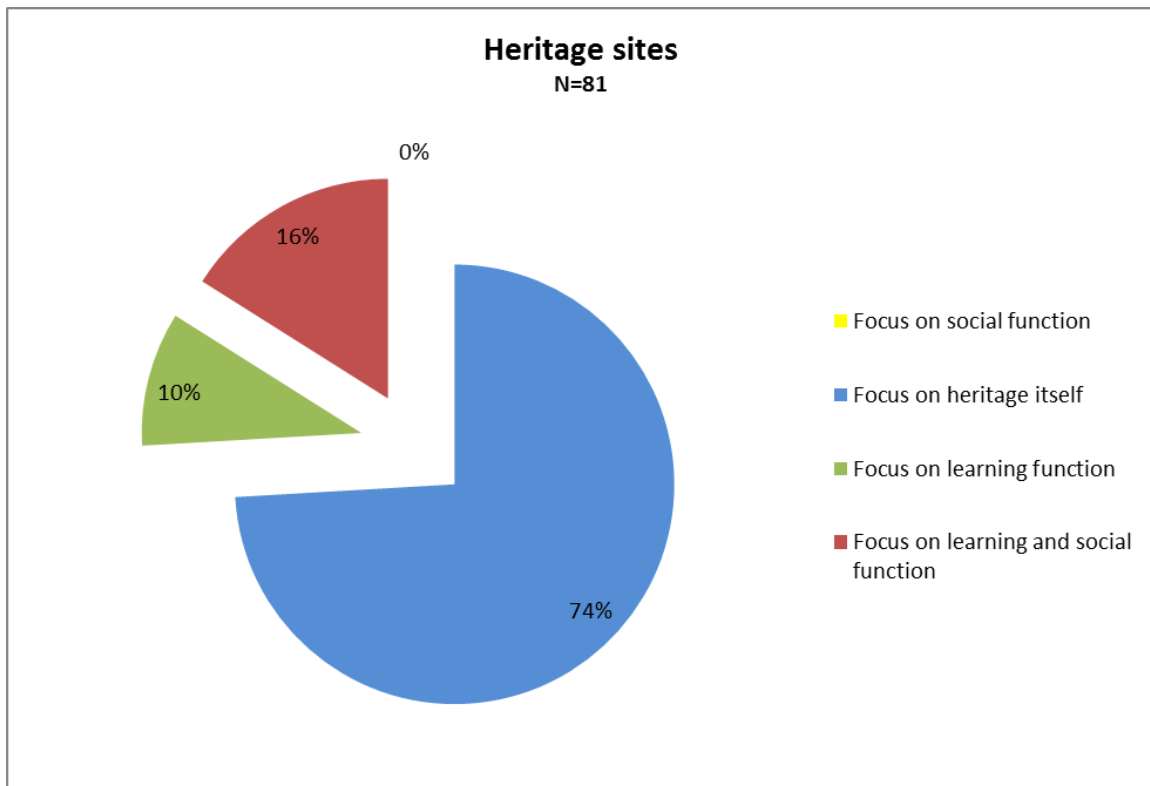
Graph 8: Open air museums per geographical area



Cultural heritage sites

The results show that 74% of the sampled cultural heritage sites perform no learning, nor do they have any social function. Almost 10% of them perform a learning function and 16% of all perform both learning and social function. No heritage site has a solely social role.

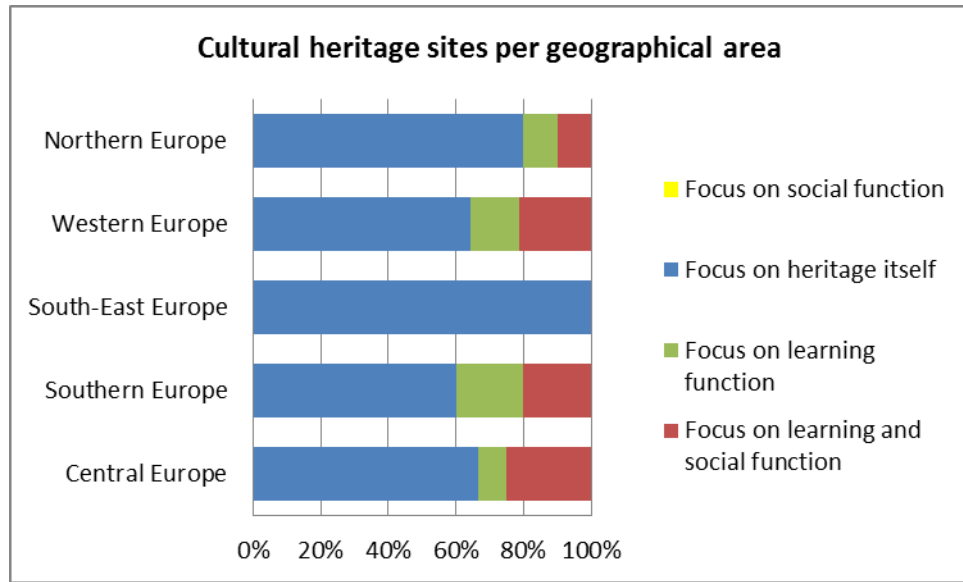
Graph 9: Cultural heritage sites



The majority of heritage sites in all the regions perform neither learning nor social function, although the exceptions, mainly in Central Europe, show that this might be changing.

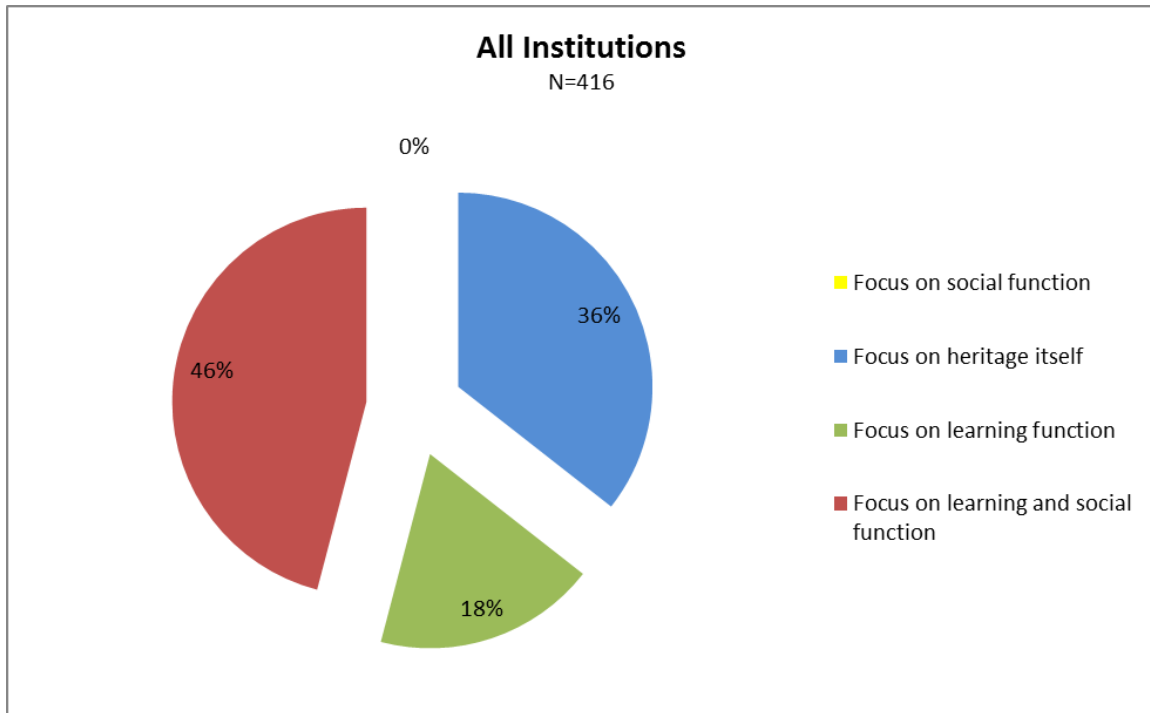
I was able to deduce from the analysis conducted that heritage sites are today mostly associated with tourism and their learning potential is, except in a few cases, rarely boosted. Their economic function is thus more emphasised than any other. The aspect of heritage as a contributor to economic growth is not to be overlooked and should be more explored in the future.

