



Museal facilitation of sensitive cultural heritage as a groundwork for better integration in Europe

SUMMARY

Identity on the Line (I-ON) is a large-scale cooperation project between six cultural history museums and one university, working together to explore the long-term consequences of different migration processes, forced or voluntary, which took place in Europe over the last 100 years. Through the collection and dissemination of experiences from former migrants and their descendants, summarized and placed in factual historical contexts, we will unfold and transmit common features of migration from past to future generations. Our priority is to reinforce the sense of belonging to a common European space to contemporary migrants, to those who have settled and their hosting communities.

Transnational cooperation, the circulation of cultural works and players, is assured by a broad cooperation between museums in Norway, Sweden, Denmark, Poland, Lithuania, Slovenia and Croatia. Starting with similar approaches and using the same methods, each museum will work on one important migration process in its country by collecting and facilitating sensitive narratives in local exhibitions and uncovering challenges which have not been addressed before. The main findings and common features will be summarized and made available as a joint travel exhibition within Europe and a digital package, free to download. The working process initiates interaction between partners and other professionals, aiming at skill transfer, the anchoring of successful methods among colleagues, as well as developing toolkits and school packages.

Audience development will be provided through extended cooperation with and dissemination to defined target groups, including children, young people and under-represented groups, which former migrants are a part of. Using comprehensive dissemination methods on local, national and international levels, the project will contribute to increased mutual understanding among people in Europe with similar experiences regardless of time, place or event. Hereby, the importance and urgency of a positive and effective social integration of migrants will be demonstrated.

GENERAL CONCEPTS AND OBJECTIVES

INTRODUCTION

One of this project's main concerns is to use our common heritage as a resource from past to future generations. The issue of migration is selected as one of today's most important social challenges, and this again has led us to the title *Identity on the Line*. Migration due to national politics and war is ubiquitous in European history, and with migration follows complex experiences involving hardships and successes, new relations and isolation, innovation and stagnation, all of which in one way or another influence interpretation of identity¹. But it is not only the migrants' identity which is thereby put on the line, calling for a new arrangement or understanding within one self, but also the descendants' identities, and, at a higher level, the identity of the members of the affected communities. This is clearly stated in the document, *The Development of European Identity/Identities: Unfinished Business*, p.8, and can be regarded as one of this project's premises:

*Personal identity, and by extension a person's European identity if they possess one, has both an individual and a collective component. The person orients herself/himself to one or more aggregate groups or collectivities (either real or imagined) through a process of identification (...) the most significant collectivities for a person's identification need not be geographic at all, but can relate to a variety of other types of aggregate (...) depending upon context, any of these aggregates may be the most significant at any given time.*²

I-ON will explore how experiences of migration have influenced the informants' identities in different ways in order to evoke the hope and potential for fellowship which the fluidity of identity may entail.

Museums are uniquely qualified when it comes to communicating the relevance of history to the present. They are guardians of cultural heritage in all its forms, among them tangible and intangible cultural heritage such as objects, memories, buildings or landscapes. Museums have great power when deciding which historical events, they highlight or omit, how they angle them and how they thereby contribute to the public debate. This power has to be managed with great care and continuous consideration. Through a thoughtful and professional dissemination of cultural heritage, we want to invite to discussions about commonness and otherness, belonging and exclusion.³ The White Paper on Intercultural Dialogue *Living Together As Equals in Dignity*, published in 2008, underlines the power of museums in these processes:

Museums and heritage sites have the potential to challenge, in the name of common humanity, selective narratives reflecting the historical dominance of members of one or other ethnic or national community, and to offer scope for mutual recognition by individuals from diverse backgrounds. Exploring Europe's cultural heritage can provide the backdrop to the plural European citizenship required in contemporary times.

Our intention, then, is to use personal narratives, embedded in historical facts, to reach our audiences on an emotional and intellectual level, well aware of the possibilities and pitfalls which accompany this work.⁴

Over the last 20 years, we have seen a shift in the policy of museums worldwide. They now open up for external cooperation, are becoming active social arenas, addressing also difficult, sensitive issues, and taking a stand. Today's key concepts within what is termed "new museum ethics" are social responsibility, institutional morality, and radical transparency, and they build upon an understanding that museums are social actors with new social practices.⁵ Here, one can see clear references and parallels to the chosen priority of this project, the Legacy of the European Year of Cultural Heritage 2018, which is based on the importance of the participatory governance of cultural heritage.⁶ Relationships between cultural heritage institutions and the many stakeholders taking an interest in them have to be strengthened by involvement and participation in each other's common practices and everyday lives. As this is still a new working field, with many possibilities, challenges and pitfalls, an exploratory approach is necessary, but has always to be based on ethical considerations.

