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Ankie: This is the Future is Heritage podcast. My name is Ankie Petersen

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Robin: and I'm Robin Hoeks, and we are your hosts.

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Ankie: In this first episode of the Futures Heritage podcast, we are travelling to Ireland to speak with Aoife Hegarty, who is a PhD candidate at University College Cork in Digital Arts and Humanities and who's working on improving access to cultural heritage education. Alongside her PhD studies, she works at a contemporary art gallery in Cork, teaches art history classes and is part of the core team organizing the Future is Heritage Online program in 2020.

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Robin: But first

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Bumper: Old news.

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Robin: In this segment we look at what European Heritage News caught our eye over the recent weeks. So Ankie did you spot any interesting heritage news?

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Ankie: I did find some interesting heritage news. Namely, the coronavirus is delaying the completion date for Spain's Sagrada Familia. This is not a very surprising news for anyone, I guess, because the Sagrada Familia, well, it was actually planned to finish in 2026. But I think everyone who is alive right now only knows the Sagrada Familia in its construction state right now.

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Robin: I was going to say I didn't know it had a date when it when it was going to be finished, but it did. But there's now a push back. You can kind of swap out a virus in the headline to say: "[Something] delays completion date for Spains Sagrada Familia."

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Ankie: Yeah, exactly. The head of the Sagrada Familia's Construction Board has said: "The effects of the pandemic have forced us to rethink our planned timeline." So the church has been under construction for nearly 140 years, but alas, it will not finish any time soon.

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Robin: We were joking beforehand, that the we should, like, nominate the construction of the Sagrada Familia to be UNESCO World Heritage, which which might be, like, fitting but I just realized that like most of the medieval cathedrals and stuff weren't built in like 20 years as well. So we might be a bit a little bit harsh on the Sagrada Familia's building team.

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Ankie: Yeah, but it is true what you say. The construction itself of the Sagrada Familia is also kind of kind of part of history, right.? Kind of part of European heritage.

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Robin: Just the continued process of the Sagrada Familia as kind of a heritage thing. Yeah.

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Ankie: Yeah

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Robin: Cool. That was some funny news. So so far for

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Bumper: Old News

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Robin: Let's now get into our conversation with Aoife. Aoife, thanks again for being here.

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Aoife: Thank you for having me.

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Ankie: We kind of heard what the kind of dayjob things you do are, what kind of topics or projects are you working on now?

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Aoife: Well, I guess the main thing I'm working on is completing my research for my PhD, which is all about cultural heritage, education methodologies, particularly outreach methodologies for improving access. Well, I'm particularly interested in children of a primary school age from underprivileged areas, the kind of socioeconomically deprived areas, and how you make access to cultural heritage activities and education, more prominence for children in these areas.

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Ankie: Interesting to hear. And also a very accurate topic for these times, right? For how to continue your heritage education when everything needs to be done online.

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Aoife: Absolutely. I mean, it really just proves the need for better access to be spread from inner cities where a lot of the funding for big heritage organizations and museums etc normally is. This pandemic has shown that it's very important that a lot of areas which might not even necessarily be, you know, financially deprived, but also just perhaps rural and at a great distance of this very poor transport links to these big cities, that they are losing out from not having access to cultural heritage education, which I mean, I think is a really crucial part of education.

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Robin: And it's something that we know is happening now that these I can imagine the like rural communities who don't have proper transport links and stuff are kind of losing out on education, on cultural heritage. But do we also know that the same goes for, let's say, underprivileged kids, or is there research on the how does that what's the kind of percentages, if you will?

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Aoife: Well, I can't say that I know percentages off the top of my head or that I can speak for the whole of Europe because obviously, of course, for various different countries, there's various different situations. But I will tell you that statistically, if children are living closer to a big city like Dublin or London or Paris or Amsterdam, they have better access. If you're going

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for school trips or something like that, that you're going to be going to better funded and more more variety, more different styles of outreach centers, museums, exhibitions and things like that, and having different arts teachers. And by arts, I mean all of the arts like drama theater as well as other creative activities. And to have interaction with those those types of activities, I guess, whereas anyone who's living outside of those those centers does not have that much access to it.

