



**SUPPORT TO EUROPEAN COOPERATION
PROJECTS 2018**
And
**COOPERATION PROJECTS RELATED TO THE
EUROPEAN YEAR OF CULTURAL HERITAGE
2018**

Call for Proposals EACEA 32/2017 and EACEA 35/2017

Detailed description of the project
(Mandatory annex to be attached to the eForm)

**Motives for Moving-Audience development between young
people and museums on the dynamics of Cultural Heritage**
CULTMOV

PART A. DETAILED DESCRIPTION OF THE PROJECT

Please limit the detailed description of the project to 30 pages maximum (3.000 characters per page). In order not to make it too heavy, we recommend avoiding the use of pictures in it as much as possible.

In case your project is selected, the detailed description of the project will be annexed as an integral part to the grant agreement.

Common museum project: Motives for Moving-Audience development between young people and museums on the dynamics of Cultural Heritage CULTMOV

Project aligned with the European Year of Cultural heritage 2018

Summary

Interaction with young people and museum professionals in 11 museums from 4 countries in Europe exploring and disseminating the effects of movement connected to the nature of cultural heritage. This will be done over a period of two years, July 2018-July 2020.

Audience development by workshops in groups consisting of 4 young people with different backgrounds (migrants, NEETs, natives) and 2-3 museum workers in each museum discovering how and why cultural heritage has always, and will always, form and evolve through peoples' and cultures' interaction; by movement of people. Issues to be explored: How to understand the character of cultural heritage, to interpret and connect to it as modern citizen, as individual as well as community.

Transnational interaction within and between the groups will happen at common meetings and at digital project-portal and social media. The project helps museums better understand the needs of today's young generation and respond to them by updated activities, exhibitions and events. It will also reinforce a sense of belonging to a collective cultural sphere and promote the understanding of the shared resource that cultural heritage forms.

The project seeks to shine light on cultural heritage and individual, contemporary connection to it in order to:

- Understand the character of cultural heritage from own experiences, to interpret and connect heritage as individual as well as community.
- Support a sense of belonging to a collective and interchanging European cultural sphere, regardless of background.
- Help museums better realize the needs of today's young generation and respond to them by updated activities, exhibitions and events
- Reinforce understanding of the shared resource that cultural heritage forms promoting collaboration and transnational cooperation between museums
- Formulate an audience development methodology how to work with these issues with young people

To achieve this there will be certain actions taken:

- -Group meetings in the museums and interaction between the groups via digital- and social media
- -European Heritage Forum linked to EUYCH2018 exploring the theme of movement as a core factor for cultural heritage. The forum involves several professionals and young people, including the associated partners (ICOMOS, Norden Association, The Baltic Heritage Committee)
- -Assembly in 2019 mapping the dynamics of Cultural Heritage as a shared richness based on the participants' own experiences and heritage
- -Artist working with the visual concept for exhibition and catalogue
- -An exhibition, partly digital, simultaneously in all partner-museums in March 2020
- -A catalogue at the end of the project disseminating the results to a broad public promoting the methodology how to work with Cultural Heritage and audience development on a transnational long-term basis.

Background

The Project relates to cultural heritage in its tangible and intangible forms by exploring and disseminating the concept of cultural heritage from a personal as well as from a social point of view.

By meeting in interdisciplinary groups consisting of cultural heritage professionals and young people with different cultural backgrounds, the issue will be worked with in multiple and innovative ways where everybody has the same saying. Everybody carries their heritage with them, and it evolves and changes throughout life depending on experiences and places we visit or stay at. Professionals have the duty to protect, preserve, develop, disseminate and make heritage accessible for everybody. A core factor concerning cultural heritage is that it knows no national borders, it belongs to all humankind. This is an important and comforting insight that the project wants to uncover and develop. Every person has her story of migration within her family, friends or relatives. By addressing migration through young peoples' own experiences makes it easier to understand the dynamics of these processes, broadens the perspectives and contributes to a richer understanding of what cultural heritage means for the individual as well as for society today.

Cultural heritage has always formed and evolved by interaction. Throughout ages people have kept on moving for diverse reasons; trade, work, education, family, war, tourism, etc. carrying with them diverse ideas and ways of life. Art, clothing, religion, shipping, architecture, food, language, literature, music, warfare, governance – all these and many more are influenced, inspired and reformulated by migration, thus creating a common yet diverse culture and heritage. Migration is an actual topic in today's society that requires reflexion from different points of view. Every person has her story of migration within her family, friends or relatives. By addressing migration through young peoples' own experiences makes it easier to understand the dynamics of these processes, broaden the perspectives and contributes to a richer understanding of what cultural heritage means for the individual as well as for society today.

Museums are dealing with cultural heritage from past as well as present and future points of view. As knowledge institutions, we have special responsibility to generate understanding and to disseminate culture, heritage and history in ways that are touching and relevant for people of our time. Audience development and working with wide target groups are core activities. It's a perpetual process since interpretation and content of cultural heritage is constantly evolving. Highlighting this shows cultural heritage as a keen factor in today's changing society, the importance of understanding it in multiple aspects and the fact that it connects people in time and space. Museum professionals need the contribution from young people in order to be relevant and updated. Learning from each other broadens perspectives and gives way to new ways of understanding our common past, present and future for the professionals as well as for the youngsters.

Aims

- Boosting audience development between museums and young people creating innovative perspectives on understanding and dissemination of the nature of cultural heritage.
- Highlighting cultural heritage as a shared richness and resource by exploring individual experiences in order to build understanding and connection between today's young people -but also among heritage professionals- and their roots, reinforcing a sense of belonging to a shared yet multiple and individual cultural space.
- Promoting the cultural heritage in Europe based on the concept of constant exchange of influences throughout the ages and how this connects and inspires today's society.

The aims will be reached by a transnational audience development approach. This means meeting with a diverse group of young people and museum professionals consisting of 4 youngsters with different backgrounds (migrants, NEETs, natives) and 2-3 museum workers in each museum throughout the project. The meetings will be arranged simultaneously in all 11 partner-museums which enables on-line collaboration in real time. At two occasions, at the European Heritage Forum in Visby, Sweden in 2018 and at an assembly in Nyköbing-Falster, Denmark in 2019 the interaction will happen in real life. In between the meetings interaction will happen at digital project-portal, social media and digital chats.

The groups will work towards the creation of an exhibition, a catalogue and a methodology that will disseminate the results of the project and bring knowledge and inspiration to other actors on a long term basis. This work will be followed by an artist that will come up with the creative concept for the dissemination.