Graph 10: Cultural heritage sites per geographical area



Comparing all the types of institutions among themselves, a first implication is that the cultural heritage institutions that have most boosted both learning and social function in their surroundings are art galleries and museums. They are closely followed by open air museums. The majority of archives and cultural heritage sites do not perform learning or social function, but most likely perform other functions that contribute to the development of their surroundings. In the present study the focus was on the learning and social function.

Graph 11: All institutions

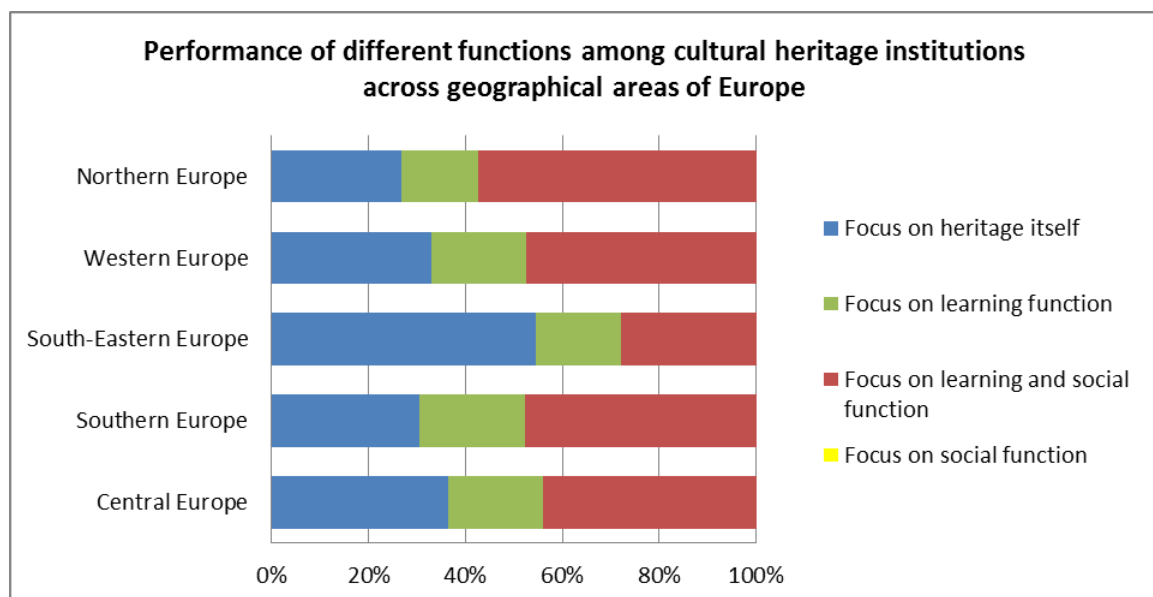


A second interesting implication of the results is that the learning function is more widespread when in connection with the social function rather than being performed alone by the cultural heritage institutions. Firstly, among the cultural institutions analysed, there are no samples that could be classified as institutions that primarily perform a social function (Quadrant I) or would exhibit exclusively a social function (D1). Thirdly, there are no samples that would classify as institutions performing an exclusively learning function (A4). And lastly, results show that there is an important share of samples of institutions that combine both learning and social functions and where the importance of the latter is secondary in comparison to the former (A3, A4, B3 and B4 in Quadrant III). To sum up, although the results suggest that it is more likely that the learning function will be exhibited together with a social function at a cultural heritage institution, it can be also noted that a primacy of the learning function over social function is present. If a cultural heritage institution adopts a role transcending the focus on heritage itself, it is more likely that this role consists of a learning function

combined with, at least to a small extent, social function, whilst, if an institution adopts a social function, it is combined with the learning function in all the cases.

This polarity is present not only when observing the samples per type of institution, but also when observing them per geographical areas. There are two predominant types of cultural heritage institutions also when results are broken per geographical areas: cultural heritage institutions that perform both learning and social function and cultural heritage institutions that perform neither of the functions or they perform them at least not to a significant level constitute a bigger share than institutions with only learning function. In spite of this overall trend, there are also other geographical differences in the performance of cultural heritage institutions. The cultural heritage institutions in Northern Europe seem to focus slightly more on developing learning and social functions in comparison with other geographical areas. The cultural heritage institutions in South-Eastern Europe seem to have developed least both learning and social function. The share of institutions with sole learning function is fairly equal across all the geographical regions.

Graph 12: All institutions per geographical area



Despite a first extraction of trends, no sharp geographical division concerning the state of cultural heritage institutions across European Union member and candidate countries can be made. Cultural heritage institutions all over Europe are innovating, reshaping and rethinking their functions and roles in society. Nevertheless, three loose groups of cultural heritage institutions can be detected if their learning and social functions are analysed: institutions that perform neither of them, institutions that perform learning function and institutions that perform both learning and social function. There are no institutions with a strictly social function.

The detected trends concerning the practical heritage learning show that the heritage sector fits in the demands from the policy-makers that perceive culture as an indirect contributor to the progress and wellbeing of society. Although heritage is not directly mentioned, the results of the study show that it is contributing and thus should be considered by the policy-makers and also stakeholders. On the other hand, the trends that the study captures, may be a bottom up process where the heritage institutions have recognised their potential and have started practicing without the consultation of the policies or because they did not feel that they concern them. The lack of appropriate policies is probably a weakness for the sector as not its full potential is released or activities are not even started. Finally, both lack of appropriate policies and a lively happening in the specific area of heritage learning imply further research, especially concerning directives on how to create offer in an adequate form and function to achieve inclusive activities that lead to social development in the setting of the cultural heritage institutions.

Conclusion

The aim of the present work is to present the trends in practical heritage learning in European Union member and candidate countries at five different cultural heritage institutions: museums, art galleries, open air museums, archives and cultural heritage sites. The study of the trends among the institutions was conducted with the support from the theoretical framework regarding the use of cultural heritage learning for social development created by the Nordic Centre of Cultural Heritage and Creativity. The framework understands heritage learning as a tool to achieve specific developmental objectives.