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Aoife: And I'll tell you what first sparked my interest in it is because I grew up in London in an area that wasn't particularly affluent yet I always, several times a year with my school, went to museums all around the city of London. And I mean, I'm sure, as you know, London is one of the the most important cities for lots of there's lots of museums, lots of huge international museums in London. And my parents would have taken me to local museums in the area as well. But my family moved to rural Ireland. And I have a sister who's 13 years younger than me. So there's a huge age gap. But she grew up in rural Ireland, and despite us having the same parents, she never got access to all of the same educational activities that I did. And it really made me notice the divide in our education just because of the location where we grew up.

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Ankie: Interesting, yeah, I, I can I can see how that is such a different world to grow up in. I mean, I'm from the south of the Netherlands and from where I grew up in a quite a small village. And while the Netherlands is of course, quite small and the infrastructure is good, so basically you can get everywhere quite easily. But still, I remember the very few cultural trips that we had and those were to the you know, to the basic places that everyone is going to go at some point, like the Rijksmuseum in Amsterdam. But but if you grow up in a city that already has those kinds of things to offer, that's a whole different story.

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Ankie: Absolutely. And it just kind of opens up different opportunities for you in a way that when you're not living in these areas, you don't seem to have access. And also for a lot of families, they're not even aware of the access they're missing out on. So it's it's not even a choice. It's a lack of awareness. It's a lack of like the lack of access is not just stemming from, you know, financial reasons. There's lots of reasons why access is being blocked to lots of people.

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Robin: It might be like your family is from the same social class, but if you're living in a rural area, then every year you go on a school trip to the same museum. And how interesting that museum might be after the fifth time, that might be become a bit boring. Yeah, well, like like yourself, you live in London or you grow up in London, then there's even if you're not going to the same financial means, there's a whole load of music every year to pick from basically.

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Ankie: Absolutely. And also a lot of the funding like government funding or any other kind of funding that kind of exists for cultural institutions tends to all be poured into center cities and big cities, which means that even if there is a museum in a in a more rural area, it's it's not kind of being developed as as well as it could be if it could achieve more funding.

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Ankie: Yeah, yeah. We've seen that in the Netherlands also lately with the allocation of funding that you could see the differences in amounts. And those differences were crazy. And at some point I think there was this issue about the allocation of funding for theatre groups, performing arts, and almost everything went to the Amsterdam region and nothing went to the eastern part of the Netherlands. All the applications from the eastern part of the Netherlands, they were declined. And I think those funding allocations also they kind of use these same standards for every type of location. So a funding application from an organization in Amsterdam gets hold to the same type of standards, as opposed to a funding application from a village, for example, which is also kind of weird because, you know, when you have these goals set for diversity and inclusion, those goals are very difficult to be met in a rural area. I think. I don't know if that's also the case in Ireland as well.

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Aoife: Well, for sure. And what you mentioned about inclusion, I think is very valid because there absolutely needs to be more flexibility in the way that different areas are achieving local goals in the community for inclusion and things like that. So it's impossible to, you know, paint all of the cultural institutions with the one brush.

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Aoife: Yeah, oh, this is interesting, this this research on super interesting when when are you planning to present your dissertation?

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Aoife: Well, I am hoping to have it all written by before Christmas. And then it's just a matter of the university organising how long the process will take until there's I can do my viva. Of course, I think a lot of things are a bit under pressure now because of the Corona pandemic, with organising things. And, you know, the university was closed for many months over this year. So already my finishing date has been pushed back because I have no access to the library, for example, and things like that. So, uh, you know, it's I think it's I think I'm one of the lucky ones I had the most of my research already completed so I could do a lot of work from home, which does get very monotonous after several months of not being able to leave your house. But I mean, I think it's everyone's in the same boat at the moment with this in this crazy time.