Objectives

- By exchange and transnational audience development create new interpretations of our common cultural heritage that enriches and updates the way cultural institutions work with these topics.
- Creating a methodology on how young people, through knowledge about their own past, can relate to and understand the cultural heritage, themselves and today's multiple society.
- Arranging a European cultural heritage forum with young people and cultural heritage professionals exploring the essence of cultural heritage of the past, present and future.
- Dissemination of the proceedings through simultaneous exhibitions in all partner museums with contemporary concepts including digital formats, creative expressions and audience engagement.
- Intermediation by catalogue/report "Motives for Moving" describing the methodology and outcomes of the project for long-term use and inspiration.

The Objectives relate to the EUYCH2018 by raising awareness about common history and values that has formed today's tangible and intangible heritage. By exploring these matters through peoples' own lives and history cultural heritage becomes relevant and awareness about it as an important part of life rises.

Cultural heritage has always formed and evolved by interaction. Throughout ages people have kept on moving for diverse reasons; trade, work, education, family, war, tourism, etc. carrying with them diverse ideas and ways of life. Art, clothing, religion, shipping, architecture, food, language, literature, music, warfare, governance – all these and many more are influenced, inspired and reformulated by migration, thus creating a common yet diverse culture and heritage. Migration is an actual topic in today's society that requires reflexing from different points of view. By addressing and involving young people with different backgrounds in this work, but also by addressing heritage professionals not only as experts but also as individuals with their own history, a multitude of perspectives will arise. As a matter of fact all of us have our own history of movement and migration, might it be in the close family, generations further back or through own experiences as travelers for diverse reasons.

Strategies to reach the programme priorities

PRIO 1: AUDIENCE DEVELOPMENT

By working in cross disciplinary groups with an open question: "What is cultural heritage, how has it formed and how does it continue to form by interaction and movement of people?" each group-member is there to contribute to the discussion, whether she/he is professional, non-professional, young or whatever. Engaging everybody by her/his own experience and expertise will be innovative, giving new insights and experiences. Creating the heritage forum, exhibition and catalogue together will be inspiring giving new ideas and inspiration to the professional museum sector.

PRIO 2: TRANSNATIONAL MOBILITY

Widening the ways how museums look upon their regional cultural heritage into embracing the transnational aspects is essential in staying actual and relevant today and in the future. Movement of people and cultures formed and keeps on forming cultural heritage. To deepen this knowledge and insights means museums can be more relevant and inclusive for the citizens of today's and tomorrow's society.

Working transnationally is crucial when dealing with cultural heritage given the fact that influences and innovations have always been moving without knowing any national borders. This has formed the cultural heritage as defined today and will influence the cultural heritage of tomorrow. Actually, national borders is a pretty modern concept. Long before that people where connected in other ways, rather by means of common interests than geographical limitations. We do find evidence on this in the historic records, artefacts from former days, oral and living traditions which clearly tell us about constant influences from near and far. If professionals are not aware of this the interpretation and dissemination of the history, especially the local/regional one, will be inadequate and insufficient. Therefore, transnational exchange between professionals is crucial. A multitude of stories adapted to the local heritage will make it more inclusive, accessible and relevant for broader audiences. In this sense cultural heritage can evolve as a powerful tool for integration and intercultural understanding which might be one of the major task for the museum of the future.

Target Groups

1. The Museums

The museums need input and inspiration on how to reach out to young people and wider audiences (migrants, non-cultural population) because they will form our nearest future. But also, the museums, pretty homogeny in the composition of their crew, really need input from wider groups of people with different ages, backgrounds, needs etc. With this said, in order to be and to stay actual and relevant the museums need to develop methods on how to get new insights getting refreshed and up-to-date.

2. The young people

Whereas the museum crews are homogeny, this cannot be said about such a broad target group as "young people". Anyhow, what many of them have in common is a sense of having no roots, or not being connected to the place they live in and/or to the society that surrounds them. Many of them feel alone, lost, out in nowhere without perspectives neither on the past nor on the future. "Motives for moving" can create a sense of belonging to something bigger, to a collective resource giving the young generation roots as well as wings. Being part of a group working over a pretty long time with this kind of issues, meeting with other youths from different parts of Europe and beyond aims at offering them new friends, insights and added value in life. They might even choose the heritage-sector as a future field of studies and labor.

Added values that the project contributes to

There is an absolute added value on European level. By highlighting the fact that Cultural Heritage is a result of movements of people, and has always been, that the cultural heritage of one is the cultural heritage of all, connects the world and evokes a deep gratitude and understanding on how past, present and future comes together. To understand one's own place and time, one has to look out and widen the perspective. Then it's easier to see the patterns, to understand heritage as a shared richness for everyone.

As museums in the Baltic Sea Network, we are convinced that we can't perform our task telling our local or regional story without deep understanding and contemporary contacts with colleagues and researchers from all over Europe. It just won't do, because neither of us is an island. The Cultural Heritage within the Baltic Sea Region is almost impossible to understand without understanding the European level, since we are so interlinked through history and the present. The connections between the Baltic Sea region and the areas surrounding it have always been intense, from the ancient trading tours down the rivers to the Black Sea and the Mediterranean, to the Islamic and Arab countries, and to the European continent. As a matter of fact, the Baltic Museums collections are filled with artefacts from Europe, the middle East and Northern Africa. On Gotland, for example, there are more Arabic coins, found in the soil of the island, than anywhere else in the world. In other words, by joining knowledge and capacities, we can tell very broad and diverse stories and thereby connect the region with all Europe and beyond.

Highlighting Cultural Heritage as a result of movements of people; that the cultural heritage of one is the cultural heritage of all, connects the world and evokes understanding of how past, present and future come together. To understand one's own place and time, one has to look out and widen the perspectives. Then it's easier to see the patterns, to understand cultural heritage as a shared richness for everyone regardless of national boundaries. This is why it is essential to carry out the project on a European, transnational level.

Expected impacts of the project

SHORT TERM

On a short term the activities within the activity plan will be performed and the project will shine a light on the European Year of Cultural Heritage 2018 and the objectives it states; the sharing and appreciation of Europe's Cultural Heritage as a shared resource and raise awareness of common history and values, through communication and dissemination on social media, press-releases, exhibition and catalogue.

MEDIUM TERM

On a medium term the project will encourage the museums to better align their activities, events and programs to the fact that we work with a common European Cultural Heritage, with regional variations, which will change the way we tell the stories of the regional Cultural Heritage. The methodology of the project, made accessible through the catalogue/report and by the participating museums, gives way to more museums to work likewise thus including more people into the resource that Cultural Heritage forms, as a resource of belongingness and integration.

LONG TERM

To reinforce a sense of belonging to a common European space by implementing the fact that culture and cultural heritage knows no borders, is always dynamic and thus has the ability of connecting people over time and space. This brings a more inclusive approach into society.