In order to extract the trends, the information available on the websites of the 416 institutions gathered was analysed in regard to two dimensions of heritage learning: the elaboration of the learning offer and its social development relevance.

The results show an overall trend among cultural heritage institutions performing learning and social functions in their settings. Looking closely at different groups of heritage institutions, it can be seen that among galleries and museums the share of those that perform learning and social function is higher than among open air museums, archives and cultural heritage sites gathered in the study. At the same time, breakage of results per geographical areas shows that cultural heritage institutions act similarly. There is a strong polarity present among cultural heritage institutions, though. They either perform both, learning and social functions, or neither of them. The share of the institutions that perform solely learning function is smaller across all geographical areas. The two extreme areas in the polarity are Northern Europe with the highest share of cultural heritage institutions exhibiting learning and social role in their settings and South-Eastern Europe with the highest share of institutions performing neither of the functions or performing them just to a smaller extent.

An interesting finding is the fact that there are no cultural heritage institutions that would perform solely social function. The social function seems to be in all case

combined with a learning function. This suggests that social functions at cultural heritage institutions are developed only through their learning functions. On the other hand, it might be that the study did not capture specific social activities that have nothing to do with learning, because they are performed at institutions that have also other learning activities with a structured social objective. Or, the case may be that activities with a purely social objective are not advertised on the websites of the heritage institutions in order to protect the participants. The issue deserves further research.

Relating the outcomes of the study to the existing policies at a European level, several incoherences can be noted. The preliminary study of the existing policies relevant for the heritage sector and the specific field of heritage learning showed that the area of heritage learning is not covered by specific and adequate policies and it falls under the cultural policies. The two sectors are at many points not overlapping and have different characteristics. Therefore the policies cannot be applied in its full extent.

The large presence of the social function can thus also be understood as a bottom-up movement that started because the institutions recognised their own potential to which the stakeholders responded well. The data shows that especially the synergies among cultural heritage institutions and schools are strongly present. The pattern can be observed across all geographical areas.

The results and the current situation in the area of policies imply that there is need for a more coordinated action where the policy-makers and stakeholders should be made aware of the necessity to establish a set of policies that would lead the agents in the field towards a more facilitated, efficient and effective use of the heritage resources and where the cultural heritage institutions should be reminded of the existing policies and the power they carry to change them according to their potential and needs. It seems that there is also need for guided trans-sectorial collaboration as the activities that the cultural heritage institutions are carrying out do not belong strictly to the heritage sector.

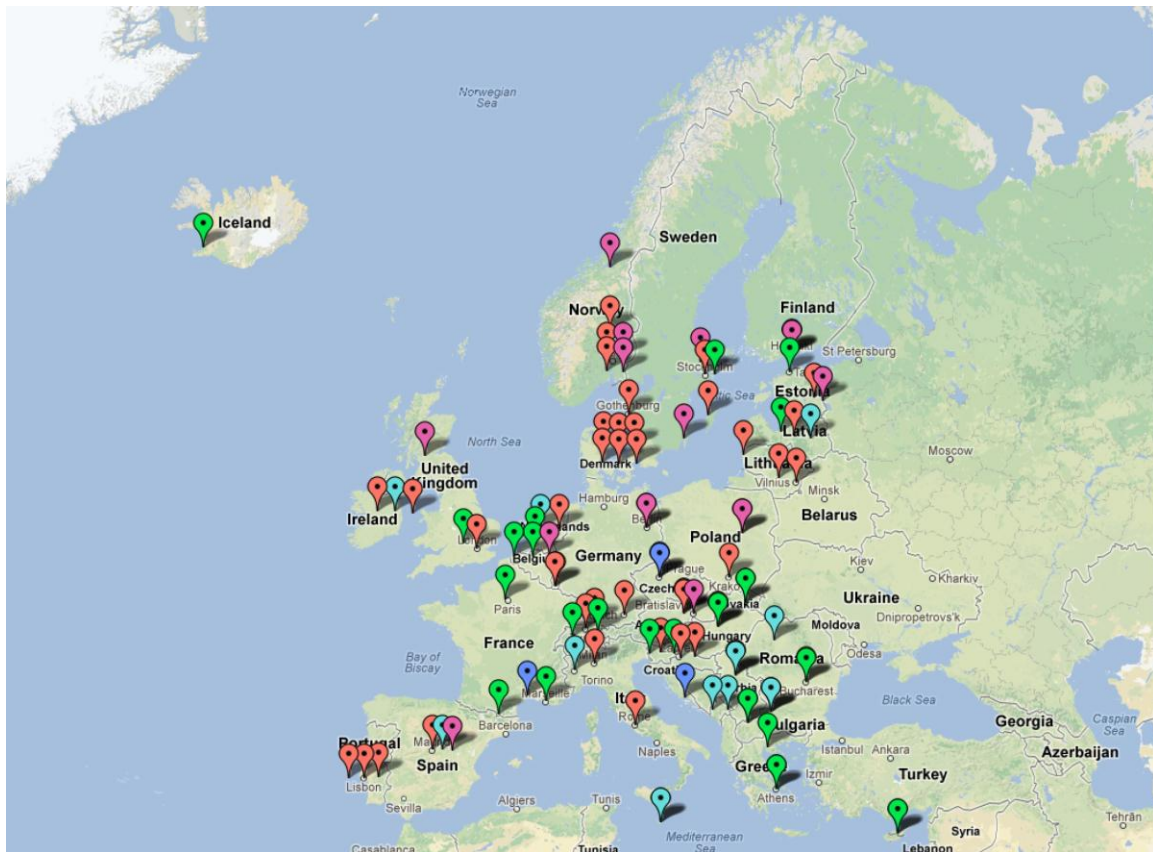
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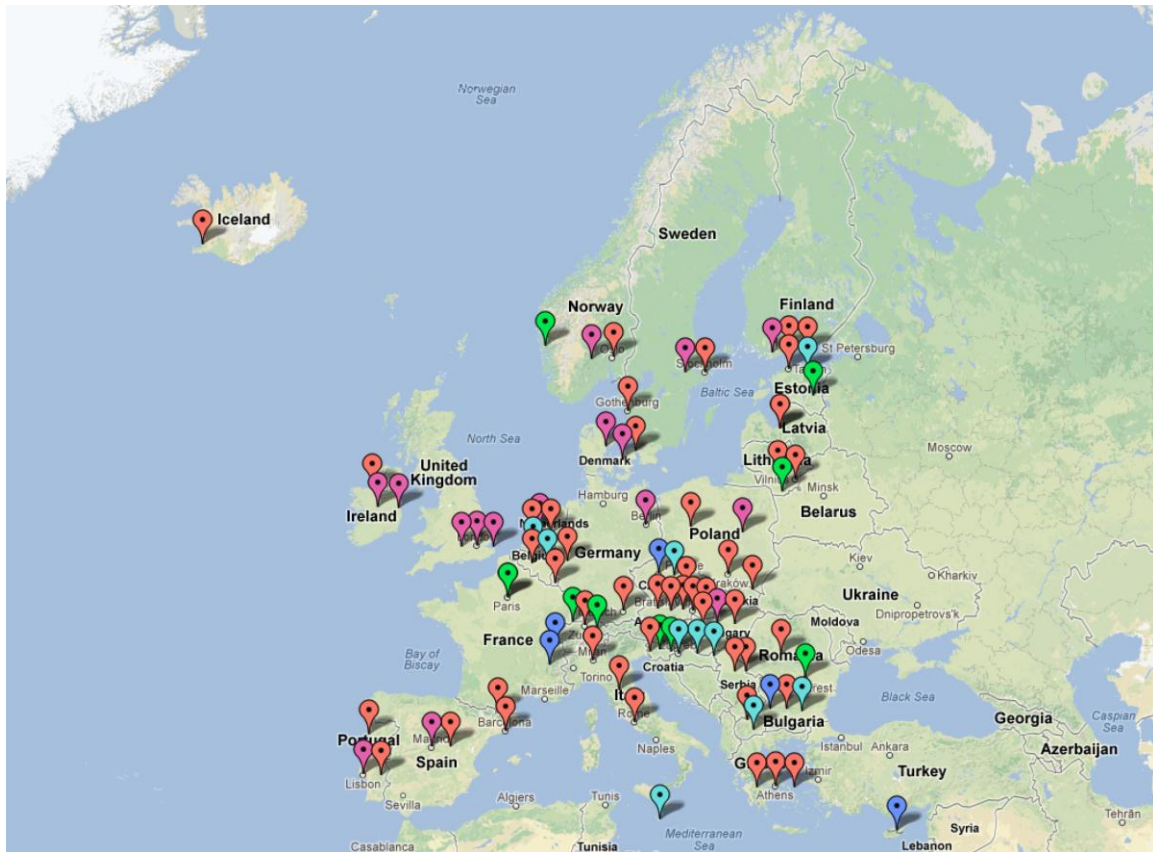
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Annex 1