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Robin: I was going to say, I think we've all been there, yeah.

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Ankie: Yes. Yeah.

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Robin: So mainly kind of push back the everything or your whole planning a bit. That's kind of the main influence that the pandemic has had.

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Aoife: Pretty much, yeah. I mean, for me personally, it's pushed back the completion of my thesis just because of like things like access to the university and things like that. Yeah. That kind of major impact it's had on me is that I used to do education workshops in the gallery I worked at, whereas now it's these education workshops with children are not happening at

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the moment. So and any things that are being kept, kind of like the number of staff are being kept very low key. So I haven't been able to do any of those workshops since the pandemic started. So that's another kind of major thing that's affected me personally. But I mean, again, as I said, I think I'm I'm better off than a lot of people, so I can't really complain.

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Robin: And you then hopefully have somewhere at the beginning of next year, if everything goes according to plan, your viva. But how are you looking to the future that because are you kind of scared to be finished, if you know what I mean.

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Aoife: I am not scared to be finished. I cannot wait to be finished. I am very.. I've done my time, you know, I'm ready to leave university. Finally, the only thing, of course, that's daunting is finding a job not only in the cultural world, but also now in the pandemic world, which is like a double whammy. So that's, that's quite terrifying. But I think it's also, I mean, I'm excited to finish university and move on to the next chapter of my life. I also took a break when I finished my Masters. I worked for a few years. And again, I did a lot of volunteering in the arts world, but I found it very hard to find work in cultural heritage with, uh, with my masters. So that's why I decided to go back and research and do more for this with this PhD. So for me, I've kind of been out in the world working normally and then come back into university. So I have had a taste of what it's like to be free of university and I'm quite desperate to get back. It's that...

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Ankie: You're looking forward.

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Aoife: Yes, yeah, yeah.

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Robin: I can completely imagine. Yeah.

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Ankie: Um, I'm curious, did the pandemic actually also maybe offer any opportunities for you? Because I, I mean, there's a clear connection with your research. So maybe I can imagine there has been extra attention to the accessibility of education, for example. Has there been any?

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Aoife: Well, I mean, I think that you're right and that there's been more focus on online programs that museums are doing, trying to reach people at home. And that's definitely kind of stepped up a bit. Whether there's more funding in this area, I don't think so. And I think a lot of education stuff for museums are finding themselves redundant and museums are scaling a lot back because without tourism and without extra funds from standard funding from the government and things like that, there's a lot of problems in the heritage sector with continuing to develop their educational programs. So it's you know, there's more focus on it. Yes. But that's not necessarily to me that there's more, there's more opportunities. It's yeah...

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Aoife: There's always the funding problem.

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Ankie: The funding. I know.

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Aoife: Yes and now we're talking about it, I'm actually thinking I should have selected another old news item because this because today there was a news item about Germany boosting its culture budget by one hundred and forty million or no. One hundred and thirty million, at least a shitload of euros so.. but yeah the extra funding for culture. And it's such a frustrating thing that always a lot of good ideas, they just well, they get stranded with with the funding issue and kind of going going on there.

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Robin: How do you, Aoife, see the role then of, let's say, cultural education or heritage education in this time? Because I think if I I probably speak for all three of us, but then we're cultural professionals that we think culture, education and heritage education is really important even in crisis times. How do you kind of look at that?

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Ankie: Germany agrees.

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Aoife: Well, I mean... So I agree with you completely, heritage, arts education is so important and we've seen that the pandemic has proved that the value of arts education is so important because it's stimulating creativity. It's helping different kinds of learners to access information. You can express yourself through it. It's a way of, you know, expressing your desires, expressing your your what you're learning about. You can do it a different way because there's drawing or making something or building or crafting something or performing something. There's so many different outlets for how you can use these methodologies to improve your education. And so many people during various lockdowns across the world were turning to the arts to help them get through this time when they're not allowed to meet with their friends and they're having troubles like arts was so, so important and there's so much focus on galleries.