One of the strategies museums have applied in their work on contemporary social topics is to team up with private individuals in order to highlight personal perspectives and experiences. Whilst stories of survival, victory and success can be promoted to boost morale in times of hardship, stories of trials and tribulation, isolation, shame and hopelessness also reveal important aspects of the human condition. Including these darker colours in the European fabric of common heritage is important in terms of providing and reinforcing a sense of belonging for all. Research also indicates that negative long-term consequences might be felt when difficult experiences are kept a secret. If they are not

¹ In this project we are using the term migrant in a vague sense, only defined with respect to the changing of location related to borders and settling in any form or degree. Consequently, we include soldiers in the informant groups as well other victims of war and other circumstances, such as refugees, irrespectively of the legitimacy of statuses or causes of migration. The purpose is not to compare and range migrants' statuses, but to explore long-term consequences of migration processes, which have taken place during the last century. The project underscores migration as a persistent attribute of the European cultural heritage and engages a broad and inclusive sense of the term. Refugees is a specific group of migrants, with respect to juridical status and human rights. Today, contemporary refugees are high on the European agenda. As migrants they are included in our targeted audience groups, but refugees are not singled out as a specific target group or as primary focus in this project. Hidle (2013) *En statlig norm for livsfortolkning. En analyse av debatten om "felles ekteskapslov for heterofile og homofile par" ved hjelp av Robert C. Nevilles teori om symbolsk engasjement*. Universitetet i Agder, p. 84-89. Retrieved from http://brage.bibsys.no/hia/handle/URN:NBN:no-bibsys_brage_47014

² EU (2012) 'The Development of European Identity/Identities: Unfinished Business', p.8. Retrieved from https://ec.europa.eu/research/social-sciences/pdf/policy_reviews/development-of-european-identity-identities_en.pdf

³ See, for example, book reviews and reflections about museums and identity by Swedish ethnologist and exhibition producer Breimo (2018) "Ett museum relevant för fler. Reflektioner kring skapandet av "vi" och "de andra", *Norsk Museumstidsskrift*, 2018, 2, p. 113-121. https://www.idunn.no/file/pdf/67087023/norsk_museumstidsskrift_2018_02_pdf.pdf

⁴ Pabst (2014), *Mange hensyn å ta - mange behov å avveie : moralske utfordringer museumsansatte møter i arbeidet med følsomme tema*. Universitetet i Agder. English translation *In Press*.

⁵ Marstine (2013). "Situated revelations: Radical transparency in the museum," p. 20 in Marstine, Bauer & Haines (eds.), *New Directions in Museum Ethics* p. 1-23. Routledge.

⁶ EU (2018) 'Participatory governance of cultural heritage' Retrieved from <https://publications.europa.eu/en/publication-detail/-/publication/b8837a15-437c-11e8-a9f4-01aa75ed71a1/language-en>

addressed and spoken about, the negative associations linked to concrete events may be transferred from generation to generation.⁷

Social science research indicate that openness and recognition are important for individuals, groups, and the development of community, and so does recent findings in professional ethics at Norwegian museums. Some claim that openness with regard to personal imperfections and shortcomings is an effective strategy to rebut isolation and shame and enhance a sense of belonging and fellowship⁸. This is highly relevant to the short and long-term consequences of migration. Openness about feelings that one might be too ashamed to speak about, such as feelings of loneliness, or of being different or excluded from the surrounding community, is an effective strategy working against shame and isolation, and will thereby contribute to enhanced integration and cohesion in society. The use of personal narratives is a powerful tool towards this aim, both individually and in engaging audiences. Provided museum staff members meet the informants in a reassuring manner, they may feel supported and able to help others by sharing it. Visitors, on the other hand, may gain insight by hearing stories from ordinary people, as compassion promotes learning.

By using this approach, we will be building upon the positive attitude and the willingness of the civil public to engage in intercultural dialogue. By sharing the personal narratives of former migrants and their descendants, and by letting the recipients understand the feelings which accompany migration processes, we will address two important aspects pointed out in the *Executive Summary of the Report by the Working Group of EU Member States' Experts on Intercultural Dialogues*:⁹ The former migrants and their descendants will be treated "as individuals, with a voice that has the right to be heard" and the changes for "a positive attitude towards integration and a willingness to engage in dialogue, among both migrants and host communities" will increase.

The strategy of the project is to produce exhibitions of migrations in Europe in a way that helps people identify with each other, take up a European identity and sustain a diversified common heritage. These exhibitions will be relevant beyond their contexts of origin, and therefore suited to circulate and reach audiences transnationally. The large-scale co-operation between museum professionals and scholars will enhance the professionals' capacities to work trans- and internationally.

THE PARTNERS NETWORKS AND PROJECTS

In I-ON, the combination of partners leads to the broad knowledge and competence which is important to the project's priorities and aims. The six museums involved will each prepare one exhibition at their museum. In addition, a seventh exhibition prepared exclusively by the University of Vilnius, will be hosted by their associate partner Vilna Gaon State Jewish Museum. One of the museums, the National Museum for Contemporary History in Slovenia will also be responsible for the coordination of comprehensive skill transfer among professionals. Each partner organisation is known for their work

⁷ See also Smith-Solbakken & Wallin Weihe (2018), "Post-traumatic stress reactions in a long-term and several generation perspectives" in *Multicultural Studies*, 2018, 1, p. 119-141. Retrieved from

<http://cejsh.icm.edu.pl/cejsh/element/bwmeta1.element.desklight-Of421033-3017-46dd-ab7c-ca30725d75e0>

⁸ Brené Brown (2007), *I Thought it was Just Me (But it Isn't)*. Penguin Random House, New York.

