

Bohusläns museum's activities around and with the travelling community 2004-2013 – an evaluation



Summary
of report from evaluation
by Josefine Hjort, 2014



BOHUSLÄNS
MUSEUM

The present text is a summary of the report *Evaluation of Bohusläns Museum's activities around and with the travelling community 2004-2013* by Josefine Hjort, 2014

This evaluation has been made possible by contributions from Swedish Arts Council, Västarvet and Bohusläns museum and in cooperation with the travellers' advocacy group Kulturgruppen för resandefolket, The Living History Forum, Swedish Exhibition Agency and The School of Public Administration at University of Gothenburg.

Full report, with short summaries in English and Romani will be available at Bohusläns museum's website www.bohuslansmuseum.se in December 2014.

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Introduction and methods

Bohusläns Museum wanted to capture knowledge and experiences gained from ten years of working on and with the travelling community. The evaluation project was a collaboration between Bohusläns Museum, Forum för levande historia [Living History Forum], Riksställningar [Swedish Exhibition Agency], Förvaltningshögskolan vid Göteborgs Universitet [School of Public Administration at the University of Gothenburg], and Kulturgruppen för Resandefolket [Cultural Group for Travellers]. The evaluation objective was to describe the evaluation item which consisted of three projects, each with activities, and to identify benefits and side effects for the museum and the travelling community. Processes resulting in project benefits and side effects were to be identified, analysed, and formulated. The focus has been on the participatory process. Theory-based process evaluation was used to achieve the objective. Process evaluation puts focus on ongoing developments, to follow what is evolving and growing. The projects have been regarded as a process developing over time.

Process evaluation can be used to provide feedback on a new project with respect to achievements that have facilitated the execution of the project plan to project owners and decision makers. This evaluation took place after the projects had been completed and was carried out as a retrospective process evaluation. The evaluation assumed the shape of a process analysis rather than process description, although an analysis requires project descriptions. A process description focuses on the internal perspective of interhuman processes and collaboration within the projects. Subjective perceptions and experiences have thus been as important as those that can be quantified. The process analysis was supplemented by a theoretical framework of concepts and an analysis grid to allow the development of the projects to be understood. An analysis grid supported by theory called 'good participatory process' was used to present and assess the participatory processes in the projects, together with the participatory ladder. The analysis grid which is based on the participatory democracy model and deliberative conversations describes what should characterise the 'good participatory process'. In summary, this can be understood as:

- Participation occurring in real life and not merely on paper,
- Establishing the degree of participation in the process,
- The participatory process being clear and transparent,
- The process including conversations where the parties speak and listen to one another,
- All participants in the conversations being equal,
- All participants perceiving this as meaningful and rewarding,
- All participating parties being involved in the decision-making process and allowed to vote.

Sveriges Kommuner och Landsting [Swedish Association of Local Authorities and Regions] has developed the participatory ladder with inspiration from Arnstein's ladder. This is a tool used in participation and civic dialogue work, in which the five steps of the ladder correspond to levels of participation. This tool was used in the present evaluation during interviews to allow participants to choose which step they felt corresponded to their level of participation in the projects. If an interviewee had participated in more than one project, I would request separate answers for each

project. The material on which this evaluation is based includes project plans, final reports and internal work material. In addition to this, a total of eleven interviews were conducted with museum employees and travellers from two different traveller advocacy groups.

Definition of the evaluation item

The main activity of the Snarsmon project which ran from 2004 to 2008 was archeological excavation of a former traveller settlement. This was done in collaboration with Resande Romers Riksförening [National Travelling Roma Association] and local stakeholders. The Snarsmon project was initially run on a yearly basis but was completed as a project of several years' standing. As part of this project Snarsmon was made into a tourist destination; guided tours were held at the site and an awareness day held at Bohusläns Museum, as well as a school tour. Resande Romers Riksförening organised a study group in which the meetings formed the basis for the book *Snarsmon – resandebyn där vägar möts* [Snarsmon - a traveller village at the crossroads] which was released in 2008. This book is a compilation of the results of the diggings and how they were perceived by the travellers, as well as the past and present history of the travelling community and their school attendance.

