Cultural Education

- Programming
- Interpretation
- Learning
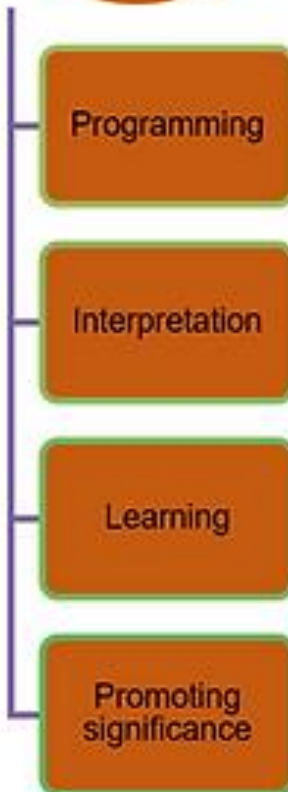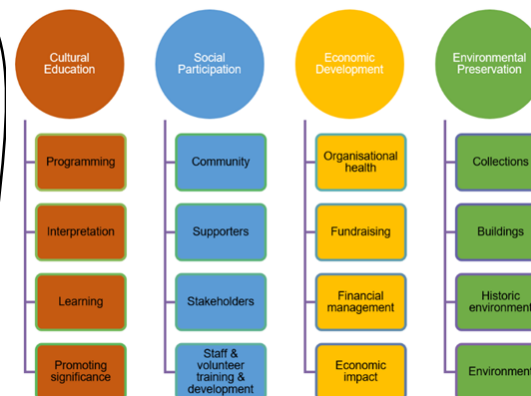- Promoting significance

16 operational drums across the four objectives (cultural education, social participation, economic development, environmental preservation).

The summary will continually evolve through further research, and input by sector support and curating organisations.

Cultural Education	Social Participation	Economic Development	Environmental Preservation
Programming	Community	Organisational health	Collections
Interpretation	Supporters	Fundraising	Buildings
Learning	Stakeholders	Financial management	Historic environment
Promoting significance	Staff & volunteer training & development	Economic impact	Environment

Programming refers to participatory activity such as events, exhibitions (national/large exhibitions are also linked to Interpretation), outreach, conservation events, guided and self-led tours, talks, workshops, literary/arts and craft activities, online events. Formal and informal education activities are core cultural activities and therefore categorised separately under Learning.

Interpretation refers to informed dialogic communication of (tangible and intangible) cultural heritage meanings utilising a variety of media. 'Interpretation is a communication process that shares interesting stories and experience's that help people make sense of, and understand more about, a site, collection or event.' Association for Heritage Interpretation https://ahi.org.uk/about/.

Learning is a fundamental element of culture; human cultivation through experiential discovery utilising collections (2d (documents, images) and 3d (artefacts, buildings, environment)) as evidence of critical interpretation of our world. Cultural heritage learning functions as our collective memory, to learn from and to challenge the past, for a sustainable present and future. Learning programmes nurture creativity, pass down heritage crafts and skills, support formal education (curriculum), non-formal education (structured programmes outside the curriculum), and informal education (lifelong learning). Cultural heritage learning can take place onsite, online, or as outreach (in schools or at other venues) and provides the inspiration that links younger generations to become the future champions of sustainable cultural heritage management. Cultural heritage learning requires safe and accessible spaces, resourcing and financing, and benefits from quality schemes such as the Sandford Award.

Promoting significance of cultural heritage relates to why it is significant, to whom, and how to make audiences aware of such significance. It therefore includes significance statements, audience development planning and marketing. The significance statements can include, as found in the National Trust for example, a conservation Statement of Significance demonstrating why we should preserve a collection, building or landscape, and a Spirit of Place statement demonstrating why such a collection, place, or environment is culturally unique and socially beneficial when we experience it. 'Audience development describes activity which is undertaken specifically to meet the needs of existing and potential audiences, visitors and participants and to help arts organisations to develop ongoing relationships with audiences' whilst 'marketing is the process of communicating the value of your work to potential audiences, visitors and participants' (Arts Council England, 2017, p. 10).