⁹ EU (2018) 'Executive Summary of the Report by the Working Group of EU Member States' Experts on Intercultural Dialogues', p. 6. <https://publications.europa.eu/en/publication-detail/-/publication/31240289-3169-11e7-9412-01aa75ed71a1/language-en/format-PDF/source-search>

in dealing with sensitive issues, personal narratives, audience development and/or intercultural dialogue, contributing with their specialised knowledge to the overall project.

Networks and networking

Together, the partners have an extended network all over Europe which will be used for cooperation and communicating about I-ON, and we should mention in particular:

- National and international committees at ICOM, the International Council of Museums, such as ICOM Norway, ICOM Sweden, ICOM Denmark, ICOM Slovenia, ICOM Croatia, ICOM CECA (education and cultural action), ICOM ICEE (exhibition exchange). Several partners are chairmen, former chairmen or board members of their national committees or are participating in international committees. Two of the partners, from Norway and Denmark, are in addition initiative takers for a new international committee on Ethical Dilemmas.
- Museums, regional and national, which all partners are cooperating with in their respective countries or across borders, such as, for example, Sámi museums.
- Museum Associations in all involved countries.
- National educational and cultural agencies, e.g. The Greenlandic Houses of Denmark, The Faroese Associations, The Greenlandic Society, The Arctic Institute, EUROM (European Observatory on Memories), MemoryLab, ICMEMO, The Society for Polish Museums, The Society of the Museums in the Open Air, The Pomeranian Council of Culture, The Polish Numismatic Society in Slupsk etc.
- Schools in all involved regions as well as the active involvement of several national School Services and teaching resource platforms.
- Other networks such as research groups related to the Universities of Agder (UiA), and Vilnius, various departments at these universities, and cooperation with other universities such as the University of Roma Tre/Italy and Nova Gorica/Slovenia, the Slovene academy research centre SASA, as well as networks such as The Norwegian Network for the Social Studies in Education, NAFO (Nasjonalt senter for flerkulturell oppl ring), the UiA research group on education and social studies didactics, the UiA research group on religious minorities and religious diversity. We have also established contact with The Foundation Flight, Expulsion, Reconciliation in Berlin.

Seven exhibition projects: Parallel processes of collection, analyses and dissemination

The seven selected projects comprise the collection of cultural heritage from migration processes in seven European countries. These processes all took place in the 20th century, which both allows for distance and perspective to recollect and reflect on the events, and a sense of proximity and relevance to audiences who have relations to or recollection of family members who experienced the events or were contemporary to them. Together, the local processes will produce a comprehensive material, which will be the basis for the overall joint projects, such as the joint exhibition, school packages and online publication.

The earliest process is the indigenous Sámi migration in the wake of the border negotiations in the early twentieth century in Scandinavia (3), followed by the migration of German soldiers to Southern Norway during World War II (1). After the war there was a radical restructuring of the population of Pomerania (4). The totalitarian regime and anti-Semitic policy of the Soviet Union after the war forced the mass emigration of Lithuanian Jews (5), while one also could witness a prolonged and massive emigration of Italians out of the multi-ethnic Istrian peninsula from Croatia (7). In Denmark, there was forced and voluntary migration of Greenlanders, from Greenland to Denmark,

which led to severe impacts on the Greenlandic minorities self perception (2). The newest material is from the more than 18 000 migrants who moved to Slovenia from other ex-Yugoslav republics in the 1960s and 1970s and became unwanted and seen as enemies after Slovenia achieved independence (6).

In sum, the project's material covers indigenous people, inhabitants of a community of the realm, soldiers and children of war, internally displaced peoples due to war, multi-ethnic inhabitants emigrating and their descendants searching for roots, and a mixed group of migrants collectively deprived of their identities and basic human rights.

We aim to employ this diversity to reveal some features of migration, settling and hosting as common to the human condition, and how identity is involved and affected by these processes. We believe that the diversity of the project facilitates a variety of examples, and thereby invites a broad audience to identify, either with the migrating, settling or hosting role of migration or all of these, and how this affects identity. Thereby, we endeavour to broaden the scope of the European cultural heritage and provide bridges of connection and identification, allowing all inhabitants to reinforce their sense of belonging and develop a shared European identity.

Each museum will interview 20-30 informants who have personally experienced the migration processes, as well as their descendants, and collect both personal narratives and material objects. The material will be analysed and contextualised in order to identify narratives of particular interest to the region in their potential to fill in missing links in historical lines, and which may also function in an exemplary fashion in that they are relatable and carries common aspects of migrating, settling, and hosting migrants, as well as of the negotiation of identity. The narratives will be used in exhibitions to present a broader and more accurate picture of historical events and their long-term consequences to defined audience groups. Transferring feelings from informant to visitor will be crucial. While taking into consideration how each museum's collections diversify and supplement the cultural heritage, we will join our efforts to let the joint exhibition diversify the common European heritage on many levels, in order to multiply the bridgeheads for connections for all.

NEEDS AND CHALLENGES WE INTEND TO TACKLE

To "safeguard, develop and promote cultural and linguistic diversity and Europe's cultural heritage" is a general policy objective of the Creative Europe program. This has a trans- and international dimension, which requests dynamic cooperation, capacity and skills in the cultural sector.