The Den skandinaviska resandekartan [Scandinavian Travellers' Map] project was run by Bohusläns Museum and Halden historiske Samlinger [Halden Historical Collections] in close collaboration with Kulturgruppen för Resandefolket, Taternes Landsforening [Norwegian National Association of Travellers] and Landsorganisasjonen for Romanifolket [Norwegian National Roma Association]. The three traveller groups were represented on both the steering and reference groups on the project. Within this project, sites in the border area of Östfold, Bohuslän och Dalsland that had links to the travelling community were inventoried, documented and published on the Travellers' Map web portal. Creating cultural encounters was a key element of the project; hence local history groups in Sweden and Norway were contacted as part of the search for information. In addition, a network of travellers, non-travellers, museums and public authorities was created within the project, which met on five occasions to discuss a variety of topics relating to the travelling community.

The Möt Resandefolket! [Meet the Travellers!] project involved designing an exhibition of the travelling community to form part of Bohusläns Museum's permanent Gränsland [Borderland] exhibition. On this project, museum staff joined representatives of Kulturgruppen för resandefolket on a working group to develop content, texts, and objects for inclusion. This project had a much shorter time frame than the other two projects.

Benefits and side effects

The Snarsmon project was described as essential for the two subsequent projects; partly to establish a well-functioning collaboration that would continue for a number of years, and partly as the objects would be included in the Möt Resandefolket! exhibition. Benefits from the Snarsmon project include knowledge of the former traveller settlement, and that Bohusläns Museum has become known amongst travellers and in other contexts. In addition, awareness of travelling community has increased in the media and amongst the general public. The Scandinavian Travellers' Map has created cultural encounters between the traveller minority and the majority society as well as between travellers in Norway and Sweden.

Other benefits include continued raised awareness of the history of the travelling community, and media attention on Kulturgruppen för resandefolket which has led to further collaborations. The

Möt Resandefolket! exhibition has attracted a new group of visitors to Bohusläns Museum, and the museum has achieved pioneer status as the first Swedish museum to have a permanent exhibition on the travelling community. Möt Resandefolket! has given the history of the travellers a clear place in the Swedish museum sphere. The exhibition has led to more travellers gaining the confidence to be open and appear as travellers in society. All projects have generated new knowledge on travellers, minorities, and collaborations for the museum and its employees. The three main side effects are that the mobile exhibition Hitta hem [Finding the way home] was displayed at Bohusläns Museum, and the museum also produced a supplement on the childhoods of travellers who are now grown up. The second side effect is the show 'Jag har resande i mitt hjärta' [The travellers are in my heart] which toured the Västra Götaland region during 2010 – 2011. Finally, the sites on the Scandinavian Travellers' Map and the Möt Resandefolket! objects can be found on the Digitalt Museum [Digital Museum] website, which now also includes the subject heading 'national minority'.

Role and importance of the participatory processes

The collaborative process in the Snarsmon project was described as critical for the continuation and development of the project over the years. The fact that the digging was done jointly by museum employees and travellers was very important, not only for the project but also for the individual participants personally. It was an instructive and exciting collaboration which was described as having worked well and also having developed over the years. In the Scandinavian Travellers' Map project the collaborative process was more formalised in the form of steering and reference groups. The collaborative process comprised participants with different views on what being a traveller is like and what constitutes cultural heritage; despite this, the participants always managed to find a common way forward. During the Möt Resandefolket! project, museum employees and travellers formed a joint working group for developing the exhibition content with respect to objects and texts.

This form of collaboration worked well although a lot of had to be achieved in a short space of time. The most important aspects of the collaborations that were mentioned most frequently were transparency, trust, equality/no bullying, readiness, respect, dialogue, and the project objective/common cause. The participatory ladder showed that the responses on each individual project were relatively clustered on the same levels. This indicates that the participants in each project regarded their degree of participation similarly, which is positive.