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Aoife: And yet the first thing that gets cut as is, is arts education.

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Aoife: It's it doesn't make any sense to me, but it's unfortunate.

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Robin: That's what really struck me as well when I was especially in the first kind of months of the pandemic in Europe, at least when everything was really serious and everything was closed down, you could see people on Twitter or on the forums or whatever or in podcasts even going to talking about the book they were reading or the music that kind of gave them hope or whatever. And it struck me that that's everything. All those things were like cultural product or heritage products. And then that's the first thing that kind of gets thrown under the bus, as if it's like some kind of luxury or something.

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Aoife: Yeah, absolutely. It's it's a it's a paradox to me. You know, it's it's it's so, so clearly valuable. And yet it's not not given value by those who hold the purse strings to the funding. You know, like, it's it's it's it's always seems to be like you're saying it's a it seems to be treated as a privilege rather than something that's inherently part of humanity. Is that where ever since the first records we have of humanity are down to art drawings on cave walls, you know, so I mean. It's it's such an inherent part of the way that we think and live and are able to express ourselves and and yet it's seen as a privilege. I don't I don't know why that is.

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Ankie: Yeah.

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Robin: It's odd.

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Ankie: Yeah, yeah, no, it's odd, and it's frustrating, it is frustrating because we kind of as heritage professionals, well, I'm also well, speaking for myself, of course, but feel like it is this lonely person in the desert, you know, shouting about what you think are good causes. Everybody else is like this: "You with your hobbies".

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Ankie: Yes. It's such a shame, especially through my research. I've worked with primary school children in Ireland and in Italy, and I've seen firsthand the amazing transformations that these artistic and heritage methodologies have on these children. You can't make it up. And the fact that it's changing the lives of these children, like the things that they said to me throughout the course of the of working with them was just, it would break your heart to know that this is how much of an impact these projects are having on these children. And yet they would never have been exposed to it ordinarily. And the same goes for like so many other children across across Europe and the world that are denied access through so many of these issues with I mean, of course, funding, I think is one of the primary issues, as we've mentioned. But like I said before as well, this there's so many other issues that goes along with it. But it is, like you say, very frustrating and it's a terrible shame.

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Ankie: Do you see some developments in your field that are that that you view kind of positively like the change is happening, improving access for these kinds of children in rural areas, for example?

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Robin: Well, there's definitely always improvements. I think people who work in the industry do an absolutely stellar job, like there are some really amazing people out there doing really great work. And whether that's being recognized fully, I don't really know. And also, I think, again, as we've mentioned, the current pandemic situation has cut a lot of the fundings and made a lot of people redundant. And it's pulled back a lot of these developments. But they're certainly like, I mean, there are some amazing projects out there and there's some amazing exhibitions and interactive events and things like that. That's, uh, there's a lot of amazing work being done and there's a lot of creativity in the industry. There's a lot of really clever people out there doing some pretty interesting things. So I think it's always growing

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and it's always it's always improving and it's always becoming there's always so many interesting, vibrant areas of of cultural heritage. But I just I just don't know if they're being appreciated as much as they should be.

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Robin: What I was thinking or what you said. I mean, I'm not sure if this is kind of my personal optimism or something, but I kind of hope for that pandemic as a kind of breaking moment or something. It can become kind of a watershed for new opportunities and a chance to kind of hopefully maybe reinvent some things, I think in society generally, but maybe also in the cultural heritage sector. Do you think so as well or are you less optimistic?

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Aoife: I I would really hope so. I have I have hope that this will happen and that there will be, you know, a spark into the into the cultural heritage fields and the industry. And it will it will people will see the value of it and it will grow and it will become so much more, uh, better funded and more interesting. And all of these things will happen. But I mean, I guess we just have to wait and see it that way. I don't know.