Project partners

The project is led by eleven museums in four different countries in Europe. Lead partner and project leader is Gotlands Museum, Sweden (P1). The other partners are:

- P2 Bornholms Museum
- P3 Museum Lolland-Falster
- P4 Estonian History Museum
- P5 Estonian Open Air Museum
- P6 SA Haapsalu & Läänemaa Museum
- P7 Ålands Museum
- P8 The Nordic Centre of Heritage learning and creativity (NCK)
- P9 The Abbey in Ystad
- P10 Regionmuseet Kristianstad
- P11 Fotevikens Museum

Associated partners

The associated partners are important while they add expertise in the fields of education and cultural heritage. They also form important ambassadors for the project promoting it through their own networks and channels. They have been supporting the project and this application by giving important feed-back, inspiration, knowledge and support. All of them are eager to see this project implemented since it would bring added value to them as well. They will be important speaking-partners throughout the project and contribute to it by expertise and part taking in the European Heritage Forum.

- The Norden association <http://norden.se/in-english/>. As policy Area Coordinator for EUSBSR Education NORDEN will support CULTMOV with expertise and attend the European Heritage Forum (EHF).
- The Baltic Region Heritage Committee www.baltic-heritage.eu. BRHC is composed of state authorities in charge of national heritage management in ten countries. They will provide expertise to the project and take part in the EHF.
- ICOMOS (international Council of monuments and sites) www.icomos.se. ICOMOS is an international NGO dedicated to the conservation, development and interpretation of the world's monuments and sites. They will contribute by expertise and take part in the EHF.

Organization/Management structure of the project

The management structure of the project is composed by the steering committee consisting of the directors of each partner. The implementation of the project is the main responsibility for the project leader. Supporting her is the project group consisting of the project-managers from each partner organization.

The steering-committee and the project-group meet four times during the project to plan, adjust and follow up on the proceedings and results. In between the communication is done via e-mail or e-chats.

- The steering committee is formed by the museum directors (the legal representatives). They will be responsible for delivering the financial contributions from each of their museums and that the project is run due to plan. Head of the committee will be the director of Gotlands Museum as the lead partner.
- The project group consists of the project managers from each museum. They will be responsible for the carrying out of the project within each museum in line with the project plan. The project group will meet in real life at four occasions and in between communicate by e-mail, project portal and social media.
- Each museum has a person coordinating the group of youths, being their contact throughout the project. This person will also be one of the professionals forming the working groups.
- The working groups will consist of 3 museum professionals (and 4 young people, see below) with different skills: Education, heritage, collections, historians or exhibitions. The competences will vary from museum to museum due to personal competence.

The division of tasks is in line with the capacities and competences by the partner organizations. Most activities are shared by all museums, all take active part in the implementation of the plan (see more in the work plan).

Important partners in the project will be:

- Young people, ages 16-21, from areas around each museum, 4 persons per museum. The group will be diverse including migrants not native in the region, NEET's (Young people Not in Employment, Education or Training) and young people born and raised in the region. Contemporary artist for the inspiration and creation of visual concepts for the dissemination.

The quality of the partnership

The partnership consists of 10 museums and 1 cultural heritage research institution.

The choice of museums around the Baltic Sea is connected to the fact that we have a network of Museums in the Baltic (www.baltmus.net) which has created a solid transnational partnership that thanks to this is stable and reliable enough to take on a challenge like this. Also, we are convinced that Cultural heritage knows no borders, and that we by exploring our regional cultural heritage shall find lots of links to the rest of Europe and beyond. We therefore hope to broaden our network and expand it to include more countries, since somehow we are all interlinked.

As associated partners the project is proud to have three highly skilled organizations:

- Norden association Sweden (NORDEN), PAC Education within the EUSBSR and currently involved in projects focusing on NEET's. They will be very useful in this sense contributing with their expertise on education and life long learning.
- The Baltic Region Heritage Committee (BRHC) which consist of the National Heritage Boards around the Baltic Sea. They are important supporters lending the project an official, high-level contact and support.
- ICOMOS, International Council of Monuments and Sites, because we wish to give the project a broad international understanding of Cultural Heritage. ICOMOS will attend the Cultural Heritage Forum in 2018.

The capacity of the partnership

Gotlands Museum as the lead partner has created and coordinated the Network of Museums in the Baltic since 2010. The network is well-functioning with regular meetings twice a year. Gotlands museum therefore have big experience of coordination of museums and common events and activities. Gotlands Museum have very good international connection within and outside the Baltic Sea Region due to the fact that international cooperation has been a priority area for many years.

The network of Museums in the Baltic, lead partner Gotlands museum, has previously run a project on transnational cooperation, "Bridging past, present and future - Baltic Museums bonding for Baltic Branding" funded by the Swedish Institute (SI) with good results.

The division of tasks is in line with the capacities and competences by the partners. Most activities are shared by all museums. This is a clear statement that we will work very equally in the project. Also, this application is an approval of the capacity of the partnership. It has been drafted in close cooperation between all the partners.

The sustainability of the partnership

The museums partnership is part of Network of Museums in the Baltic (www.baltmus.net), a cooperation that has been active since 2010. It is a network between professional museums, following the ICOM standards, dealing with issues concerning Baltic Culture and history. It consist of approximately 40 museums from all the countries around the Baltic Sea.

The network aims at connecting the Baltic Sea Region (BSR) and beyond by bridging knowledge-gaps on the dynamics of Cultural Heritage. The connections between the Baltic Sea region and the areas surrounding it have always been intense, from the ancient tours down the rivers to the Black Sea and the Mediterranean, to the Islamic and Arab countries, and to the European continent. As a matter of fact, the Baltic Museums collections are filled with artefacts from Europe, the middle East and Northern Africa. On Gotland, for example, there are more Arabic coins, found in the soil of the island, than anywhere else in the world. By joining knowledge and capacities, we can tell very broad and diverse stories and thereby connect the region with all Europe and beyond.

Since one aim of the network is to strengthen the cooperation on an institutional level the partnership will evolve and be able to serve society to a maximum by disseminating cultural heritage as a shared resource. Involving the directors actively in the project means it will be supported and disseminated by the management departments of the museums thus implementing it on an institutional level. This is also a way to guarantee a long-term commitment for the results and outcomes of the project.

Activities July 2018-July 2020

For a more precise activity plan, please see part B, work programme, in this document.

The activities will be implemented in accordance to the work programme.

The activities focus on maximum transnational interaction and communication between the stakeholders and partners in order to really dig deep into the nature of Cultural Heritage, its dynamic and inclusive aspects.

The workshops in the museums are simultaneous, enabling digital interaction in real time between the different museums/countries. The digital project platform shapes a virtual project-room where interaction can proceed whenever needed. Social media, Skype and chats will be other ways that the project communicates. The young generation will for sure have good ideas and insights in this sense.