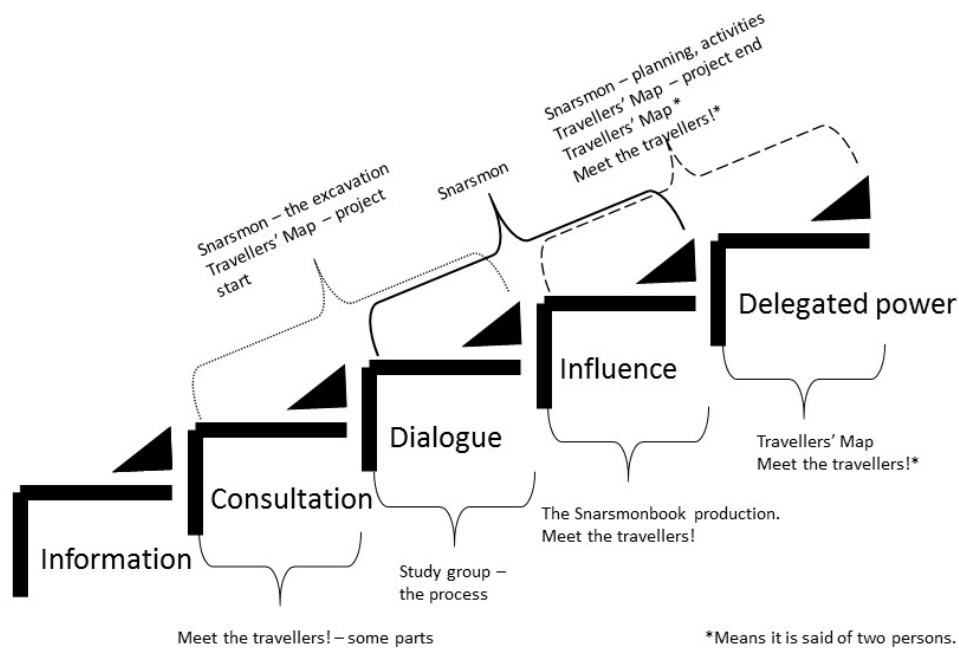


Fig. 1 The ladder of participation

Participation in the participatory processes has developed over time. The tendency of more recent projects to cluster in the upper part of the ladder, versus the Snarsmon project which is located in the middle of the ladder, is a positive development. It is important to consider that participation does not automatically mean influence; however, on this occasion the participants regarded their degree of participation comparatively similarly which supports an actual positive trend. The mechanisms that were reported to have contributed to the increased participation were the readiness of participants to work together on the cultural history of the travelling community, and an increase over time in participants' trust.

Conclusions and discussion

The programme theory model below illustrates key aspects of the studied participatory processes in terms of project design, conditions, and activities. This is a summary of what was identified and assessed in the evaluation as the key elements of creating a good participatory process between a cultural institution and national minority advocacy groups. These elements have played a crucial part in creating real participation within the participatory processes in the projects, resulting in at least influence.