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Robin: Yeah, that's true.

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Aoife: It's always it's always good to have hope. But I mean, uh, we'll see. We'll see what happens.

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Robin: Yeah, we'll see. We'll have to push for it ourselves.

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Ankie: Yeah. Well, that of course is definitely, that and...

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Aoife: The future is heritage!

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Everybody: [laughing]

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Ankie: Well, this podcast is not only about telling people what what kinds of amazing and interesting work young people and cultural heritage are doing across Europe, but also to hear kind of what you would like to see, kind of what you would dream of for the cultural heritage sector. So, you know, letting letting just putting pessimistic feelings aside, if you could dream up what you would like the sector to be in the future, what would it be for you?

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Aoife: I think this is a really interesting question, if it was if it was to get all the funding that it needed and things like that, I think that there should be a lot more integrated with standardized education. So I think that formal education should have a lot more influence from arts and cultural heritage as a whole. I think it would be incredibly beneficial if across the board people were just influenced by it through standard education in this way. And I think that's important because cultural heritage and arts education teaches people to think and think creatively and think differently and question things, and I think because of the

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advent of social media and digitization, there's a lot of it, along with all the positives of social media there's a lot of dangers of people kind of becoming a bit robotic and, you know, the whole scrolling and getting trapped in your social media bubble where you only see what you like. Whereas I think if you had more of these kind of creative opportunities across the board, like more standardized in education, I think people would become better able to deal with all that fake news and the they're scrolling and be able to kind of talk to each other more, whether this really intense polarization of ideals that we are seeing very much now in in politics across across the world, really. And I think that just have a really positive influence on the way people socially interact with each other.

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Robin: Kind of a vaccine on fake news, hopefully.

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Ankie: Yeah. And it's also kind of ties to to the whole idea of citizenship, education as a whole, like learning how to how to vote or learning how to... ehm... what what your obligations as a taxpayer are and those sorts of things and cultures should be right up there with these elements.

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Aoife: Absolutely. Yeah. Yeah. It's teaching you about celebrating diversity and being proud of yourself and and sharing cultural differences and and just kind of interacting in a more positive, healthy way that you can appreciate different cultures and how they come together and and the history of that. And throughout time, people have been, you know, moving across different parts of the world and sharing ideas, and society has grown as a result. So it should be something to be proud of and, you know, share art and music and theater. I think it would be a definitely it would be. What if I had a magic wand? This is what I would wish for. That's a cultural heritage and arts were more part of a standard education.

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Ankie: Excellent.

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Robin: And then in the sense of like not just being proud of your culture and then by having other people share in that culture, if you know what I mean. I mean, you can be proud of something going to be really protective, but that might not be the best solution. And we've seen that happening, I think, with movements all across Europe and like saying this is ours and this can change and this is only ours and you can have a part of it or be a part of it. But if we can, like, use education and use our heritage skills to say to kind of have a way to say like, this is what the past year was and let me tell you about it and how is your past, etc., and invite others into their past basically.

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Aoife: Absolutely yeah. And have a positive, healthy sharing of the diversity and celebrating it instead of this kind of, like you're saying, this kind of like: "This is ours, and it's not yours" and this polarization of ideas like just to become you know, I mean, this is this is a very this is such a utopian idea that I have everyone just like, you know, holding hands in a circle. But hey, then you told me to be positive, right?

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Ankie: Exactly, yeah!

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Robin: I think it also works there. Like, I'm not saying that's an actual goal to work towards, but it does help to have like a goal to work towards. I wouldn't say that should be sitting in a circle specifically but it might be part of it.

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Ankie: No, I think it's it's very good to have like this faraway ideal vision that you would like to have and then, you know, assess the steps you are taking with this far away vision. I think many policymakers should actually do that quite, quite more.