Another aspect that is highlighted within the activity plan is visibility and dissemination. That's why there is a focus on bigger activities such as the European Heritage Forum, where associated partners (International Council of Monuments and Sites -ICOMOS-, The Baltic Region Heritage Committee and the Norden Association) and complimentary young people and professionals will be invited.

The exhibition and catalogue/report are other ways making the project and its outcomes visible.

By working together on two levels new ways of understanding the dynamics of Cultural Heritage arise. The project works

- in smaller, local groups in museums consisting of young people with different backgrounds and museum professionals
- On a transnational level where the local groups meet with each other in real life and communicate via digital platforms.

The group of young people will consist of four people with different background and genders; migrants, NEETs, native locals and youngs with cultural interest. The Museum professionals should consist of Cultural Heritage professionals, educators and people responsible for the collections. This creates dynamic groups where innovative insights may flourish, pointing out the common values of European cultural Heritage, even though it is multiple in its appearance with influences from near and far.

The recruitment of the young people will happen via social media with the help of social service concerning NEET's, Migrant services concerning migrants and schools/teachers working with young people as well as cultural education services. To motivate them to take part a reimbursement of 70 Euro per meeting will be paid.

By having specific objectives, such as creating a common exhibition and catalogue/report, the work will be performed with a concrete target that needs certain actions to be taken. The activities include interaction and activities between the project-participants in each museum consisting of excursions to heritage places, visits in the collections etc. Each museum has a contact person available for the young people throughout the project. The creation of the exhibition and catalogue will be made in close cooperation between the youths and professionals.

The artist will follow the project and contribute by creating the visual concept for dissemination/exhibition/catalogue or whatever public form the dissemination takes.

WORKING PACKAGES

PLANNING AND MANAGEMENT

The Museum professionals will have a start-up meeting in August 2018 to get started in a joint way and to learn to know each other in order to make the project work as smoothly as possible. The steering committee accompanied by the project leader will meet 2 times a year starting in July 2018.

1. **First planning meeting** for the museum-professionals, Tallinn, August 2018
2. **Forming of groups**, August-September 2018
3. **Creating digital communication tools**, August-September 2018
4. **Second meeting** for the museum professionals, November 2018 (adjoined to the European Cultural Heritage Forum in Visby)

5. **Third meeting.** Aspects on Cultural heritage education and lifelong learning. Working towards a methodology on interactive cultural heritage exploration. Held at The Nordic Centre of Heritage Learning and Creativity, Östersund, Sweden. April 2019
6. **Fourth meeting** September 2019 (adjoined to the Second assembly in Nyköbing-Falster, Denmark)

IF YOU DON'T HAVE ROOTS YOU CAN'T HAVE WINGS

Workshops and discussions between young people and heritage professionals to enhance shared understanding about cultural heritage in a past-present-future perspective. How mobility has formed our heritage and society and how it's all interlinked. Why is it important to know your past? What's your past? How does it affect your future? Our common future?

1. **First workshop** in the museum. *Where do we come from, what are we drawn to; families, friends, relatives, interests, travels.* September 2018
2. **European Cultural Heritage Forum** for all project-participants, associated partners and additional young people and heritage professionals. Related to the European Year of Cultural Heritage 2018. *Aspects on cultural heritage. Workshops on storytelling, interpretation, digital heritage and concept for joint exhibition of project results in the end of the project. Location: World Heritage town Visby.* October 2018
3. **Second workshop** in the museum. *How does my history and my interests relate to the artefacts, places or stories in the museum?* Each participant choose one object/place/story that connects to her. This tangible or intangible heritage will be following the participant throughout the project and is to be disseminated in the exhibition at the end. February 2019.
4. **Third workshop.** *How does my story relate to the common story, how does my cultural heritage relate to the world around me? Inviting other young people and professionals to contribute.* May 2019.
5. **Second assembly and workshop for all project participants** related to the European Heritage day. *Exchange of stories creating a bigger picture together. Creating a common "mobility-map", how are heritage sites, objects, stories etc. linked? Work on the common dissemination (exhibition, app, publication).* Museum Lolland Falster, Denmark. September 2019.
6. **Finissage and fourth workshop.** To end the project, the exhibition and wrap everything up a common, simultaneous finissage will mark the ending on the project. Lessons learned, new ways to go. Meeting the audience and interacting with them.
The finissage will take place in the exhibition before it closes and continue with a workshop to complete everything for this time. There will be interaction with the other participants digitally.

IF WE DON'T SHOW IT – YOU WON'T SEE IT.

1. **Work on the common dissemination**, autumn/winter 2019-20, in the museums and on the virtual project-platform
2. **Joint exhibition/dissemination** Motives for moving. Intermediate experiences on different aspects on Cultural Heritage, personal and common, in an interactive exhibition, partly digital, simultaneously in all museums. The exhibition will focus on the importance of exchange and movement for human and culture giving historical, contemporary and future thoughts on it. The design will be artistic thanks to the artist following the project and designing the concept, February- March 2020.

IF WE DON'T TELL IT YOU WON'T BELIEVE IT.

1. **A digital project platform** will be set up in the beginning of the project for interaction and virtual co-operation. Communication on social media etc. for the project and long-term work afterwards will be created.
2. **A joint catalogue/report** "Motives for moving" (digital) will be edited and produced to share the results and inspire others on a long-term basis. The project-participants have jointly contributed to the publication.

Given that the call is very late and that the European Year of Cultural Heritage 2018 starts in January, the whole timetable of the grant is extremely late, making it hard to achieve and implement the best possible actions during 2018. Luckily, as museums we are very used to multitasking within tight time-frames. Most of us have in house-expertise on all the competences needed related to the activities (it-support, editors, communicators, educators, heritage specialists, exhibition-technicians, accountants etc.)

Comments on the budget

The human resources have been estimated to about 700 hours for each museum. This covers the meetings, the preparations, the workshops and the planning for exhibition etc. Since all Museums have as their duty to work with culture, cultural heritage, knowledge and dissemination the appropriate human resources are in place and are used working efficiently with these kind of activities. The museums contribute to the project by working- hours as self-financing.

The budgeting covers costs for project-lead/coordination, accountant, it-support and editing for the lead-partner, extra resources needed to perform the activities within the project. The partner museums will be granted a sum for project-coordination, that is essential to make the project work and which is an extraordinary duty.

The young people in the working groups will be granted a smaller amount per workshop. This is to encourage them to take part, as they might need this extra stimuli to find it interesting enough to get and stay engaged.

Meeting and travelling cost are a pretty big part of the project. For two reasons:

1. There are many stakeholders in the project.
2. Mobility, to meet in real life, is an important part of the idea of the project, not at least for the young people. In addition, and mostly interaction and communication will happen via digital channels and social forums.

Expected results

Rising awareness about the European cultural heritage and how it is related to anybody living in the region and to cultural influences from all times and places. To inspire others to work with cultural heritage as a dynamic process, a tool for insights, belongingness and cooperation.