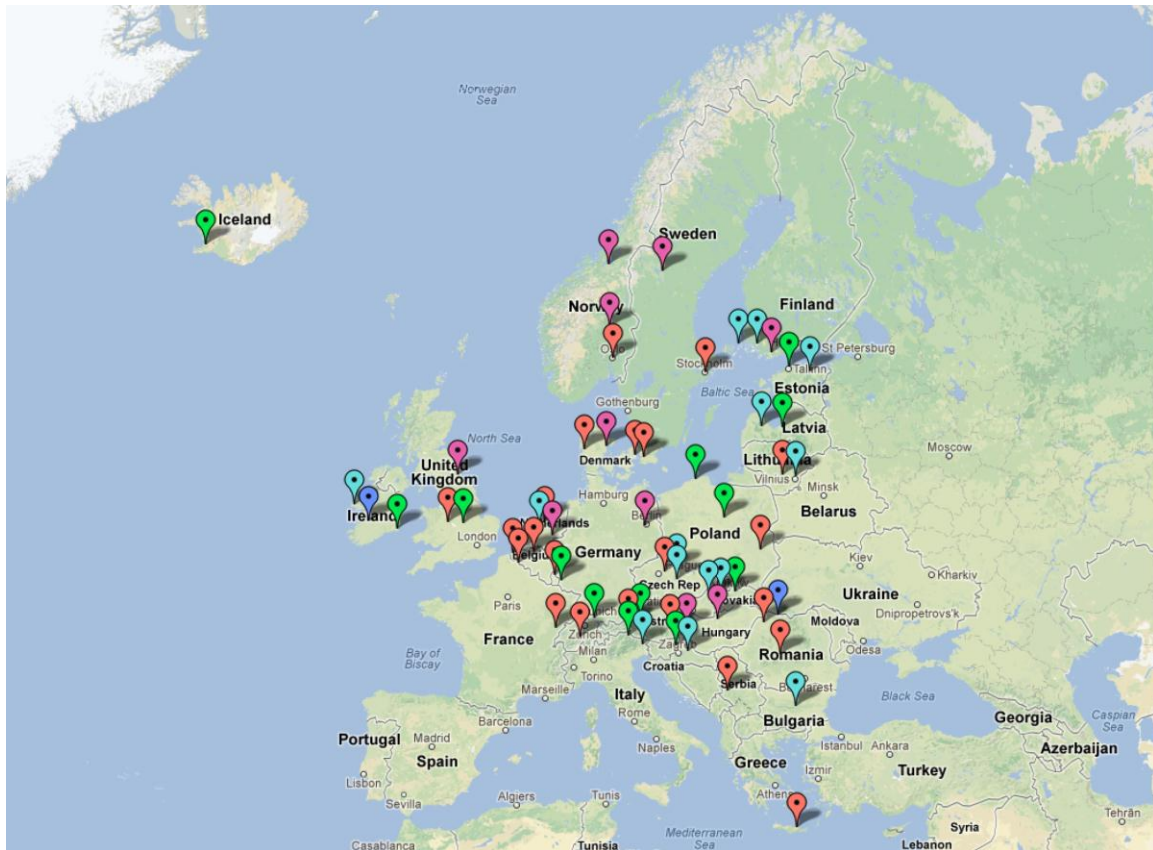
Map of museums



Map of Art galleries



Map of Open air museums



Map of Archives



Map of Cultural heritage sites



Map of all cultural heritage institutions



Annex 2

List of heritage institutions included in the study

INSTITUTION	Country	Type Inst	Social role	Edu role	MARK	KEY
National Museum of Automobile	Andorra	Museum	B	3		B3
Kunsthistorisches Museum Vienna	Austria	Museum	C	4		C4
Naturhistorisches Museum Vienna	Austria	Museum	C	4		C4
Technisches Museum Vienna	Austria	Museum	C	3		C3
Royal Museum for Central Africa	Belgium	Museum	D	4		D4
Natural Sciences Museum	Belgium	Museum	B	4		B4
Technopolis Science Museum	Belgium	Museum	B	4		B4
National History Museum in Sofia	Bulgaria	Museum	A	2		A2
National Museum of Natural History	Bulgaria	Museum	C	3		C3
National Polytechnic Museum	Bulgaria	Museum	C	3		C3
Cyprus National Museum	Cyprus	Museum	A	1		A1
Cyprus Natural History Museum	Cyprus	Museum	B	3		B3
National Historical Museum of Czech Republic	Czech Republic	Museum	A	1		A1
Jewish Museum in Prague	Czech Republic	Museum	D	4		D4
National Technical Museum	Czech Republic	Museum	A	2		A2
The National Museum of Denmark	Denmark	Museum	D	3		D3
Post & Tele Museum	Denmark	Museum	C	3		C3
Danish Technical Museum	Denmark	Museum	C	3		C3
Immigrant Museet	Denmark	Museum	D	3		D3
Viking Ship Museum	Denmark	Museum	C	3		C3
Danish Design Museum	Denmark	Museum	C	3		C3
Estonian History Museum	Estonia	Museum	B	4		B4