Museums can make a difference in the lives of the people and communities, by being an arena for participation, intercultural dialogue, and by catalysing personal processes of identification and belonging to a community. Experiencing that one is not alone with one's experiences and discover ways in which they are related to social processes such as migration, for example, can change a person's lifeworld. Relating to and learning from other people, who have experienced and conquered similar experiences as oneself, can foster community and empower the individual by giving hope and affirmation that one is not alone. The parallels between former and newer migration processes can be engaged as bridges between the current and future common cultural heritage in Europe. To facilitate this, museums must work in participation with audiences locally, as well as reaching beyond the local and national level. This is a challenging order, which will be pursued through thorough cooperation.

Enhancing cultural dialogue and raising the awareness of common history and values and thereby reinforcing a sense of belonging, is the focus of all actions in this project. As museums with access to a unique tangible and intangible cultural heritage, we have chosen E. Legacy of the European Year of Cultural Heritage 2018 as our main priority. Nevertheless, as one will find below, in the description of the activities, *I-ON* relates in some way or another to all the main objectives. Among the concrete outcomes of this project one finds the testing of innovative approaches to audience development, the organisation of cultural activities on several geographical levels and the development and transfer of skills, competences and know-how.

Chosen priority: E. Legacy of the European Year of Cultural Heritage 2018

This project will raise awareness of common history and values through the collection and dissemination of experiences from seven former migration processes in Europe. We will unfold and transmit common features of migration in European history from past to future generations, involving former migrants and their descendants in collection and dissemination of experiences from factual historical contexts. Hereby, we aim to reinforce the sense of belonging to a common European space to contemporary migrants, as well as to those who have settled and to the hosting communities.

I-ON does so by:

- Facilitating objects and memories to safeguard, supplement and develop cultural heritage as a source identity and belonging for all inhabitants in Europe.
- Following an inclusive and participatory approach.
- Giving people a voice to present narratives and experiences which are normally overlooked and not acknowledged.
- Summing up main aspects and similarities from seven exhibitions in a joint exhibition which will be circulated and shown internationally.
- Strengthening the interaction between the cultural heritage sector and other sectors.
- Facilitating the use of school-packages for teachers, with the aim of engaging children and young people in intercultural dialogues and reinforce their sense of belonging.
- Strengthening the intercultural, international and interprofessional exchange of knowledge, ideas and working methods.
- Transferring fellow professionals.

In sum, the project aims to assist inhabitants to take up and sustain a European identity and a diversified common cultural heritage by bridging historical and contemporary experiences of migration in Europe.

Other priorities addressed without being the main focus

The main objectives of the support for European Cooperation projects, are intertwined with the priorities announced in the call. Therefore, some of these will also be addressed in this project, without being our main focus. The project has aspects of both audience development, transnational mobility and intercultural dialogue. The partners will be working with audience development the local, national and international levels and at, predominately, all stages. Seven museums are interacting with, and engaging directly with, defined target groups from local communities in order to make their narratives known to a broader public in the region. Here, each museum will simultaneously collect both tangible (objects) and intangible (personal narratives, memories) heritage and display these cultural artefacts to the public. Historical events, tangible and intangible culture will then be brought to the public, both on the local and the national level, as travel exhibitions. The results of the cooperation with the audiences

will be gathered in a joint exhibition, which all partners produce together, and which will be made available in every country in Europe, free to be shown also in public places, schools, other museums etc. Through the whole project we will provide information about it, the findings at the museums and the similarities between the migration processes by regularly posting small movies on social media. People, both informants and visitors, will be involved in contacting us, commenting on our work, and also asked to answer questionnaires. All the audience development strategies - at the museums, related to the joint exhibition, school packages and the joint exhibition – will be evaluated throughout the project. The results will be summed up, analysed and published in a scientific article, written by the project manager.

Intercultural dialogue is at the core of what we are doing and aiming at: firstly, in working together directly with former migrants and their descendants; thereafter in spreading the results in a way which hopefully will lead to a greater understanding of migration processes and the long-term consequences in the European population. Today's migrants are a natural part of several of this project's target groups. The goal of all dissemination methods, including exhibitions and the social media strategy, is to enhance mutual understanding and respect for other cultures, and to improve ongoing integration processes in today's societies.

The project involves professionals from seven different countries with broad networks, and continuous intercultural dialogue between the partners is the base of the cooperation throughout the project. Cooperation will take place at meetings and through *Trello*, by commenting and discussing the others' findings and outcomes, and by discussing the outcomes of the project at conferences with colleagues from several more countries. School packages about the different migration processes, developed in cooperation with former migrants, and the exhibitions, plus the skills transfer to teacher students are additional parts aiming to enable teachers to teach children and young people the importance of intercultural dialogue.

The project achieves a real cross-border strategy, mainly through obtaining new knowledge about different European migration processes during the last hundred years, the production of separate exhibitions which can be shared transnationally and internationally, as well as the production of a joint exhibition which will be advertised and shown simultaneously in all interested European countries. Moreover, it is also achieved by improving professionals' skills through peer learning at in total seven workshops, which will be arranged in all seven countries involved, open guided cultural trips related to the exhibitions in the countries – and in general by leaving the participants with a broader understanding of that country's (migration) history. This will also allow us to reach new and wider audiences.