There are concrete outputs:

- The European Cultural Heritage Forum shining light on the European Year of Cultural Heritage 2018 and connecting many heritage professionals and young people in discussions and workshops on the common cultural heritage. The results will be documented and implemented in the catalogue/report (see below).
- The exhibition that will stimulate interaction and be simultaneous in all partner museums, combining the digital format with local artefacts from the collections telling the story of the moving, interchanging common cultural heritage.
- The catalogue/report published (as print on demand/pdf) in which the processes of the project will be described.
- New transnational friendships, exchanges, insights and connections

All in all the project will be well visible and we hope it will stimulate other museums or cultural institutions to take on the challenge to meet and cooperate with "hard-to-reach" target groups, for the benefit of all!

A bonus possibility for the young people might also be to be contracted by the museums as guides etc. since they are well established in the organization and their competence has grown on cultural heritage. Perhaps they will even educate themselves in the Cultural Heritage field?

The outcome of the project will be evaluated by how well the activities and objectives reach out and create discussions and new insights. By a follow-up finissage and meeting with the project-groups at the end of the project evaluation will be made. Audience feedback on the exhibition will be collected and communicated at the digital project-platform.

Communication and dissemination

The project is already labelled as a EUYCH2018 activity in Sweden, and will be it in the other countries as well. This means that the project will be communicated within that frame from a very early stage, even before we know if we'll get the funding from CE.

Every museum, used to communicating via web-sites, programs, social media etc. will communicate the proceedings continually.

In connection to bigger events (kick-off, heritage forum, assembly, exhibition) press-releases will be sent out, coordinated by the project-leader.

The project participants will be encouraged to communicate the project and its proceedings via their social channels.

The catalogue/report will be accessible as a digital pdf on long-term basis at the museums web-sites and whoever wishes to distribute it.

Since Museums work with communication and dissemination as part of their duties and "motives for Moving" will be kind of a flag-ship project, the results will be disseminated via digital channels, press, exhibition, catalogue/report and social media in all museums, on common museum-platforms and at the EUYCH2018 portal centrally and in each partner country.

"Motives for Moving" will also be well visible at the web and Facebook of Network of Museums in the Baltic. The associated partners ICOMOS, Baltic Region Heritage Committee and Norden Association all have their web-sites where the project, especially the Cultural Heritage Forum, will be highlighted.

On the European aspects on the project

As mentioned already, cultural heritage knows no borders. All museums have items and artefacts in their collections from far away; from whole Europe, from the Middle East, from the Arabic world etc. As a result of this there are many connection and contacts to researchers, visitors and other cultural institutions outside the closer region and neighboring countries. Most traditions have foreign roots, a lot of the old buildings such as churches, dwellings and monuments draw their inspiration from other parts than the Baltic Sea region, especially from Germany, Italy and France. This is the core of this project, to discover the international, common character of cultural heritage,

With this said, understanding the local and regional heritage takes that contacts are taken with colleagues in other places, resulting in museums as broad-minded actors with international professional contacts. At the Cultural Heritage Forum 2018 the project aims at inviting colleagues from other parts of Europe to enhance the thematic. Thanks to this new partnerships and ideas can arise. Also, the engagement of ICOMOS in the project and in the forum will give wider geographical perspectives.

Also, the audience and visitors to the regional museums are international making museums work on a European and international arena in their daily praxis.

The migrants and refugees are other groups that are visible in the museums and have contributed by new aspects and challenges. By including young people that have migrated from other countries in the project-groups we will get direct connections enabling us to go beyond our direct geographical neighbors.

Monitoring

Written and financial project-reports will be distributed to the partners in connection to the partner-meetings. The budget will be controlled by the financial department at Gotlands Museum in cooperation with the project leader. A financial report will be given to CE due to the obligations given.

The final report will be delivered in June 2020. The catalogue/report will form the major documentation of the project.

PART B. WORK PROGRAMME

Please fill in the following table in accordance with the detailed description of the project and the budget form.

You might as well add below your own GANTT chart, description of the work packages, logical framework matrix or any other project management tool used by the partnership.

	Activity (brief description)	From (01/08/18)	To (01/08/18)	Country and location	Name of the responsible partner involved
1	Programme kick-off meeting for the project leader. Uncertain date.	July 2018?	August 2018?	Brussels	P1 Gotlands Museum
2	Preparation of first planning meeting & contacts concerning youths	15/07/18	20/08/18		P1 Gotlands Museum
3	1 st project meeting. The project-group (coordinators) and the steering committee (directors) planning and discussing the project. Detailed and specific working-plan.	20/08/18	21/08/18	Estonia, Tallinn	P1 Gotlands Museum, P4 Estonian History Museum, P5 Estonian Open Air Museum, All partners
4	Forming of groups of young people & museum professionals	06/08/18	07/09/18	All partners; Sweden, Estonia, Finland, Denmark,	All partners
5	Creating the digital communication tools (web-based project platform), web & social media channels. With the support from the young people.	22/08/18	28/09/18	Sweden, Visby	P1 Gotlands Museum
6	First workshop with the young people and museum professionals. Cultural heritage and me, what's the deal? What is cultural heritage and how does it relate to me?	14/09/18	14/09/18	All partners; Sweden, Estonia, Finland, Denmark	All partners and young people
7	Planning of European Cultural Heritage Forum	01/08/18	22/11/18	Sweden, Visby, all partners	P1 Gotlands Museum, all partners
8	2 nd project meeting. The project-group (coordinators) and the steering committee	21/11/18	21/11/18	Sweden, Visby	P1 Gotlands Museum, all partners

	(directors). Results and conclusions so far, adjustments to the working-plan. The artistic approach for the dissemination, actions to take to engage the artist.				
9	EUROPEAN CULTURAL HERITAGE FORUM: Motives for Moving for all project-participants, associated partners, additional young people and heritage professionals.	22/11/18	24/11/18	Sweden, Visby	P1 Gotlands Museum, All partners and young people, All associated partners
10	Second workshop with the young people and museum professionals. How am I connected to the tangible and intangible cultural heritage around me?	15/02/19	15/02/19	All partners; Sweden, Estonia, Finland, Denmark	P1 Gotlands Museum, All partners and young people
11	3 rd project meeting/ workshop. The project-group (coordinators) and the steering committee (directors). On learning and creativity. Methodology and how to implement the results in long-term praxis. On dissemination of the project.	08/04/19	09/04/19	NCK, Östersund, Sweden	P1 Gotlands Museum, P8 The Nordic Center of Heritage Learning and Creativity. All partners
12	Drafting and planning for the publication “Motives for moving”. Working on it along the way.	02/05/19	01/11/19	Sweden, Visby	P1 Gotlands Museum, all partners, the young people
13	Contracting of an artist for the artistic approach to the exhibition and publication	01/05/19	01/08/19	Sweden, Visby	P1 Gotlands Museum
14	Third workshop with the young people and museum professionals. How does my history relate to the history of others, creating a common pattern forming the collective cultural heritage? Mapping of influences – places- relations etc. Artefacts in the collections.	15/05/19	15/05/19	All partners; Sweden, Estonia, Finland, Denmark	P1 Gotlands Museum, All partners and young people
15	Planning of the common, partly digital, partly physical, exhibition. Artistic concepts, content, digital platform etc.	15/05/19	15/02/20	All partners; Sweden, Estonia,	P1 Gotlands Museum, All partners and young people. Artist.