Estonian National Museum	Estonia	Museum	D	4		D4
Tartu Toy museum	Estonia	Museum	C	3		C3
Finnish National Museum	Finland	Museum	B	3		B3
Natural History Museum of Helsinki	Finland	Museum	C	3		C3
Finnish Design Museum	Finland	Museum	D	4		D4
National Archaeological Museum	France	Museum	B	3		B3
Museum of Natural History of Marseille	France	Museum	B	3		B3
Agropolis Museum	France	Museum	A	1		A1
Deutsches Historisches Museum	Germany	Museum	D	4		D4
Museum für Naturkunde	Germany	Museum	C	4		C4
German Museum	Germany	Museum	C	4		C4
Acropolis Museum	Greece	Museum	B	3		B3
National Archaeological Museum	Greece	Museum	B	3		B3
Science Center and Technology Museum NOESIS	Greece	Museum	C	3		C3
Hungarian National Museum	Hungary	Museum	C	4		C4
Ethnographic Museum	Hungary	Museum	C	3		C3
Hungarian Natural History Museum	Hungary	Museum	B	3		B3
National Museum of Decorative Arts and History	Ireland	Museum	C	4		C4
National Museum of Ireland - Natural History	Ireland	Museum	C	4		C4
Science Gallery	Ireland	Museum	B	2		B2
The Vatican Museum	Italy	Museum	C	3		C3
National Museum of Natural History	Italy	Museum	C	3		C3
Egyptian Museum Torino	Italy	Museum	C	3		C3
National History Museum of Latvia	Latvia	Museum	B	2		B2
Natural History Museum of Latvia	Latvia	Museum	B	3		B3

Museum of the Occupation of Latvia	Latvia	Museum	D	3		D3
Liechtenstein National Museum	Liechtenstein	Museum	B	3		B3
National Museum of Lithuania, The new arsenal	Lithuania	Museum	C	4		C4
Palanga amber park museum	Lithuania	Museum	C	4		C4
Lithuanian Aviation Museum	Lithuania	Museum	C	3		C3
National Museum of History and Art	Luxembourg	Museum	C	3		C3
National Museum of Natural History	Luxembourg	Museum	C	3		C3
Malta War Museum	Malta	Museum	A	2		A2
National Museum of Archaeology of Malta	Malta	Museum	A	2		A2
Rijksmuseum Amsterdam	Netherlands	Museum	B	2		B2
Natural History Museum Rotterdam	Netherlands	Museum	B	3		B3
NEMO	Netherlands	Museum	D	3		D3
Museum of Cultural History	Norway	Museum	C	3		C3
Natural History Museum	Norway	Museum	C	4		C4
Ringve National Museum of Music	Norway	Museum	D	4		D4
Lillehammer Art Museum	Norway	Museum	C	3		C3
Oslo City Museum	Norway	Museum	D	4		D4
Telemuseet	Norway	Museum	D	4		D4
National Museum in Krakow	Poland	Museum	C	4		C4
Museum of Polish History	Poland	Museum	C	3		C3
Copernicus Science Centre	Poland	Museum	D	4		D4
National Museum of Ethnology	Portugal	Museum	C	4		C4
National Archaeology Museum	Portugal	Museum	C	3		C3
Museum of Communications	Portugal	Museum	C	4		C4
National Museum of Romanian History	Romania	Museum	B	3		B3

National Museum of Natural History	Romania	Museum	C	3		C3
Museum of Transylvania	Romania	Museum	A	3		A3
Slovak National Museum	Slovakia	Museum	D	4		D4
East Slovak Museum	Slovakia	Museum	A	2		A2
Slovak Technical Museum	Slovakia	Museum	B	3		B3
National Museum of Slovenia	Slovenia	Museum	B	3		B3
Etnographical Museum of Slovenia	Slovenia	Museum	C	4		C4
Technical Museum of Slovenia	Slovenia	Museum	B	3		B3
Prado National Museum	Spain	Museum	D	4		D4
National Museum of Natural Sciences	Spain	Museum	C	3		C3
National Museum of Anthropology	Spain	Museum	C	4		C4
Swedish Museum of National Antiquities	Sweden	Museum	B	3		B3
Swedish Museum of Natural History	Sweden	Museum	C	3		C3
World Culture Museum	Sweden	Museum	C	4		C4
Kalmar County Museum	Sweden	Museum	D	4		D4
Gotland Museum	Sweden	Museum	C	3		C3
Upplandsmuseet	Sweden	Museum	D	4		D4
Swiss National Museum	Switzerland	Museum	C	3		C3
Natural History Museum of Bern	Switzerland	Museum	B	3		B3
Swiss Science Center Technorama	Switzerland	Museum	C	3		C3
Kelvingrove museum and art gallery	United Kingdom	Museum	D	4		D4
Natural History Museum	United Kingdom	Museum	C	4		C4
Museum of the History of Science	United Kingdom	Museum	B	3		B3
Croatian History Museum	Croatia	Museum	C	3		C3
Etnographic Museum Zagreb	Croatia	Museum	C	3		C3

Museum of Croatian Archaeological monuments	Croatia	Museum	A	1		A1
National Museum of Iceland	Iceland	Museum	B	3		B3
Museum of Macedonia	FYROM	Museum	B	3		B3
National Museum of Natural Sciences	FYROM	Museum	A	1		A1
National Museum of Montenegro	Montenegro	Museum	A	2		A2
Natural Museum of Montenegro	Montenegro	Museum	A	2		A2
National Museum of Serbia	Serbia	Museum	C	4		C4
Natural History Museum Belgrade	Serbia	Museum	B	3		B3
Nikola Tesla Museum	Serbia	Museum	A	2		A2
Escaldes-Engordany Arts Centre	Andorra	Art gallery	C	4		C4
Albertina	Austria	Art gallery	C	3		C3
Mumok	Austria	Art gallery	C	3		C3
Lentos Kunstmuseum Linz	Austria	Art gallery	C	3		C3
Royal Museum of Fine Arts Antwerpen	Belgium	Art gallery	B	2		B2
Magritte Museum	Belgium	Art gallery	C	4		C4
Museum of Modern and Contemporary Art (Mamac)	Belgium	Art gallery	B	2		B2
National Art Gallery Bulgaria	Bulgaria	Art gallery	B	2		B2
National Gallery for Foreign Art	Bulgaria	Art gallery	A	1		A1
The Museum Gallery of Modern Art	Bulgaria	Art gallery	C	3		C3
Diachroniki Gallery	Cyprus	Art gallery	A	1		A1
The Czech Museum of Fine Arts	Czech Republic	Art gallery	A	2		A2
Moravian Gallery in Brno	Czech Republic	Art gallery	C	3		C3
National Gallery Prague	Czech Republic	Art gallery	A	1		A1
National Gallery of Denmark	Denmark	Art gallery	D	4		D4
ARoS Aarhus Kunstmuseum	Denmark	Art gallery	D	4		D4