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Aoife: Yes, absolutely. And you know what? I think it already happens. I mean, I know that in the Future is Heritage events that I've been to, there is people there from all over Europe and sometimes even further beyond Europe. And everyone just is so positive and they're so appreciative of each other and have these really amazing conversations about culture and heritage. And I think it's it's possible it can happen that people can come into a room and share and have a really nice time. And it doesn't have to be this crazy, overly positive dream. I mean, it's we've done it. We've proved it. It's it's possible to do, you know.

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Ankie: Exactly. This is this is a very nice bridge to the topic of young people, the role of young people in cultural heritage, I think. What do you think of the role of young people in cultural heritage now? And how would you like to see this role improved?

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Aoife: Well, I think, uh, I think they should be better intergenerational working in the fields of cultural heritage. I think cultural heritage also, though, is not the only fields that excludes young people from developing, but it's, it's the one we're concentrating on. And I think there should be... I think sometimes professionals who have been in the industry for decades and decades have some very good ideas. But I think also sometimes young people have very good ideas. And I think there should be more cooperation and integration between both sides of this to bring some fresh ideas and learn from the people who have worked there in the industry for for many years. Also, you know, there should just be more cooperation.

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Ankie: Do you see, for example, in Ireland, some movements in cultural heritage coming from the younger generation are they pushing for, for example, more of this type of inclusivity?

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Aoife: Um, I've not seen it to any great extent. I'm sure there are young people out there. I don't think there's any movement on the same scale as The Future is Heritage that is operating solely in Ireland. But I'm sure that there are a lot of individuals who are working in various museums and different cultural places that are kind of having this ideas you know.

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Robin: Hopefully we'll see that come to fruition over time, as you said, with a more integrated system of working within the sector.

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Aoife: Like maybe more paid internships and to integrate young people into the into the workplace rather than, I mean, a lot of young people kind of are are stuck doing a lot of volunteering or unpaid internships for many years before they kind of get their their big break. It's the minimum wage job role. So I think there should be better opportunities given to young people to afford this intergenerational kind of way of working.

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Ankie: Yeah, exactly, I think that is a very common problem in many countries in Europe. I can imagine. The internship, the paid internship availability and also, of course, it comes back to the essential issue of funding.

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Aoife: It all comes back to funding.

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Robin: Yeah, every topic we've discussed so far kind of links back to it.

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Aoife: Yes. I think it's a really crucial issue in this industry.

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Ankie: I think we met in Berlin. A few years ago. And I know you from this project that you presented there, "From scale to Storia" or from "scail to storía"

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Aoife: Sceal to Storia, yes

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Ankie: Sceal to Storia, yeah. So I was really curious to ask you, how is it going with the with the project? Is the project still going?

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Robin: So From Sceal to Storia is a project that's operating in was operating in a school in Cork in Ireland and a school in Milano in Italy. And it was about doing cultural heritage activities to investigate the local cultural heritage for each city. And then both groups of children were going online to a website and exchanging their information with each other and talking to each other about it. In spite of language barriers and in spite of cultural differences, they were able to create this, develop this relationship between each other and learn about local cultural heritage from another city across Europe. So the project also Sceal is an Irish word means "story" and Storia is an Italian word, which means, it's ambiguous, I mean, it means story or it could mean also history. So it was this kind of way that we pulled them together. Sceal to Storia, about exchanging cultural heritage from peer to peer, like from one 10 year old to another, talking to each other about their their own local heritage. Well, the project itself went so, so well. It was really very successful. We got.. ehm.. we collaborated with city councils in both Cork and in Milano in Italy, and all of the teachers and all of the parents came to a celebratory event about how much the children had learned. It was it went really, really well. But with me and my colleague, who I did it with Julia, we did it all self-funded and we made all of the props and we designed all of the costumes ourselves. And it just wasn't feasible for us to keep doing it unfunded. We are going to try and achieve funding for it, to continue it. We would really, really love to continue it because it was so

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successful and because we saw so many benefits from it. But it's just that the big effort there, again, for us, the funding-word, whether that we can secure that or not, I don't know, because it's it was it was we used to work seven days a week, like well into the evenings, like making our own museum props for this project. So it was it's not it's not sustainable for us to keep spending all of our money on art supplies in the way that the volume that we were doing was, that was crazy.