				Finland, Denmark,	
16	Planning for the assembly and workshop	15/05/19			P1 Gotlands Museum, P3 Museum Lolland Falster
17	Assembly and workshop for all project participants. Related to the European Heritage day. Interactive heritage walk	10/09/19	12/09/19	Lolland-Falster, Denmark	P1 Gotlands Museum, All partners and young people. Artist.
18	4 th project meeting. Discussions on the dissemination: Publication and exhibition. Artistic/creative approaches.	09/09/19	09/09/19	Lolland-Falster, Denmark	P1 Lead partner, P3 Museum Lolland Falster All partners. Artist.
19	Work on the common Exhibition. Design and set up of the digital exhibition, work and building the physical/technical part in each museum in collaboration with the young people	15/09/19	15/02/20	All partners; Sweden, Estonia, Finland, Denmark	P1 Gotlands Museum, All partners and young people. Artist.
20	Editing the publication “Motives for Moving”	15/09/19	15/02/20	Visby, Sweden	P1 Gotlands Museum, Artist
21	Publication published (digital)	02/03/20	02/03/20		
22	Exhibition “Motives for Moving”. Joint exhibition, to showcase different aspects on Cultural Heritage, personal experiences and common values, in an exhibition simultaneous in all museums. Partly digital and interactive, partly physical with regional artefacts telling their stories on movement and exchange.	16/03/20	15/05/20	All partners; Sweden, Estonia, Finland, Denmark	P1 Gotlands Museum, All partners and young people. Artist.
23	Finissage. Interactive meeting with the audience in the exhibitions giving them possibilities to contribute by own stories and interpretations.	15/05/20	15/05/20	All partners; Sweden, Estonia, Finland, Denmark	P1 Gotlands Museum, All partners and young people. Artist.
24	Fourth workshop with the young people and museum professionals. Wrapping up. Thoughts and insights. What could be a next step? For the Young people, for the museums.	16/05/20	16/05/20	All partners; Sweden, Estonia, Finland, Denmark	P1 Gotlands Museum, All partners and young people. Artist.

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				All partners; Sweden, Estonia, Finland, Denmark	
25	Preparation and submission of the final report	01/04/20	15/07/20	Visby, Sweden	P1 Gotlands Museum
26	Coordination, planning, communication with partners and other actors	15/07/18	15/07/20	Visby, Sweden	P1 Gotlands Museum
27	Accountant, financial reporting etc.	15/07/18	15/07/20	Visby, Sweden	P1 Gotlands Museum
28	Completing the publication “Motives for moving” with the final outcomes and insights. Acknowledging the partners, young people and artist for their contributions.	18/05/20	15/07/20	Visby, Sweden	P1 Gotlands Museum

Add rows if necessary

PART C. CV'S OF THE PERSONS RESPONSIBLE FOR THE COORDINATION

Attach to this document the CV's of the person responsible for the overall coordination and implementation of the project for which the funding application is being made.

Please note that we do not require a CV for all people who will be involved in the project, but just for those managing the project on behalf of your organisation.

Note that this information will be used to evaluate the operational capacity of applicants (as per Guidelines part 8.1).

P1 Gotlands Museum

CV Ulrika Mebus

Born 09.05.1968

Relevant educations

2003-2006 Conservation officer, bachelor. The Gotland University.

2007 Project management, Gotlands Akademin

2010 Leadership/UGL, Sorby

Relevant working experience

2015- Project manager, Head of International Relations, Conservation Officer. Gotlands Museum

2014-2015 Property Manager for cultural heritage properties. National heritage Board

2012-2015 Project-manager: Reconstruction of collapse, Visby medieval town-wall. National Heritage Board

2011-2013 Project coordinator *Common history for common future*, EU project with Russia

2011-2012 Project manager: *Halve, An action-plan to reduce the energy use in old buildings*. Uppsala University/Campus Gotland

2011- Head of International Relations. Gotlands Museum

2010- Manager of *Network of Museums in the Baltic*. www.baltmus.net

2010-2011 Project coordinator research project *Increased use of ruins through secured masonry and comfortable climate*, Uppsala University/Campus Gotland

2010-2014 Head of department, Cultural heritage management. Gotlands Museum

2007-2010 Project manager: *St. Nicolai Kultudral*. Heritage development. Gotlands Museum.

2007- Conservation officer. Gotlands Museum

2006-2007 Regional Manager for the Linnaeus Tercentenary. Gotlands Museum.

Publications (selection)

- *Visby town wall-cultural heritage that collapses and is being rebuilt*. Scientific publication from The National Heritage Board, Stockholm 2015. Editor and author. With K. Balksten (2015)
- *The fall and rise of Visby Town-wall – how to handle a public preservation in situ cooperating with the local museum*. Article in *Report from the 5t Baltic Sea Cultural Heritage Forum* in Tallinn (2013)
- *Increased use of ruins - but how? Ruins: Cultural Heritage, construction, mortar, comfort and underwear ...* Publication from research-project with Uppsala University, Gotlands Fornsals förlag (2012). Editor and author.
- *Making the cultural heritage useful and accessible - St. Nicolas in Visby goes Cultudral*. Article in Castella Maris X conference, Finland (2010)

Networks and assignments (selection)

- ICOMOS Sweden, Board member, Swedish national committee
- Network of museums in the Baltic, manager
- Nordic symposium/network on ruins
- The world heritage council, Visby
- ICOM

P2 Bornholms Museum

CV Sanne Steenberg Hansen

Born 18.04.1966

Education

1996 Cand.phil. history og learning for life, University of Copenhagen/ Tromsø University

2001/2002 Museum education, Danish Museums Organization

Relevant working experience

1993/94 Teaching students., Tromsø Univesity

1995 Teaching assistant, Institute of History, University Copenhagen

1996-2005 Museumeducator, Bornholms Museum

2005-2007 Kindergarten assistant, Kyvantnet Barnehage, Trondheim, Norway

2007- Museumeducator/curator, Bornholms Museum

Networks and assignments (selection)

1997- 2002 Head of Culture and Sportsnight in Rønne

2005 Member of Board of Museumeducators in Denmark (MID)

2007- 2009 Head of Bornholms Regionskommunes Children and Youthcouncil

2009- Member of Board, Educators on Bornholm

2015 – Member of Bornholms Regionsråds commision fore Bornholms Schoolservice

P3 Museum Lolland Falster

CV Anna-Elisabeth Jensen

Born 1958

In recent years, mainly engaged in Economics, Staff Management, Organization, Fundraising and Coordination of Research. More than 30 years of experience working in museums.