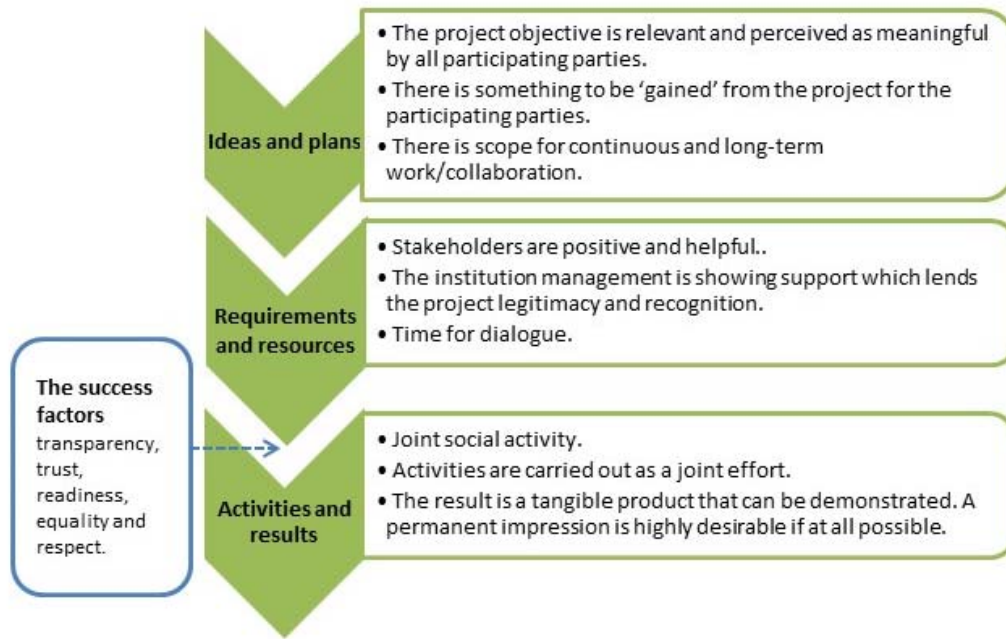


Fig. 2 Programme theory model

At the conception and planning stage of shaping the project objective and activities, participants should have a sense of purpose and reward. This aspect was very strongly in evidence throughout the three projects. The aim of the projects, which overall was to raise awareness of traveller culture and history through the activities, was perceived as very important by the participants. This aspect has probably been the most important, both for the success of the project and for the continuation and development of the collaboration between Bohusläns Museum and the traveller groups over the years. It can also be understood relative to the subsequent point, that there is something to be 'gained' from the project for the participating parties. Within the three projects, awareness of traveller history and cultural heritage has been raised, traveller groups have had attention, and the museum and its employees have acquired new collaboration partners, new knowledge, and new objects for its collections. The contents and activities of the projects have generated 'profit' for everyone involved. The final item at the conception and planning stage concerns how the participatory process is regarded, the extent to which the work is accommodated within each organisation and within the collaboration in the longer term, and the time frames allowed. The fact that Bohusläns Museum has worked continuously with the travelling community over a prolonged period of time, for (more than) ten years, is essential for the observed benefits, as well as for the results and for the participatory process. This continuous and long-term work has allowed the success factors to develop within the participatory process. Adopting a long-term perspective when planning the participatory process is highly desirable.

As far as requirements and resources are concerned, it is vitally important that stakeholders, that is, those affected by different aspects of the project, are positive and willing to help. For the Snarsmon project, a positive attitude amongst local landowners was crucial to the project as such. Every project will affect a number of stakeholders, all of whom will probably not be

sympathetically inclined towards the project contents and activities; however, the greater the proportion of key stakeholders being positive, the easier the project will be to carry out. Support and commitment to the project from the managers within the participating institution is important for lending the project legitimacy and recognition. Participants in a novel-approach project or new form of participatory process need this affirmation to believe in their own efforts and have the courage and energy to do something new or different. Clear recognition and support from the management may also influence the attitudes and inclinations of other stakeholders. The final requirement is to schedule time within the project for encounters and dialogue. Dialogue is a key element of the participatory process for developing the collaborative effort, as well as for gaining mutual understanding and to some extent for the success factors. Dialogue is where encounters happen, knowledge is exchanged, and confidence gaps are bridged.

Turning ideas, plans, requirements and resources into activities and results requires the participatory process to be to some extent characterised by the success factors. The transparency, trust, readiness, equality and respect success factors have been identified as the most important for the collaborative process and its development and results. Project activities and outcomes should be shaped to create a sense of community amongst the participants. Initially participants should be given the opportunity to carry out a joint social activity. Joint social activities played an important part in the projects for helping participants get to know one another, by helping to make time for dialogue and for building trust.