A DESCRIPTION OF THE ACTIVITIES MENTIONED

We have chosen to have rather few summarising, overhead activities. Beyond these, one will find a large number of activities, which also mirror the budget's posts. These underlying activities can be very comprehensive in themselves, and again have several underlying activities. In this abbreviated version of the project description, we summarize more broadly our eight main activities, their objectives, outputs and outcomes. Also, we do not mention the related posts and work packages, which also refer to the budget. Three basic activities are going on continuously: activity 1 (Management), activity 2 (Communication and Dissemination) and activity 8 (Evaluation). Eight meetings among the partners are planned, one in each country.

ACTIVITY 1 – Project Management and Quality Control

Time schedule: September 2019 to August 2023 (48 months)

Responsible: Vest-Agder Museum/Norway

Objectives:

- to guarantee an efficient coordination and management of the project activities
- to guarantee smooth and effective communication between the partners at all times
- to ensure maximum outcome regarding the project's goals
- to ensure quality control

Outputs/deliveries/tangible:

- All required reports for EACEA, financials and technical, interims and finals
- Monitoring and evaluation tools
- Reports/opinions from the external evaluator

Outcomes/intangible:

- Adequate and appropriate deployment of project staff to ensure a sound management of the project
- Effective updates and reports from all partners at partner meetings on financial matters and progress on the different sub-projects in their institutions
- Clear division of roles and responsibilities among project staff members
- Effective plan implementation, monitoring and evaluation of project activity

Evaluation strategy:

- Short discussion/evaluation after each partner meeting
- Use of external evaluator
- Periodic use of self-evaluation from each partner as part of the overall evaluation strategy

ACTIVITY 2 – Promotional Activities and Materials

Time schedule: September 2019 to August 2023 (48 months)

Responsible: Åjtte/Sweden

Objectives:

- Organise and implement I-ON communication and dissemination plans, respectively. The plans are elaborated by the partners at the beginning of the project
- Ensure the targeted communication with the defined target groups identified - informants, audience of the exhibitions, a broad public, school children and professionals throughout the project
- Ensure an efficient use of the partners' networks
- Embed the dissemination of the project and its outcomes (e.g. exhibitions, publications) in the countries involved as well as other countries in EU through the use of web technology websites, Facebook, twitter, Youtube etc.
- Ensure the production of printed material for distribution at workshops and conferences.
- Guarantee adequate and satisfactory promotion and publicity of the project.
- Guarantee the visibility of EU support for the project by using logos and disclaimers in all printed

and published and online materials.

Outputs/deliveries/tangible:

- A clear communication plan
- A clear evaluation strategy for the promotional outcome
- A project related logo, website and Facebook site
- A large number of small movies, released throughout the whole project period, contributing to its visibility
- A printed brochure to share at museums, conferences and in networks, summing up the project and its goals, 250 copies each
- Press conference/press release and 5 - 10 media actions per year per partner
- A clear dissemination plan, giving a detailed overview of dissemination outputs from all activities

Outcomes/intangible:

- Advertisement of the project in the participating countries while working with the exhibits through the partners' networks
- Promotion of the whole project through each of the exhibitions

Evaluation strategy:

Mainly quantitative: how many people have visited or interacted at the website, Facebook page, looked at the movies and films at Youtube, downloaded the articles and publications? How many media articles were written by us and how often was the exhibition project or the subproject mentioned in the media, locally, nationally and internationally?

ACTIVITY 3 – Cooperation with new audiences in the local exhibition projects

This activity is comprehensive, covering seven exhibition processes, including engaging with new audiences, producing exhibits and using the personal narratives collected in a proper and fruitful way. This structure has been chosen because of parallel and coordinated processes resulting from the partners working together and wanting to compare and use the outcomes most effectively.

Time schedule: September 2019 to August 2021(24 months – including contact in advance of and after the exhibition opening)

Responsible: All + Vest-Agder Museum/Norway (coordination)

Objectives:

- Developing common methods and approaches
- Implementing the common methods and approaches
- Contacting and addressing former migrants and their descendants in all seven countries
- Cooperating with appr. 25 informants in each country over a period of several weeks
- Collecting objects related to migration and developing common methods for displaying them
- Creating exhibitions at the museums, drawing up historical lines and facts combined with the personal narratives
- Contact and interaction with the visitors of the exhibition after the opening
- Contact and interaction with the public after the opening

- Following up and evaluating the informants' experiences of the working process
- Evaluating the visitors' experiences of the exhibits and the dissemination methods

Outputs/deliveries/tangible:

- Seven exhibitions at seven cultural history museums in seven European countries
- New collections of objects related to former migration processes will be exhibited, physically or/and digitally
- Comprehensive material of personal narratives, in written form, audio or video
- Reports, articles, movies

Outcomes/intangible:

- New audience groups are connected to the museums
- New audiences and voices have been heard and recognised
- Untold stories are revealed and used to draw larger historical lines and pictures
- The sense of belonging to a common European space is reinforced to newer migrants, to those who have settled and their hosting communities.
- New knowledge about long-term consequences of migration processes
- New methods of interacting with the visitors after the opening and including their narratives and objects in the existing exhibition
- Intellectual and emotional knowledge transfer to the museum visitors
- Local, national and international visibility for important parts of the history of seven European countries
- Increased knowledge among the partners, and later other professionals, about how to work with new audiences concerning sensitive objects