Louisiana Museum of Modern Art	Denmark	Art gallery	C	3		C3
Art Museum of Estonia	Estonia	Art gallery	A	2		A2
Estonian Museum of Applied Art and Design	Estonia	Art gallery	C	3		C3
Tartu Art Museum	Estonia	Art gallery	B	4		B4
Ateneum Art Gallery	Finland	Art gallery	C	4		C4
Espo Museum of Modern Art	Finland	Art gallery	C	4		C4
Kiasma Museum of Contemporary Art	Finland	Art gallery	D	4		D4
Louvre Museum	France	Art gallery	C	4		C4
National Museum of Contemporary Art Centre Pompidou	France	Art gallery	B	3		B3
Museum of Grenoble	France	Art gallery	A	1		A1
Haus der Kunst	Germany	Art gallery	C	4		C4
Kunstmuseum Bonn	Germany	Art gallery	C	4		C4
Deutsche Guggenheim Museum	Germany	Art gallery	D	4		D4
Greek National Gallery	Greece	Art gallery	C	3		C3
National Museum of Contemporary Art	Greece	Art gallery	C	3		C3
Benaki Museum	Greece	Art gallery	C	4		C4
Museum of Fine Arts Budapest	Hungary	Art gallery	D	4		D4
Museum of Applied Arts Budapest	Hungary	Art gallery	C	4		C4
Ludwig Museum of Contemporary Art	Hungary	Art gallery	C	4		C4
National Gallery of Ireland	Ireland	Art gallery	D	4		D4
Irish Museum of Modern Art	Ireland	Art gallery	D	4		D4
The Model, Sligo	Ireland	Art gallery	C	4		C4
Uffizi Gallery	Italy	Art gallery	C	3		C3
Macro (Museo D'Arte Contemporanea Roma)	Italy	Art gallery	C	4		C4
Triennale di Milano	Italy	Art gallery	C	4		C4

Museum of Decorative Arts and Design	Latvia	Art gallery	C	4		C4
Latvian National Museum of Art	Latvia	Art gallery	C	4		C4
Kunstmuseum Liechtenstein	Liechtenstein	Art gallery	B	3		B3
Lithuanian Art Museum	Lithuania	Art gallery	B	3		B3
M. K. Čiurlionis National Art Museum	Lithuania	Art gallery	C	3		C3
National Gallery of Lithuania	Lithuania	Art gallery	C	3		C3
Mudam	Luxembourg	Art gallery	C	4		C4
National Museum of Fine Arts	Malta	Art gallery	A	2		A2
Mauritshuis	Netherlands	Art gallery	C	4		C4
Kunsthal	Netherlands	Art gallery	C	4		C4
Van Gogh Museum	Netherlands	Art gallery	D	4		D4
Bergen Art Museum - Lysverket	Norway	Art gallery	B	3		B3
Munch Museum	Norway	Art gallery	D	3		D3
National Gallery of Norway	Norway	Art gallery	D	4		D4
Palace Museum in Wilanów	Poland	Art gallery	D	4		D4
National Museum in Poznan	Poland	Art gallery	C	3		C3
Museum of Contemporary Art in Krakow	Poland	Art gallery	C	4		C4
National Museum of Ancient Art	Portugal	Art gallery	C	3		C3
Museum of Contemporary Art Serralves Foundation	Portugal	Art gallery	D	3		D3
Museum Calouste Gulbenkian	Portugal	Art gallery	D	4		D4
National Museum of Art Romania	Romania	Art gallery	B	3		B3
Brukenthal National Museum	Romania	Art gallery	C	3		C3
Slovak National Gallery	Slovakia	Art gallery	C	3		C3
Andy Warhol Museum of Modern Art	Slovakia	Art gallery	D	3		D3
Bratislava City Gallery	Slovakia	Art gallery	C	3		C3

Museum of Modern Art Ljubljana	Slovenia	Art gallery	B	3		B3
National Gallery of Slovenia	Slovenia	Art gallery	B	3		B3
Museum of architecture and design	Slovenia	Art gallery	C	3		C3
Thyssen-Bornemisza Museum	Spain	Art gallery	D	4		D4
Museo Nacional Centro de Arte Reina Sofía	Spain	Art gallery	C	3		C3
Centre de Cultura Contemporània de Barcelona	Spain	Art gallery	C	4		C4
Gothenburg Museum of Art	Sweden	Art gallery	C	3		C3
Moderna Museet	Sweden	Art gallery	C	4		C4
National Museum	Sweden	Art gallery	D	4		D4
Museum of Art and History Geneva	Switzerland	Art gallery	A	1		A1
Kunsthaus Zürich	Switzerland	Art gallery	C	4		C4
Kunstmuseum Basel	Switzerland	Art gallery	B	3		B3
National Gallery	United Kingdom	Art gallery	D	4		D4
Tate Modern	United Kingdom	Art gallery	D	4		D4
Victoria & Albert Museum	United Kingdom	Art gallery	D	4		D4
Art Pavilion in Zagreb	Croatia	Art gallery	A	2		A2
Modern Gallery	Croatia	Art gallery	A	2		A2
Glyptoteque	Croatia	Art gallery	B	2		B2
Icelandic National Gallery	Iceland	Art gallery	C	4		C4
Contemporary Art Museum of Macedonia	FYROM	Art gallery	B	4		B4
National Gallery of Macedonia	FYROM	Art gallery	A	1		A1
Museum of Contemporary Art Belgrade	Serbia	Art gallery	C	4		C4
Museum of Applied Arts	Serbia	Art gallery	C	3		C3
Museum Tiroler Bauernhöfe	Austria	Open Air museum	C	3		C3
Salzburger Freilichtmuseum	Austria	Open Air museum	B	3		B3

Österreichs friluftsmuseum Stübing	Austria	Open Air museum	C	4		C4
Bokrijk Open Air Museum	Belgium	Open Air museum	C	4		C4
Middelheimmuseum	Belgium	Open Air museum	C	4		C4
Complex Etar of Architecture and Ethnography	Bulgaria	Open Air museum	B	2		B2
The Wallachian village Rožnov	Czech Republic	Open Air museum	B	2		B2
Skanzen Prerov nad Labem	Czech Republic	Open Air museum	C	3		C3
Veselý Kopec	Czech Republic	Open Air museum	A	2		A2
Den Gamle By	Denmark	Open Air museum	D	4		D4
Frilandsmuseet	Denmark	Open Air museum	C	4		C4
Ringkøbing-Skjern Museum	Denmark	Open Air museum	D	3		D3
Estonian Open Air Museum	Estonia	Open Air museum	B	2		B2
Museum of Coastal Folk	Estonia	Open Air museum	A	3		A3
Seurasaari Open Air Museum	Estonia	Open Air museum	B	2		B2
Sagalund Museum	Finland	Open Air museum	D	4		D4
Klosterbackens hantverksmuseum	Finland	Open Air museum	B	2		B2
Open Air Museum Maisons Comtoises	France	Open Air museum	C	3		C3
Asso Open Air Museum	France	Open Air museum	C	3		C3
Domäne Dahlem	Germany	Open Air museum	D	4		D4
Freilichtmuseum Roscheider Hof	Germany	Open Air museum	B	3		B3
Archäologisches Pfahlbauten Museum Bodensee	Germany	Open Air museum	B	3		B3
Lychnostatis Open Air Museum	Greece	Open Air museum	D	3		D3
Szentendrei Skanzen	Hungary	Open Air museum	D	4		D4
Open Air Museum County Vas	Hungary	Open Air museum	D	4		D4
Irish National Heritage Park	Ireland	Open Air museum	B	3		B3
Connemara Heritage & History Centre	Ireland	Open Air museum	B	2		B2