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Ankie: Yeah. But still quite nice that you were able to collaborate in such a way with these municipalities and got parents involved. It was quite a success.

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Robin: I have to say. It was really successful. There were like some kinks along the way that we had to work out, obviously operating between two different countries, even for ourselves, designing it was difficult, nevermind how to get the children to collaborate. But it was very successful in the end. It really was. It just kind of made us see that if we actually got decent funding behind it, how good it could be, you know, so.

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Ankie: Really cool. Yeah, yeah, I would love to see the project grow, but as you say, the F word.

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Aoife: Yeah, I know.

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Ankie: Yeah, but it's true what you say, you know, with, um. I mean, the creativity and energy of of young people working together that already creates so much.

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Aoife: Yeah. Yeah. And like some of the things they used to say to me, they say to me, oh, I'm so glad you've come to our classroom today. You've saved us from doing work. And I'm like, this is work. You are learning. But they didn't see that, you know.

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Robin: You shouldn't say that

00:38:05

Aoife: I didn't at first. But I told them in the end, I told them, I was like, this is work. And they were like, yeah, but this is fun. You know, they are so used to learning being this kind of really constrictive, boring environment. But this opened up a whole new world for them. That's and this is what I mean about their cultural heritage. It should be part of standard curriculum.

00:38:30

Aoife: Yeah, exactly. Also so the experiences of young people and seeing them like: "no it's not work" sounds excellent.

00:38:38

Robin: You're doing something right when they say it's not work.

transcript

00:38:43

Ankie: Yeah.

00:38:45

Robin: And they also said to me, I thought history was going to be boring, but actually it's really fun.

00:38:53

Robin: Nice job though.

00:38:56

Aoife: Yeah, exactly. Exactly. Job done.

00:38:59

Robin: That's nice, I think. Thank you so much for your time today. But before we go, I think we have like our "linking question". So in three weeks, we'll be back with a new episode. If you want to stay up to date, subscribe, etc. on your podcast perform. But Aoife, what question do you have for our next guest?

00:39:24

Aoife: I would like to ask the next guest what inspired them to become involved in the heritage fields.

00:39:33

Ankie: This is an excellent question. Yeah, I'm going to think about this myself as well.

00:39:41

Robin: It is a good one and I'm really looking forward to the answer.

00:39:43

Aoife: It's something evil. What do you think about it yourself? You're like, what was that turning point that made me flip into it? Like, it's it's not a it's not so much as such a straightforward answer as you think.

00:39:55

Robin: No, you're right. Yeah.

00:39:56

Aoife: Hopefully it doesn't result in the person being like this was a mistake I shouldn't have gotten into this.

00:40:03

Robin: A full-on existential crisis.

00:40:03

Aoife: What am I doing here? Wait a minute. I made the wrong choices,

00:40:14

Robin: I'm pretty sure that won't happen but you have to listen to the next episode.

00:40:21

Aoife: Absolutely, yeah.

00:40:22

Robin: Then we'll know.

transcript

00:40:22

Ankie: Cliffhanger!

00:40:22

Robin: Well, thank you so much!

00:40:24

Aoife: Thank you for having me. Thanks so much for the conversation. Thank you.

00:40:29

Ankie: This was the Future is Heritage podcast. Thank you for listening. If you'd like to hear more, please subscribe to our podcast channels. Links can be found in the shownotes. This podcast is supported by Dutch Culture: Center for International Cooperation.