Participating in 2014-2015 in the Interreg 4a project MusBelt in the Fehmarnbelt region and in 2016-2018 in the Interreg 5a project NORDMUS in Denmark-Germany Region, both projects with Museum Lolland-Falster as lead partner. Participating in the Network of Museums in the Baltic since 2010.

Education

2010 Diploma in Museum Management and Leisure Management. Dipl. merk.d.

Post doc introductory course to business Enterprises: economics, organization and HR.

1975-1985 Mag.art & Cand.mag. in prehistoric archeology and geography / geology from Aarhus University.

Participating in Nordic student network

Relevant working experience

2017- Research Manager, Fundraiser and Head of the International Projects

2009- Deputy Head of Museum Lolland-Falster

2007-2008 Head of the Guldborgsund Museum and the local Archive in Nykøbing Falster.

2003-2006 Museum Curator and head of cultural heritage management at Museet Falsters

2000-2002 Project leader for project: Friends and foes Viking Age and Early Middle Ages within the county of Storstrom. The Danish National Museum's Maritime Archaeological Research Center in Roskilde

1992 - 1999 Museum Curator and head of cultural heritage management at Museet Falsters

1996 Creating and establishing the web-project Open Collections – for the Museums of Storstrom County.

1986-1991- "freelance" archaeologist primarily at the Danish museums in Haderslev and Kolding

1989-1991 participating in "The Danish Archaeological Mission to Ayios Konona's, Akamas Forest, Cyprus" department of Classical Archeology, Aarhus University.

1985 Researching Ethnic groups in archaeological finds in Hungary. Funded by the bilateral culture agreement between Denmark and Hungary.

Networks and assignments (selection)

- Head of the Steering Group of the website Open Collections
- Member of The People's University Committee in Guldborgsund Municipality
- Member for research registration in Denmark PURE Member of the advisory board og Naturlandet.dk
- Chairman of the Cultural Environment Council for Storstroms County until its closure with the end of 2006. Initiative and steering committee member for the "Cultural Bridge over Fehmarnbelt" an EU Interreg IIIa project from 2004-2006.

P4 Estonian History Museum

CV Krista Sarv

Born 08.09.1974

Education

2006- Tallinn University, Institute of History, PhD Student
1993 – 1999 Tartu University, MA, archaeology
1981 – 1992 Abja Secondary School

Work Experience

2001 – Estonian History Museum, researcher-curator
2000-2010 Tallinn Culture and Heritage Department, specialist
1999-2000 Tael LLC, archaeologist

Publications (selection)

2013 Medieval and early modern suburban site in Tallinn, Tartu rd 1: artefacts and ecofacts. *Et al Kadaks, U. Arheoloogilised välitööd Eestis 2012* (in print)
2011 Archaeological investigations at the property of the Great Guild in Tallinn. *Varia historica III*. Tallinn, 35-402008.
2006 Medieval Leather Footwear from Tallinn. – *Archaeologia Baltica* 6. Klaipeda 158-164
1999 Preliminary investigations of the Lagedi settlement site. *Arheoloogilised välitööd Eestis 1998*. Tallinn

Networks and assignments (selection)

- Member of Estonian Museum Association
- Member of Estonian Archaeological Society
- Member of Estonian Heritage Roundtable

P5 Estonian Open Air Museum

CV Elo Lutsepp

Born 22.11.1959

Education and training

2006 – 2015 PhD student, Tartu University
2003 - 2006 Master of Art, History of art. Estonian Academy of Art
1984 - 1990 History of art, Tartu University
1978 - 1984 BA Cultural manager, Tallinn Pedagogical Institute

Work Experience

2007 - Lead of the Centre of Rural Architecture / project manager of HELTH project (2010-2013)
2003 – 2007 Publisher, Estonian Academy of Art
1999-2001 Director Prisma Print Publishing
1992-1999 Editor; production manager; sub-chief editor. Estonian Encyclopaedia Publishers
1982-1992 Technician; historian State Institute of Renovation of Cultural Heritage

Networks and assignments (selection)

- ICOMOS International Committee of Vernacular Architecture
- The Estonian Society of Art Historians and Curators

P6 Haapsalu and Läänemaa Museums

CV Maarja Kõuts

Born 13.02.1982

Education

2000 – 2004 Tallinn University, History of Culture, Arts and Culture Management, BA

Work Experience

2015 - Foundation of Haapsalu and Läänemaa Museums, Head of Marketing and Communication
2013 - 2015 Tallinn City Museum, Museum Miiia-Milla-Manda, Manager of the Branch
2009 - 2012 Tallinn City Museum, Museum Miiia-Milla-Manda, Museum Educator
2005 - 2009 Estonian Open Air Museum, Project Manager
2002 - 2009 Art Museum of Estonia, Kadriorg Art Museum, Educator, Guide

P7 Ålands Museum

CV Graham Robins

Born 04.08.1968 (Aberdeen, Great Britain)

Education

1986-1990 MA with Honours in Cultural Geography & Archaeology. Edinburgh University,

Work experience

2012 - Present: Curator, the Cultural History Museum of Åland, Åland's Museum

2012 –2012: Unit Manager, Cultural Heritage Unit, Åland Board of Antiquities, the Government of Åland, Finland

2000 –2012: Project Leader Bomarsund, Åland Board of Antiquities, the Government of Åland, Finland

1999 –2000: Community Archaeologist for Badenoch & Strathspey”, Highland Council, Inverness, Scotland

1995 –1999: Freelance archaeologist working in northern Scotland

P8 The Nordic Centre of heritage learning and Creativity (NCK)

CV Ulrica Löfstedt, PhD

Born 05.02.1970

Education

PhD, Computer and Systems Science, Mid Sweden University 2008

MSc, Computer and Systems Science, Mid Sweden University 1996

BS, Computer and Systems Science, Mid Sweden University 1996

Work Experience

2018 – Head of research/International coordinator, Jamtli

2018 – Managing Director, NCK

2016 - 2017 Researcher/Project Manager, NCK

2009 – 2016 Senior lecturer, Infomatics, Mid Sweden University

2000-2008 PhD student, Mid Sweden University/Umeå University

1997-2009 Junior lecturer, Informatics, Mid Sweden University

1997 Research Assistant, Royal Institute of Technology

Selection of publications

Löfstedt U (2001). Competence development and learning organizations: a critical analysis of practical guidelines and methods. *Systems Research and Behavioral Science*, 18(2), 115-125.