All projects comprised at least one joint social activity. In the Snarsmon project this was the archeological diggings. In the Scandinavian Travellers' Map project, the trip to Denmark became very important to the participants. During work on the Möt Resandefolket! exhibition, the participating travellers were given a tour of the museum behind the scenes. Joint social activities cost both time and money; however, this evaluation shows that the benefits outweigh the costs if the aim is to establish a long-term participatory process. In the Snarsmon project, museum employees worked alongside members of Resande Romers Riksförening and other participants on the archaeological survey. This joint effort was described as essential for the continued development of the project, and also for the subsequent projects. Where this point is concerned it is important that the conditions and boundaries of the effort should have been discussed amongst the parties. It is also important that any system for rewarding participants for their efforts should be clear and understood by everyone.

The results of the three projects include the book about Snarsmon, the Travellers' Map web portal and the Möt Resandefolket! exhibition. All these results are tangible products that can be displayed to stakeholders and to the general public. It was obvious from the interviews that the shape and appearance of the results was very important. On the Scandinavian Travellers' Map project, the scientific treatment and presentation was considered important for conferring recognition and stature on the history of the travelling community. Whether this is specific to the project or the operators, or whether the model can be transferred to other institutions and societies constitutes the fourth evaluation question, which was discussed at a workshop together with external stakeholders, see below.

‘The good participatory process’

The above sections have shown that participation occurred in real life and not merely on paper. The participatory processes provided real opportunities for dialogue and for affecting, influencing, and to some extent participating in the decision-making processes. That this would have been merely symbolic participation can therefore be excluded. Whether the degree of participation was determined on all projects or was clear to everyone involved has been more difficult to assess. Some participants found everything about the projects clear, whereas others have demanded greater transparency. The fact that participants’ views differ in this respect suggests that the degree of participation and the practical implications for the work process have not been sufficiently clear. As far as the degree of participation is concerned, it is important to take into account the different backgrounds, experiences and prejudices of the participants when devising and designing the participatory process. What is obvious to some participants may not necessarily be as clear to others. Thus it is important that all participants are clear on the role and scope for participation within the project. It is also important to have a dialogue if the conditions of the degree of participation change in the course of the project, regardless of whether they have improved or declined. In my judgement there has been some uncertainty on this matter which should be addressed for future collaborations. Apart from this, the participatory process was described as having been open and clear, possibly with the exception of lack of transparency in the work practices on the Scandinavian Travellers’ Map project. Some of the participating museum employees raised the issue of lack of external project transparency, primarily on the Möt Resandefolket! exhibition project. That on this project, the museum and traveller groups did not systematically communicate their joint activities externally, to other traveller groups and stakeholders. In the Snarsmon project, the museum employees reported that they had had numerous phone calls from people who were interested and wanted to know more about their work, which was very time consuming. The Scandinavian Travellers’ Map project involved running a blog where outside parties could follow the work and activities. Project blogs and similar tools can help reinforce external transparency and communicate the project outside of the participants’ own networks. This way, those who are interested can follow the work via their chosen tool, whilst at the same time the participatory process is reinforced. The fact that the museum employees were aware that more could have been done in terms of external transparency is good.

It is also important that the participatory process should comprise conversations in which participants talk and listen to one another. By all accounts the meetings were characterised by a good dialogue where everyone was involved in the conversation, there was much discussion, and the traveller delegates described themselves as chatty. It has been established that the meetings involved numerous and often lengthy conversations. As to the question of whether everyone had the chance to be heard, responses have been somewhat vague. All participants believed or hoped that everyone had been heard. The meeting climate was described as permissive and open, and the majority of participants were of the opinion that it felt as if everyone was heard. In a participatory process it is vitally important to ensure that everyone is heard; this is essential for a good participatory process. With no say there can be no real participation, and as a consequence no prospect of influence. Depending on the number of participants, the chairperson may be able to steer the meeting and ensure everyone is allowed to speak; however, with large numbers of