Evaluation strategy:

- Following up the informants, personally or through written questionnaires
- Questionnaires after the visit of the exhibition, on paper or digitally on the website
- Counting media articles and registering public interest
- Counting visitors at the exhibitions and websites/Facebook sites

ACTIVITY 4 – Training and education for professionals

Time schedule: September 2019 to March 2023

Responsible: The National Museum for Contemporary History/Slovenia

Objectives:

- Transfer skills and knowledge about working with personal narratives and/or sensitive issues to other professionals
- Develop the partners' capacities to operate trans- and internationally
- Secure transnational circulation and audiences for the exhibitions

Output / deliverables:

- Seven 4-hour workshops with all partners

- A report on each workshop will be produced, noting the degree to which activities are implemented and the scope of each partner's participation in the skill-transferring workshops
- A publicly available online-publication with articles about the working processes in all seven museums, including a toolkit summing up best-practice advice
- An open access scholarly article published on the applicability of engaged theories in the museum field is discussed by the National Museum of Contemporary History
- An open access article discussing a concept of recycled memory and how to present silent and unspoken trauma and forced emigration experiences as well as to identify what changes such processes brought to the identity of second and third generation, by the University of Vilnius

Outcomes/intangible:

- Each PP has expanded their interdisciplinary understanding of European cultural policies, migration processes and their relation to identity, and has honoured their skills in utilising this knowledge in museum work
- Each PP has obtained practical knowledge of competencies and skills held by other European museums and has access to learn from them
- Each PP has found exemplary features of their theme and has experience in communicating it across borders
- Each PP has experience in comparing similarities in cultural work and projects between European museums, sharing and learning from each other
- The PPs have transferred their knowledge to a great degree to other professionals
- The local exhibitions are inclusive and exemplary. They transcend the local context
- The joint exhibition is characterised by common features of migration and hosting. It invites a sense of belonging to the common European space

Evaluation strategy:

- Digital questionnaires for the participants of the workshops
- Evaluation of individual and joint exhibitions, which includes international qualities, openness to audiences, bridgeheads for identification and engagement, by the partners
- Annual survey with partners on indicators of European perspectives in each exhibition

ACTIVITY 5 – Guided Visits of Places of Remembrance and/or Museums

Time schedule: March 2020 – March 2023 (36 months)

Responsible: All – each partner in their own country

Objectives:

- Facilitation and dissemination of new knowledge about former European migration processes by combining tangible and intangible examples of cultural heritage

Outputs/deliveries/tangible:

- Seven guided trips to seven cultural heritage sites, partly including exhibition entrance, combining tangible and intangible examples of cultural heritage
- Short contributions with information about seven former migration processes at each guided tour
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Outcomes/intangible:

- A deeper understanding of the overall picture of important aspects of European migration history
- A deeper understanding of tangible and intangible examples of cultural heritage and how they relate to each other
- A deeper understanding of the project's overall context with the partners

Evaluation strategy:

- Questionnaires, digital or on paper, after the tour

ACTIVITY 6 – Joint Exhibition: Travel exhibition and Digital Package

Time schedule: March 2021 to March 2023 (24 months)

Responsible: National Museum of Contemporary History/Slovenia and the Museum of Middle Pomerania/Poland

Objectives:

- Create an exhibition combining the findings and essentials from working with the seven migration processes, including selected objects
- Develop a system to organise the transport of the joint exhibition from one place to another
- Create a digital package, free to download
- Create a film for the digital package
- Identify and contact possible sites/institutions for hosting the travelling exhibition in countries outside the seven partners

Outputs/deliveries/tangible:

- Travelling (Travel) exhibition, including 15 objects, texts and technological devices
- Displaying the joint exhibition in all the partner countries and five more
- Digital package, incl. the material from the travel exhibition and a film

Outcomes/intangible:

- Interaction with visitors and the public through the website
- Displaying the digital package and film all over Europe

Evaluation strategy:

- Questionnaires on the project's website
- Number of visitors
- Number of downloads

ACTIVITY 7 – Development and distribution of school packages

Time schedule: March 2021 to September 2022 (18 months)

Responsible: Knud Rasmussens Hus/Denmark

Objectives:

- Make up the framework of the packages based on the material collected through the work with the seven exhibitions and the joint exhibit/digital package
- Establish standards for the material in the school packages and communicate guidelines for the material to be presented in the packages. This will be done in close dialogue with teachers, pupils and educational researchers
- Deliver a method for the partners to use and utilise the standards established
- Assist in collecting and preparing the different packages for distribution and use in schools locally and to offer the material to all EU member countries

Outputs/deliveries/tangible:

- Easy-to-use school/teaching packages that can inspire debate, contemplation, insight and learning
- Practical help to discuss sensitive and difficult issues with the pupils
- Guidance for teachers on the use of school/teaching packages

Outcomes/intangible:

- Increased knowledge among schoolchildren about important aspects of European history
- Increased knowledge among schoolchildren about the importance of intercultural dialogue and how to engage in it
- Increased knowledge among teachers how to address issues related to intercultural dialogue

Evaluation strategy:

- Engaging in dialogue with a number of recipient schools in all the PP's countries
- Counting how many schools are using the material in March 2023
- Counting the number of pupils introduced to the topic through the material
- Sending digital evaluation forms to the teachers and schools