Bunratty Castle and Folk Park	Ireland	Open Air museum	A	1		A1
The South Tyrol Museum of Folk Traditions	Italy	Open Air museum	B	3		B3
The Great War Open-Air Museums	Italy	Open Air museum	A	2		A2
Latvian Open Air Museum	Latvia	Open Air museum	B	3		B3
Open Air Museum at Pedvāle	Latvia	Open Air museum	A	2		A2
Open Air Museum of Lithuania	Lithuania	Open Air museum	C	4		C4
Open-Air Museum of the Centre of Europe	Lithuania	Open Air museum	B	2		B2
Open Air Museum Robbesscheier	Luxembourg	Open Air museum	C	4		C4
Dutch Open Air Museum	Netherlands	Open Air museum	D	4		D4
Zaanse Schans	Netherlands	Open Air museum	B	2		B2
Zuiderzeemuseum	Netherlands	Open Air museum	D	3		D3
Maihaugen	Norway	Open Air museum	D	4		D4
Sverresborg Trøndelag Folkemuseum	Norway	Open Air museum	D	4		D4
Norsk Folkemuseum	Norway	Open Air museum	C	3		C3
Museum Wsi Mazowieckiej	Poland	Open Air museum	B	3		B3
Skansen Lublin	Poland	Open Air museum	C	3		C3
Village Museum Kluki	Poland	Open Air museum	B	3		B3
Astra	Romania	Open Air museum	C	3		C3
Village Museum	Romania	Open Air museum	C	3		C3
Sighet Village Museum	Romania	Open Air museum	A	1		A1
Vlkolinec	Slovakia	Open Air museum	B	2		B2
Skanzen Martin	Slovakia	Open Air museum	B	2		B2
Museum Zuberec	Slovakia	Open Air museum	B	3		B3
Open air museum Rogatec	Slovenia	Open Air museum	B	4		B4
Jamtli	Sweden	Open Air museum	D	4		D4

Skansen	Sweden	Open Air museum	C	4		C4
Kulturen	Sweden	Open Air museum	C	3		C3
Ballenberg Open Air Museum	Switzerland	Open Air museum	C	4		C4
Beamish Museum	United Kingdom	Open Air museum	D	4		D4
Black Country Living Museum	United Kingdom	Open Air museum	B	3		B3
Blists Hill Victorian Town	United Kingdom	Open Air museum	C	3		C3
Kumrovec	Croatia	Open Air museum	A	2		A2
Open-Air Folk Museum - Arbæjarsafn	Iceland	Open Air museum	B	3		B3
Open Air Museum Sirogojno Old Village	Serbia	Open Air museum	C	4		C4
National Archives of Andorra	Andorra	Archives	B	3		B3
Austrian State Archives	Austria	Archives	B	2		B2
Landesarchiv Niederösterreich	Austria	Archives	C	3		C3
Landesarchiv Kärnten	Austria	Archives	A	1		A1
State Archives in Belgium	Belgium	Archives	A	2		A2
The Liberal Archives	Belgium	Archives	A	1		A1
Bulgarian National Archives	Bulgaria	Archives	A	1		A1
Cyprus State Archives	Cyprus	Archives	A	1		A1
National Archives Czech Republic	Czech Republic	Archives	A	1		A1
Prague City Archives	Czech Republic	Archives	B	2		B2
Brno City Archives	Czech Republic	Archives	A	1		A1
Statens Arkiver, Rigsarkivet	Denmark	Archives	B	4		B4
Aalborg City Archives	Denmark	Archives	B	4		B4
Gentofte Lokalhistoriske Arkiv	Denmark	Archives	C	3		C3
The national archives of Estonia	Estonia	Archives	C	4		C4
Estonian Folklore archive	Estonia	Archives	B	4		B4

The National Archives of Finland	Finland	Archives	A	1		A1
City of Turku central archive	Finland	Archives	A	1		A1
The Society of Swedish Literature in Finland Archive	Finland	Archives	C	3		C3
Archives Nationales	France	Archives	C	4		C4
Archives d'histoire contemporaine	France	Archives	B	4		B4
Archives Municipales	France	Archives	B	3		B3
German Federal Archives	Germany	Archives	A	1		A1
Landesarchiv Baden-Württemberg	Germany	Archives	B	2		B2
Trier Stadtarchiv	Germany	Archives	B	3		B3
General State Archives Greece	Greece	Archives	B	3		B3
The Historical archive of the Foundation Konstantinos Karamanlis	Greece	Archives	D	4		D4
National Archives of Hungary	Hungary	Archives	C	4		C4
Archives of Budapest	Hungary	Archives	A	1		A1
County Archives	Hungary	Archives	D	3		D3
National Archives of Ireland	Ireland	Archives	A	1		A1
Cork City and County Archives	Ireland	Archives	A	1		A1
Dublin City Archives	Ireland	Archives	A	1		A1
Central Archives of the State	Italy	Archives	B	3		B3
Archivio di Stato di Milano	Italy	Archives	B	4		B4
Archivio Di Stato Di Perugia	Italy	Archives	B	4		B4
National Archives of Latvia	Latvia	Archives	A	2		A2
National Archives of Liechtenstein	Liechtenstein	Archives	A	1		A1
National archives of Lithuania	Lithuania	Archives	A	2		A2
Archives nationales de Luxembourg	Luxembourg	Archives	B	3		B3
The National Archives of Malta	Malta	Archives	B	2		B2

National Archives of the Netherlands	Netherlands	Archives	A	1		A1
Amsterdam City Archive	Netherlands	Archives	B	2		B2
Rotterdam City Archives	Netherlands	Archives	B	3		B3
National Archives of Norway	Norway	Archives	B	3		B3
Oslo City Archive	Norway	Archives	D	4		D4
Fylkesarkivet i Sogn og Fjordane	Norway	Archives	A	1		A1
State Archives in Poland	Poland	Archives	A	1		A1
State Archive in Warsaw	Poland	Archives	D	4		D4
State Archive in Krakow	Poland	Archives	A	1		A1
National Archives Portugal	Portugal	Archives	B	4		B4
Municipal Archives of Lisbona	Portugal	Archives	C	3		C3
Vila Real District Archive	Portugal	Archives	B	3		B3
National Archives in Romania	Romania	Archives	A	1		A1
Slovak National Archives	Slovakia	Archives	A	1		A1
Bratislava City Archives	Slovakia	Archives	A	1		A1
The State Central Mining Archives	Slovakia	Archives	A	1		A1
Archive of the Republic of Slovenia	Slovenia	Archives	B	4		B4
Zgodovinski arhiv Celje	Slovenia	Archives	B	3		B3
Zgodovinski arhiv Ljubljana	Slovenia	Archives	B	4		B4
National Historical Archives	Spain	Archives	A	2		A2
City Archive of Zaragoza	Spain	Archives	B	2		B2
Archives of the Valencia Region	Spain	Archives	A	1		A1
Riksarkivet	Sweden	Archives	A	1		A1
Riksarkivet Landsarkivet i Östersund	Sweden	Archives	D	4		D4
Skånes Arkivförbund	Sweden	Archives	D	4		D4