Social Participation
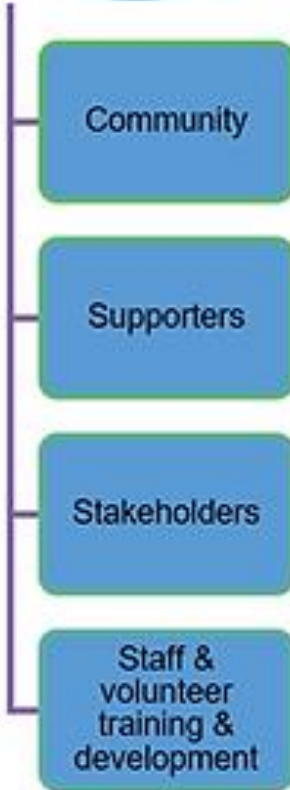
Community

Community refers to local population to which the cultural heritage relates, and which has rights to participate in its programming, define its meaning and manage it. The community's local cultural heritage capital is a source of cultural nurturing and diversity, community participation, pride, and economic development. Cultural heritage can strengthen regional and world community identity as a replacement to harmful nationalistic stances.

Supporters

Supporters relates to all the active and potential users of cultural heritage, and the services that enable their welfare, diversity, equality in access and participation. Supporters include all the physical and online visitors, cultural heritage organisational members, donors, and active community members. Staff and volunteers can also be identified as supporters but are grouped separately as they are formally involved in the management of cultural heritage.

Stakeholders

Stakeholders are here defined mainly as organisations with formal stakes in the management of cultural heritage, such as local authorities, policy makers and funding bodies. Private businesses, communities as organised groups, and sector support organisations, can all have specific interests and opposing stakeholder points of views.

Staff & volunteer training & development

Staff and Volunteer Continued Professional Development is at the core of cultural heritage knowledge, bringing together recorded knowledge (explicit knowledge) and peoples experience (tacit knowledge), enriching each other in a continuous cycle within teams, organisations, and networks across the sector (Nonaka's model). Staff and Volunteers are treated equally in this design in their rights, needs, and benefits of comprehensive training and development. The organisational knowledge design of creating, sourcing, sharing, and adapting knowledge is central to enabling such continued professional development within a wider system of education, sector, government, society, and environment (quintuple helix lens).

Economic Development

Organisational health

Organisational health reflects the UK Museum Accreditation Scheme's organisational health headings; **governance and management, planning and resources, assessing and managing risk**. This is the (virtual and physical) central hub of the organisation.

Fundraising

Fundraising includes all the income generating operations; self-generated income, grants, charitable benefits and government funding. Cultural heritage organisations have dual financial demands compared to commercial businesses: curation service and operational viability. As evidence points out that diversification of income streams is the most sustainable operational approach, cultural heritage organisations require extensive expertise and systems in generating and managing diverse income streams.

Financial management

Financial management includes the organisation's systems and operations to manage and report all finances and accounts as required by the law, Charity Commission, and Companies House.

Economic impact

Economic impact is the financial benefit to a community created by cultural heritage organisations. It is created through direct (employment, tourism, trade, etc.) and indirect (increase in house prices, regeneration etc.) positive impact of the cultural heritage capital in the community. Such capital can grow with sustainable development or depreciate with lack of investment or insufficient conservation.

Environmental Preservation

Collections

Collections relates to the artefacts that represent the community's history, present, and potential futures, and provide proof to the truth of such interpretation. The content can be material (tangible heritage, from household objects to the Mary Rose ship), immaterial (intangible heritage e.g. crafts, dance) or digital ('computer-based materials of enduring value that should be kept for future generations' (UNESCO, 2019). Collections require professional expertise and dedicate lengthy care and cataloguing programmes to be cared for and to be made accessible. Meeting minimum care required standards is achieved through the ACE Accreditation scheme and guidance such as SPECTRUM.

Buildings

Historic Buildings are amongst the largest, most visible, inspiring, and costly collection artefacts to manage. Routine and appropriate maintenance minimise deterioration. Water and Fire are their biggest enemies. Capital repairs of roofs and other parts of historic buildings are often beyond operational budgets, requiring long term planning and policy intervention. Extensive policy frameworks are associated in supporting and protecting their management.

Historic environment

...the historic environment is the physical evidence of past human activity...' (Historic Environment Scotland, 2024). It is recorded in Historic Environment Records and its management is reflected in the National Planning Policy Framework, which evaluates Significance in decision-making. In the UK it is managed by Historic England, Historic Environment Scotland, Cadw, and the Historic Environment division of The Department of Communities.

Environment

Cultural heritage does not exist in a vacuum but within the natural heritage and its wider environment. Natural England, DAERA, Nature Scot and Natural Resources Wales manage the natural environment in the UK nations. The human impact on the environment and climate change's impact on humans and the historic environment are significant concerns.