participants, meetings will be difficult to steer. Ensuring that everyone is heard is a matter of organisation, and participants should agree between them on an appropriate method for this. The somewhat vague responses indicate that there was uncertainty on whether all participants had been heard; in the future this aspect should be covered to prevent similar doubts from arising. In addition to the right to be heard, it is very important that those participating in the conversations are considered equal. Internal power relations amongst museum employees and amongst the representatives of the traveller groups based on, amongst other things, differences in experience and educational background, cannot be ignored; however, it is significantly important that the participants perceive the conversations to have been reasonably equal. Considering that equality and 'no bullying' was one of the key factors mentioned most often, the participatory process can be regarded as having been perceived as equal. This is also evident from the participants' responses on other parts, that there were open dialogues that were characterised by respect for each participant's different background. That the participatory processes in the three projects have all been characterised by equal conditions should be considered very positive.

The decision-making processes in each participatory process have been different. In the Snarsmon project, most decisions were subject to decisions made outside of the project organisation; in general, decisions were made by Bohusläns Museum after consultation with Resande Romers Riksförening. In the Scandinavian Travellers' Map project, decisions were made primarily by the steering committee, as well as by project management in the course of the work. Finally, in the exhibition project decisions were made jointly within the working group; decisions were also made by the internal working group at the museum. Participants have expressed various thoughts on the decision-making processes, especially in the two latter projects. The decision-making processes were described as having sometimes been unclear with respect to who was participating. There were also reflections around whether the traveller delegates were aware of the 'little decisions' made in-house by museum employees during the work process. In this regard, participation was neglected as a consequence of the operational work processes. 'Little decisions' were made in house by museum employees during the exhibition work process, to keep the work process momentum. In such cases it is very important to highlight these decisions in the interest of transparency and to keep other participants in the work group informed of progress in the project.

The participatory process between Bohusläns Museum on the one hand and Resande Romers Riksförening and Kulturgruppen för resandefolket on the other has been discussed and assessed using the 'good participatory process'. Several of the set criteria were met in the participatory process, which was very strongly characterised by the equality aspect and meaningful project objectives and activities. As regards the criteria for everyone's right to be heard and decision-making processes, there were comments on transparency and safeguarding that should be heeded on future collaboration projects. Overall, the participatory process can be considered highly characteristic of a 'good participatory process.'

Benefits of the participatory process

Did the three benefits of participation presented in the theoretical framework, namely improved decision-making, empowering of individuals, and political confidence arise from the participatory process between Bohusläns Museum and the traveller groups? As regards participation resulting in

better decision-making, museum employees reported that despite the cost in terms of time and efforts, collaboration within the projects was crucial for their success. The museum employees have given the general impression that the collaboration has generated new knowledge and sometimes given projects an additional dimension. For example, without the travellers' participation, the Snarsmon diggings would not have carried on the way they did. On the Scandinavian Travellers' Map project, the traveller groups' participation was highlighted as crucial for the work and outcomes of the project. Traveller participation in the project was one of the ways in which the museums found out about the different sites. On Möt Resandefolket! the exhibition would not have had the content it has, in terms of objects or text, if travellers had not been involved in designing it. Regarding the actual exhibition work, there were several important aspects of traveller culture that museum employees had not reflected on or even known about until the traveller delegates brought these to their attention. Overall, the travellers' contributions in terms of information, stories and knowledge have shaped the content and activities of the projects to a very large extent. This has had a significant impact on the dialogues and discussions preceding the decisions made in the projects.

The second benefit is the greater confidence participants feel at the prospect of working with other people. This benefit is the most obvious of the three benefits. Museum employees have reported that people should not be afraid of collaborating with new groups in society or with people they do not know. This benefit was even more obvious amongst the participating travellers. The traveller delegates have stated that the travellers as a group need not be afraid of collaborating with the majority society and its institutions. That collaborating with 'buros' [non-travellers, translator's comment] is fine and may indeed be necessary to increase awareness of the travelling community in society. Any mistrust that the travellers may have felt ahead of their encounter with Bohusläns Museum was afterwards described as having been unjustified, since the participatory process worked very well.