Swiss Federal Archives	Switzerland	Archives	A	1		A1
Zürich County City Archive	Switzerland	Archives	A	1		A1
Vaud cantonal archives	Switzerland	Archives	B	2		B2
The National Archives	United Kingdom	Archives	C	4		C4
National Archives of Scotland	United Kingdom	Archives	C	4		C4
West Glamorgan Archive Service	United Kingdom	Archives	C	4		C4
The Croatian State Archives	Croatia	Archives	B	4		B4
Rijeka State Archives	Croatia	Archives	A	1		A1
National Archives in Iceland	Iceland	Archives	C	4		C4
State Archive of the Republic of Macedonia	FYROM	Archives	A	1		A1
State Archives of Montenegro	Montenegro	Archives	A	1		A1
Archives of Serbia	Serbia	Archives	B	3		B3
Historical Archives of Belgrade	Serbia	Archives	A	1		A1
Schönbrunn Palace	Austria	Heritage site	B	3		B3
Hochosterwitz Castle	Austria	Heritage site	A	2		A2
Mozart Museum	Austria	Heritage site	C	3		C3
Atomium	Belgium	Heritage site	C	3		C3
Erasmus House	Belgium	Heritage site	C	4		C4
Larnaca's Castle	Cyprus	Heritage site	A	1		A1
Kroměříž Castle	Czech Republic	Heritage site	B	2		B2
Karlštejn	Czech Republic	Heritage site	A	2		A2
Prague Castle	Czech Republic	Heritage site	A	2		A2
Royal Jelling visitor's centre	Denmark	Heritage site	B	2		B2
Kronborg Slot	Denmark	Heritage site	A	2		A2
Ladbyiskibet	Denmark	Heritage site	B	2		B2

Kuressaare castle	Estonia	Heritage site	A	2		A2
Tallinn Town Hall	Estonia	Heritage site	B	2		B2
Narva Castle	Estonia	Heritage site	A	1		A1
Suomenlinna	Finland	Heritage site	B	3		B3
Old Rauma	Finland	Heritage site	B	2		B2
Raseborg Castle	Finland	Heritage site	A	1		A1
Palace of Versailles	France	Heritage site	B	2		B2
Fortified City of Carcassonne	France	Heritage site	A	1		A1
Lascaux Caves	France	Heritage site	A	1		A1
Neuschwanstein Castle	Germany	Heritage site	B	2		B2
Heidelberg Castle	Germany	Heritage site	B	2		B2
Bauhaus	Germany	Heritage site	D	4		D4
Delphi Archaeological Museum	Greece	Heritage site	A	1		A1
Meteora	Greece	Heritage site	A	1		A1
Temple of Apollo Epicurius	Greece	Heritage site	A	1		A1
Hollókő	Hungary	Heritage site	A	2		A2
Sopiana Mausoleum	Hungary	Heritage site	C	3		C3
Eszterháza	Hungary	Heritage site	A	2		A2
Dublin Castle	Ireland	Heritage site	B	2		B2
Kilkenny Castle	Ireland	Heritage site	A	1		A1
Pompei, Province of Naples	Italy	Heritage site	B	2		B2
Arena di Verona	Italy	Heritage site	A	1		A1
Parco Archeologico E Paesaggistico Valle Dei Templi	Italy	Heritage site	A	1		A1
Turaida Museum	Latvia	Heritage site	B	2		B2
Rundale Palace Museum	Latvia	Heritage site	A	2		A2

Burg Gutenberg	Liechtenstein	Heritage site	A	2		A2
Kernavė	Lithuania	Heritage site	B	4		B4
Trakai Historical National Park	Lithuania	Heritage site	B	2		B2
Vianden Castle	Luxembourg	Heritage site	A	2		A2
Ġgantija	Malta	Heritage site	A	1		A1
Kinderdijk	Netherlands	Heritage site	A	2		A2
Schokland	Netherlands	Heritage site	C	4		C4
Rietveld Schröder House	Netherlands	Heritage site	B	2		B2
Rock Carvings Alta	Norway	Heritage site	D	3		D3
Røros	Norway	Heritage site	A	1		A1
Bryggen	Norway	Heritage site	A	1		A1
Auschwitz Concentration Camps	Poland	Heritage site	D	4		D4
Malbork Castle	Poland	Heritage site	A	2		A2
Wieliczka Salt Mine	Poland	Heritage site	C	3		C3
Pena National Palace	Portugal	Heritage site	B	3		B3
Torre de Belém	Portugal	Heritage site	C	3		C3
Templo Romano de Évora	Portugal	Heritage site	A	1		A1
Hurezi Monastery	Romania	Heritage site	A	1		A1
Bucovina monasteries	Romania	Heritage site	A	1		A1
Sighișoara Citadel	Romania	Heritage site	A	2		A2
Bojnice Castle	Slovakia	Heritage site	B	2		B2
Spiš Castle	Slovakia	Heritage site	A	1		A1
Ljubljana Castle	Slovenia	Heritage site	C	3		C3
Predjama Castle	Slovenia	Heritage site	A	2		A2
Rimski zid	Slovenia	Heritage site	B	3		B3

La Alhambra	Spain	Heritage site	C	4		C4
Altamira Caves	Spain	Heritage site	B	3		B3
Palau de la Música Catalana	Spain	Heritage site	B	2		B2
Varberg Radio Station	Sweden	Heritage site	C	3		C3
Luleå Old Town	Sweden	Heritage site	B	2		B2
Birka	Sweden	Heritage site	B	2		B2
Château de Chillon	Switzerland	Heritage site	A	2		A2
Mustair Convent	Switzerland	Heritage site	A	1		A1
Three Castles of Bellinzona	Switzerland	Heritage site	A	1		A1
Blenheim Palace	United Kingdom	Heritage site	B	4		B4
The Tower Of London	United Kingdom	Heritage site	B	3		B3
Stonehenge	United Kingdom	Heritage site	A	1		A1
Dvorac Trakoscan	Croatia	Heritage site	A	2		A2
Diocletian's Palace	Croatia	Heritage site	A	1		A1
Dubrovnik Old Town	Croatia	Heritage site	A	1		A1
Ósvör Maritime Museum	Iceland	Heritage site	B	2		B2
Heraclea Lyncestis	FYROM	Heritage site	A	1		A1
Lady of the rocks	Montenegro	Heritage site	A	2		A2
Felix Romuliana	Serbia	Heritage site	A	1		A1