Haftor D, Holmberg S, Löfstedt U, Nyström C, Öberg L-M (2010). Provincial Designer Design: A Creative Mix of Hard Restrictions and Soft Visions. 3rd IFIP WG 9.7 Working Conference on History of Nordic Computing, Stockholm 18-20 Oktober 2010.

Asproth V, Nyström C, Löfstedt U (2009). Future Competence Development within Technical Communication: Mapping of competence level and need of competence Development. 9th European colloquium for user-friendly product information: Documentation Projects - Trends & Methods.

Holmberg, S., Löfstedt, U (2008). Participation to the people. SWEG 2008. Löfstedt, U (2008). E-Services for and by Citizens – Incentives for Development of Local Public e-Services. IRIS 31'

P9 Ystad Museum

CV Sebastian Goksör

Born 06.08.1965

Work experience

2016 –Director The Abbey in Ystad, Cultural Historical museum, Ystad, Sweden

2011 –2015 Head of administrative & technical department. Museum Kulturen, Lund, Sweden

2006 –2010 Head of technical department. Museum Kulturen, Lund, Sweden

2005 –2006 Deputy Head of administrative department. Museum Kulturen, Lund, Sweden

2003 –2005 Systems administrator. Museum Kulturen, Lund, Sweden

2001 –2002 IT- technician. Museum Kulturen, Lund, Sweden

1994 –2001 Curator, archaeology. Museum Kulturen, Lund, Sweden

1994 –1996 Curator, archaeology. Regional museum of Kristianstad, Sweden

1992 –1993 Archaeologist. British school of Archaeology, Jerusalem, Israel

1994 –1994 Museum school instructor. Ekehagens forntidsby, Åsarp, Sweden

Education and training

2016 Advanced leadership, Swedish Defence University, Stockholm. Level 2 education of UGL (Understanding Group and Leader)

2005 – 2006 “Vilja Våga Välja” Basic leadership in the museum sector. DIK (Swedish union of cultural workers)

1992 – 1998 Bachelor of Science in Archaeology. Lund University, Sweden
Minor classes in leadership, economics, security and IT

P10 Kristianstads Museum

CV Anna Hansen

Born 04.03.1975

Work experience

2017 - Director of Kristianstad's museum

2012- 2017 Managing Director of The Nordic Centre of Heritage Learning and Creativity AB and Head of research and international coordinator at Jamtli museum, Östersund

2008 – 2012 Head of the department for research and documentation at Jamtli museum, Östersund

2006–2008 Teacher of History, English and Swedish at upper secondary school level, Uppsala

2001–2006 Lecturer at Uppsala University, dept. of history and dept. of teacher training, part time

2000–2002 Teacher of History, at upper secondary school, Uppsala

Education

2001 –2006 PhD in History Title of thesis: *Organised Households. Gender and Control in 17th Century Jamtland.*
1995 –2001 Master of arts (History and English) and diploma of teacher training for upper secondary school, Uppsala University.

2013 Finances for non-administrative staff

2010 Leadership 1. Basic concepts University college Gävle

2009 Course in Manchester, England: "Managing volunteers at cultural heritage sites"

2009 "Projektarbetsformen" How to manage and work with projects

2009 UGL-kurs (development of groups and leaders) Leadership and how to develop your team

2002 "Pedagogics for university teachers"

Experience of project work, selection

I have worked with applications, management and administration of European projects within Lifelong learning, culture, social cohesion and regional development, many of these resulting in practical guidelines and development of methods for learning through heritage.

- PRECOLL, policy development on Lifelong learning in European regions (LLL-programme)
- Heritage training for young adults (HETYA) about using cultural heritage for NEETs (Erasmus+)
- Implementing Heritage Learning Outcomes in the Nordic and Baltic countries; workshops in HLO as a method for planning and evaluation (Nordplus vuxen)
- Access to Culture; Study of the implementation of EU policies at national level (EU Culture programme)
- Intercultural dialogue at Swedish museums; A study of activities and language learning for immigrants in museums (Swedish arts council)
- AHA (Active ageing and Heritage in Adult learning), research, method development and guidelines for museums' work with reminiscence (Erasmus+)

Selected publications

- "Volunteers and heritage" in Creativity, Lifelong learning and the ageing population, Jamtli Förlag, Östersund, 2013
- Reminiscence in open air museums (editor) Forthcoming report from the project Active ageing and heritage in adult learning. A large evaluation was made of reminiscence activities and best practices gathered, which formed the basis for guidelines for other museums.
- "The Heritage Learning Framework and the Heritage Learning Outcomes" in Implementing Heritage Learning Outcomes, Jamtli Förlag, Östersund, 2014. Development of a method for planning and evaluating learning in cultural heritage organisations.
- Toolkit for recruiting and managing volunteers in museums across the Nordic region (co-author). NCK, Östersund, 2015 and Volunteers in Denmark, Sweden and Norway. A Comparative Report (co-author).
- Policies for Regional Cooperation on Lifelong learning (co-author), Firenze University Press 2011, <http://www.oapen.org/search?identifier=345116>.
- A Guarantee System for Youth Policies - One Step Ahead towards Employment and Autonomy (co-author) (2013) http://www.mutual-learning.eu/publishedworks_zoom.php?id=50

P11 Fotevikens Museum

CV Ameli Rosengqvist

Born 19.09.1967

Education

Bachelor of Social Science: Business Administration, Communication Studies, Lund University, Sweden.
Middle Eastern Studies and Modern standard Arabic
The Bonnier Leadership one-year-program. Bonnier Media University, Stockholm, Sweden

Working Experience

2017 – Director of Operations - Fotevikens Museum, Höllviken, Sweden
2011 -2017 CEO / Marketing Consultant / Developer - Gott Att Leva Syd AB, Trelleborg, Sweden
2014 – 2015 Project Manager, Vellinge municipality, Vellinge, Sweden
2013 –2015 Project Manager, A rural development project with the aim of promoting the tourist industry in the countryside throughout the year rather than seasonally. Leader Söderslätt, Anderslöv,
2009 –2011 Account Manager, Direktmedia, Malmö, Sweden
2007 - 2009 Responsible for Marketing, project leader for the introduction of the CRMsystem for the entire company. Studentlitteratur. Lund, Sweden
2002 –2005 Area Manager Direct Sales, Egmont Richter AB, Malmö, Sweden
1999 –2002 Nordic Marketing Manager, Bonnier Publication A/S, Copenhagen, Denmark
1998 – March 1999 Product Manager, Allers Förlag AB, Helsingborg, Sweden
1994 –1998 Product Manager / Junior Product Manager, Yves Rocher Suède AB, Helsingborg, Sweden