ACTIVITY 8 – Evaluation Processes and Implementation of Long-term Perspectives

Time schedule: September 2019 to August 2023 (48 months)

Responsible: Ethnographic museum of Istria/Croatia

Objectives:

- Summing up and analysing the outcome of the project's dissemination and communication strategies, including its media strategy
- Summing up and analysing the project's evaluation strategies
- Analysing the performance of the different parts of the projects as well as the project as such
- Analysing the project's audience development strategies
- Analysing the informants', visitors' and contributors' needs as expressed in questionnaires, on paper and digitally
- Analysing the innovative aspects of the project
- Drafting recommendations on how to sustain the results and findings beyond the lifespan of the project

Outputs/deliveries/tangible:

- A comprehensive material with results of questionnaires from the different target groups, on paper and digitally
- A scientific article about the informants' needs when participating in exhibitions about sensitive issues, how to grasp the possibilities and avoid the pitfalls, published in a museum related journal
- Final report with the results on the project website
- Reports to EACEA

Outcomes/intangible:

- Comprehensive information on how different audience groups experienced our attempts
- Comprehensive information on what kind of dissemination measures seem to be most effective

Evaluation strategy:

- Final discussion among the partners about the total outcome
- Final session with an external evaluator and all partners for a possible confrontation of external and internal perspectives

TARGET GROUPS AND HOW WE INTEND TO ADDRESS THEM

In its *Work Plan for Culture (2015-2018)*, the Council of the EU proposes a closer look on the impact of the digital shift on audience development policies. *I-ON* aims to try new and innovative, digital-based ways to raise interest for the project and its main themes and to disseminate its different layers and results to the respective target groups. We also aim to reach a larger and wider audience than each of the partners could manage on their own by interacting with new audiences and the partners' broad networks throughout Europe. Mainly, these target groups will be addressed through the activities, their outputs and outcomes. Today's migrants are natural parts of at least no. 2, 3, 4, possibly also 1 and 5.

1. Informants

The informants for the exhibition projects at the museums, mainly from the local society and underrepresented groups, including former migrants. These are the people we want to work together with and collect the personal narratives and eventually objects from, and we expect them to represent up to three generations. They will be addressed in different ways: The Vest-Agder Museum will post ads on social media and in the newspapers; other museums will use their networks or local groups such as the The Greenlandic Society or The Polish Numismatic Society to get in contact with potential informants. The informants will be followed up thoroughly through the whole project, with face-to-face interviews, declarations of consent which are in line with the privacy laws in the respective countries and information letters and questionnaires, if we are to consider this to be ethically proper. In all contact, the well-being of the informants will be highly prioritised as we are aware of the pitfalls when working with sensitive issues and possibly traumatic memories. The Vest-Agder museum has gathered a lot of experiences in this field and will transfer the skills to the other partners in advance. External expertise, e.g. from psychologists specialised in traumatic memories, will be obtained if necessary. Evaluation strategy: questionnaires twice throughout the project period, once right after the opening of the exhibition at the respective museum and once one year later, both only if considered as ethically proper.

2. Audiences of the separate exhibitions and the joint exhibition

Here, we expect a) visitors who are in the same situation as our informants and b) visitors who lack information or understanding of the historical events and feelings related to them. These are the people we want to engage, either by disclosing that they are not alone with their experiences, and inviting better understanding of the historical lines and long-term consequences of migration processes. Dissemination methods such as displaying digital media, texts, audio or video, will be selected depending on the subject and the audience group. As children and young people are among the prioritised groups, disseminations will be tailor-made for them. Museums are working with different audience groups on a daily basis and have high competence in adjusting to different levels of knowledge. Each museum will therefore choose the dissemination form most suitable for audience group, content and context. In addition, guided visits to places of remembrance and/or the museum, will be open to the public in every participating country. Innovative methods will be tested and explored after the opening of the exhibitions as we want to interact with the visitors through the project's website and invite them to share their stories or related objects with us. Here, we will work together on new methods for how these can be included and/or related to the existing exhibition at the museums.

At the joint exhibition we will address the public in general, taking into account an average age and level of understanding. Here, we will supply English in addition to the languages of the partners,' countries, i.e. Polish, Lithuanian, Swedish, Danish, Norwegian, Faroese, Greenlandic, North Sámi, South Sámi, Lule Sámi, Slovenian and Croatian. Evaluation strategy: a digital questionnaire on our website or a questionnaire on paper, after visiting the exhibitions, both at the museums and later all places where the joint exhibition is shown. Again, we will invite the public to contribute, in this case through sharing their own stories related to the migration processes.

3. People in general

People in general, also referred to as civil public, who we want to know about the project, its professional content, outcome and relevance for today's migration processes. Communication strategy: marketing and visibility throughout the whole project period through a website, Facebook site and by posting small movies with updates on the project's progress, preferably by letting the museum staff, visitors or – if ethically appropriate – informants, speak. Translations to English will be offered in addition to the language of the country presented. Evaluation strategy: downloads and likes.