The third benefit of developing a level of political self-confidence amongst the participants may be more difficult to assess. The wish expressed by Kulturgruppen för resandefolket for future shared project ownership can be regarded as a sign of increased self-confidence. The fact that the group has gone from being a project associate to wanting to manage and own projects signifies progress. An increase in political self-confidence can be seen. After entering into collaboration with Bohusläns Museum, Kulturgruppen för resandefolket has had several commissions and invitations to collaborate and co-operate with a range of public bodies and in civil society. Whether this political confidence is the result of the collaboration between Kulturgruppen för resandefolket and Bohusläns Museum, or whether it originates from one of the other collaborations is difficult to assess. Either way, the group and its members now have this political self-confidence.

Importance of the participatory process

The archeological digs, the book, the web portal, the travellers' map, and the permanent exhibition Möt Resandefolket! are the key results of the collaboration. In addition, a number of benefits have been noted for Bohusläns Museum, the traveller groups and for travellers as a minority group. The participatory process at the archeological digs was actually crucial for the continued development of the activities together with the traveller groups. Participation has cost Bohusläns Museum and

the museum employees time and effort, and the fact that this has also been the case for the traveller groups must not be ignored. Thanks to the favourable results and the many benefits observed, the time and energy expenditure was described as reasonable. Participatory processes take overall longer time which is important to bear in mind. In view of the results, the benefits and the levels of participant satisfaction with Bohusläns Museum and the activities of the traveller groups, it is obvious that the participatory process has been 'worthwhile'. With reference to the section on the role and importance of the participatory processes, it can be concluded that throughout these years, the participatory process has been very important for the results of the project, for raising awareness of traveller culture and history, and for the individual participants personally.

Workshop summary

The procurer of this evaluation, Bohusläns Museum, arranged a workshop to debate whether the evaluation results may be transferable to other organisations and/or projects, or whether the results are unique in their context. The workshop was attended by the evaluator, representatives of various national minorities, and representatives of Swedish museums, cultural institutions, and government bodies. This summary presents the key issues of the workshop. The starting-off point for the workshop was the conclusions of the three-part model of ideas and plans, conditions and resources, and activities and results.

The questions of who initiates a collaboration has been described as less important. Instead it is more important to consider at what point contact is made with the prospective partner organisation. It is important to include the partner organisation as early as possible in the process, ideally as soon as the idea of collaboration is conceived. Once a cultural institution has formulated its project plans and/or has had its funding proposals approved, its prospects of influence and participation in the process will be limited. This in turn will affect the project's participatory process, results, and benefits.

To start with it is also important to regard the joint effort as long-term and to consider from the outset what will happen when the collaboration project is over. For the sake of the shared project and participation it is important to plan for a continuation beyond the completion of the project, even if the continuation cannot be accurately defined. One option for continuation could be to create a network. The network will allow the dialogue to continue and potentially expand. It need not be the cultural institution running the network; it could also be maintained by the partner organisation. Even if the continued activities cannot be specified, they can still be entered as an item in a budget or on an operational plan. This will demonstrate a real desire to continue the collaboration at a more formal level.

The right of national minorities to participate on their own terms, in their own right and preserving their identity is a fundamental requirement for creating a good participatory process. The national minority should not have to yield to the partner's terms, nor should it have to conform to a stereotypical image of the national minority. Cultural institutions and society as a whole need to increase their knowledge on the heterogeneities and complexities in national minority groups. It is in turn the responsibility of the national minorities to share such knowledge, to enhance knowledge and understanding.

The question of participation on equal terms was very central during the workshop. National minorities are differently equipped for participation in participatory processes in terms of institutional structures and organisational resources, which affects the opportunities and extent of their participation. It is mainly a question of financial resources, but also of how participatory projects should be run and planned. To create a participatory process on equal terms, the participants must jointly define the framework for work efforts and for the timing and location of meetings. Cultural institutions should be ready to contribute financial resources when needed and be open to fulfilling the partner organisation's requirements. Adequate organisational conditions and resources are crucial for achieving a high degree of participation.