4. Schoolchildren and young people

Schoolchildren and young people will be targeted through facilitated dissemination measures at the museums and/or through the school packages which I-ON will provide. The project is relevant to the curriculum in social studies; history, geography and citizenship education. To assist and encourage teachers to engage in the theme of migration, intercultural dialogue and ethical sensitivity, teaching packages including short films and other materials based on the project, as well as teachers' guides, will be developed. The teaching packages will be structured in accordance with the teaching plans of each country and offered freely on national teaching portals. Informing about the packages will be a part of the project's marketing strategy. Evaluation strategy: Teachers will be asked to fill out questionnaires.

5. Professionals

Professionals, both museums professionals and professionals from related working fields may benefit from our capacity-building efforts. Through seven workshops, each with a relevant theme and keynote-

speaker, we will focus primarily on museum professionals, educators of teachers and social workers, and selected master's level students. Furthermore, the project's content and outcomes will be disseminated through our networks and at conferences and thereby raise the interest for this working field. In addition, we will publish an online-publication summing up the experiences made at the museums and recommending special tools which might lighten the work for other professionals. In this project we will also explore the possibilities of transferring knowledge from museum professionals to one other group of professionals – teachers - as children and pupils are already one of the museums' regular target groups. Personal narratives are often employed to convey the depth in which misunderstandings and marginalisation influence the individual. Narratives can also be a helpful tool to sensitise professionals to potential areas of communicational collapse. Addressing the informants in an appropriate way and using the narratives equivalently is therefore important for several groups of professionals. Evaluation strategy: questionnaires, on paper and in digital form, after each workshop.

CHANGES THE PROJECT WILL MAKE

I-ON will lead to a higher degree of insight, intellectually and emotionally, about former migration processes in Europe and their common features. Using comprehensive dissemination methods on local, national and international levels, the project will contribute to increased mutual understanding among people in Europe with similar experiences regardless of time, place or event. Hereby, the importance and urgency of positive and effective social integration of migrants will be demonstrated. A sense of belonging to a common European space will be developed and reinforced among the people of Europe and especially among contemporary migrants, those who have already settled, and in a broader context among the entire population of the hosting communities. Working with new audiences as planned in I-ON, can and will lead to life changing experiences for individuals.

THE PROJECTS' INNOVATIONAL ASPECTS

I-ON fulfils the innovative approach which participatory governance¹⁰ calls for on several levels: The relationship between cultural history museums and new audiences is strengthened by involving new people actively in the preparation and facilitation of tangible and intangible cultural heritage. Digital approaches are used in collecting and presenting the collected materials for the seven exhibitions as well as the school packages and the digital package related to the joint exhibition. Small movies are continuously spread through different websites and channels in order to raise an awareness of shared European experiences despite the different geographical locations. Museum staff will interact directly with the visitors through the project website, commenting on questions and input. Visitors are asked to contribute with their own stories and objects, and the museums are aiming to explore new possibilities for including these in the existing exhibitions. We do not know yet what the reactions will be like to the use of the narratives and presentation of historical frames, as these in themselves could be regarded as difficult or sensitive heritages, nor do we know how many people want to contribute with their own narratives or an object after the opening. We are aiming to test new working methods, are open for

¹⁰ EU (2018) 'Participatory governance of cultural heritage'. Retrieved from <https://publications.europa.eu/en/publication-detail/-/publication/b8837a15-437c-11e8-a9f4-01aa75ed71a1/language-en>

critical comments or demands, and will explore new ways of including the visitors' reactions in the exhibits themselves.

We consider this to be an innovative approach for the sector as a whole, especially when facing difficult and sensitive topics which have to be handled with a high degree of ethical consciousness. Here, we are aiming to build and develop audience strategies for a better understanding of our society and its diversity, giving voice to the marginalised members and inviting them to share their stories in order to promote intercultural dialogue and knowledge, especially in connection with the preservation of their own cultural heritage, identity and self-awareness.

The integration of migrants is a key issue on the European Cultural Agenda. An important question is how the diverse cultural heritages of the countries and inhabitants of Europe can be attended to and developed, without creating an unwanted 'sameness' which may exclude and alienate new migrants. An innovative way to address this question is to explore migrant experiences within Europe from the near past, and present the exemplary dimensions of migration in ways that help current populations recognise themselves in others' lives, circumstances, and innovative strategies for survival, selfsupport and integration into new communities. The project displays migration as a dimension of the human condition, something that unites us in our differences, beyond the minority or majority we might belong to on the surface.

Working with sensitive and taboo-related issues and addressing them in cooperation with individuals who contribute with their personal, former untold narratives, is in itself still innovative in many European countries. However, in this way under-represented groups will finally get a voice, and people with similar experiences may feel connected in a new way.

We take the work even further as all partners use the same methods to enable a comparison of the results. Skills transfer through direct transfer of know-how at workshops and handy toolkits, will hopefully lead to increased cooperation with new audiences at other museums in Europe as well. Last but not least, we will both be learning from other professionals, adopting new methods and theories in our work, and transferring this knowledge to another group of professionals – teachers. In addition, school packages will be made available. In this scope, at least, this has not been done before.

Last but not least, one finds innovative aspects in the extensive use of digital methods in the continuous marketing of the project and its outcomes. To work with short movies, spread with different forms of web technology, and to facilitate parts of the joint exhibition as digital packages as well, free to download for public institutions, schools, town halls or even malls, will lead to a new, higher level of visibility for the project and the knowledge transfer of its content.