Lastly, the question of whether cultural institutions should schedule time for dialogue and also allocate time for contingencies was raised. If collaboration is to be had, dialogue is a tool for creating a good participatory process and should be valued as such. Thus dialogue with the partner organisation must be given more priority in cultural activities.

The three-part model was deemed to comprise a number of important points that are relevant for the participatory processes of cultural institutions. Together with the points raised above, it is hoped that the evaluation may contribute to the creation of good participatory processes. This in turn may help to realise the right of national minorities to their culture, cultural history and cultural heritage.

Fig. 3 (*page 13*) Summary of projects and activities.

Överblick

Medverkande

Västarvet- Bohusläns Museum (BM),
Ekomuseum Gränsland, Resande
Romers Riksförening (RRR) och
Tanums Kommun

Västarvet- Bohusläns Museum, Östfoldmuseene-
Halden historiske Samlinger, Kulturgruppen för
Resandefolket, Taternes Landsforening och
Landsorganisasjonen for Romanifolket

Västarvet- Bohusläns museum (BM)
och Kulturgruppen för resandefolket
(Kfrg)

Snarsmon (2003) 2004-2008

Utgrävningar och en husvägg
rekonstruerad 2004-2007,
visningar 2004-2006,
besöksmål inom Ekomuseum
Gränsland 2005.

Avsnitt i BM:s årsbok 2005

Tillfällig utställning på BM
2006, invigdes med
temadag. Visades senare på
4 andra orter.

Skolturné 2007, två skolor,
7 högstadielklasser besöktes
av två resandeungdomar.

Bok om Snarsmon gavs ut
2008 (nytryck 2011).
Etnologisk-, arkeologisk- och
arkivstudie. Boken byggde
på bland annat RRR:s
studiecirkel under vintern
2007.

Sidoeffekter
RRR hade
sommarläger m.
teater 2005

Föremål till
Statens
Historiska
Museum
2010-2015

Föremålen - en
förutsättning för
Möt
Resandefolket!

"Utställningen
kommer"
2009-2011.
Västarvet

Studiecirkel
inom ABF
utifrån
Snarsmonboken

Den Skandinaviska Resandekartan 2010-2013

Inventering, dokumentation
och publicering av platser,
intervjuer om platser.
Invigning av Skojareberget
2012.

Studieresa till Danmark 2011,
för alla deltagande i projektet

Nätverksseminarier, 5
tillfällen med olika teman.
Föreläsningar och seminarier.

Webbportalen lanserades i
Halden april 2013. Tidigare
varit en "projektblogg".

Sidoeffekter
Nytt utvidgat
geografiskt
projekt.
Platserna är
publicerade
på Digitalt
Museum

Sidoeffekter som inte är projektbundna.

Avsnitt i BM:s årsbok 2013 skrivet av en resande, BM producerade
ett tillägg om resande till *Hitta hem utställningen* 2013, en
cirkusbok som kommer att utges på Bohusläns Förlag 2014, BM
deltar nu i ett MR-pilotprojekt om rättighetsbaserat arbetssätt.

Möt Resandefolket! 2011-2012

Studiebesök Glomdalsmuseet,
Norge och Snarsmon år 2011.

Arbetsgruppsmöten 4 st och
interna 3 st. Diverse möten,
telefonsamtal, intervjuer för
materialinsamling.

Utställningen invigdes i mars
2012.

Avsnitt i BM:s årsbok 2012,
utbildning av BM:s personal,
föredrag och guidningar av
resande.

Info på BM:s hemsida, bilder
och föremål om resande
registrerade i Primus

Sidoeffekter
Material om
resande finns
på Digitalt
Museum.

Mur beaktad
i Uddevalla

