



Project report:
Europa Nostra – Youth for Cultural Heritage.
Nordic-Baltic Youth Project



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Introduction

Following the European Year of Culture Heritage 2018 celebrations, the Nordic Europa Nostra organizations and Estonian Heritage Society (a Country Representative of Estonia at Europa Nostra) published a booklet presenting some of the most representative Nordic and Baltic Winners of the European Heritage Awards/Europa Nostra Awards. In addition to aiming to engage a wider audience with these sites, the booklet also sought to address young people: to make them aware their local European Heritage Award/ Europa Nostra Award sites and/or the Most Endangered sites and the impact of these sites on their lives and their local communities. As a spin-off initiative, the same organisations launched a Nordic/Baltic Youth Project, which aimed to engage young people more closely with cultural heritage, namely local Europa Nostra Award sites and/or the Most Endangered sites.

In April 2021, the Association of Cultural Heritage Education was contracted to coordinate the school collaboration spin-off project and to lead the school pilots in Finland. The youth project was implemented in cooperation with the Nordic (Finland, Iceland, Norway, Sweden) Europa Nostra organizations, Estonian Heritage Society, and the Association of Cultural Heritage Education in Finland.

This report covers the implementation of the school/youth project from May 2020 to June 2021. Where evaluation is referred to, it is based on collected data from project staff (n=5), participating teachers (n=5) and pupils (n=80) in Estonia, Finland, Iceland, Norway and Sweden. Data collection was conducted through online and printed questionnaires. The collected data has been loosely assessed based on qualitative content analysis. Given the sample from Sweden only includes 3 responses (pupils), the analysis is more reflective of results in the other countries.

Background information

The given heritage sites were chosen as the case studies for this project for a number of reasons. They appeared in the booklet presenting some of the most representative Nordic and Baltic Winners of the European Heritage Awards/Europa Nostra Awards; they were regarded suited (interesting, easily accessible etc.) for a school project; or the site was regarded to have particular pedagogical value (e.g., Most Endangered Sites).

Based on the partners' feedback, finding the participating schools was fairly straightforward. The schools were chosen based on their geographical proximity to local Europa Nostra Award sites and the interest the schools expressed towards the project. The project was implemented at a total of 10 schools: 3 in Finland (Oulu in North Ostrobothnia) Pelkosenniemi in Lapland, and Helsinki), 4 in Norway (Åmot, Røros, Vågå and Filefjell), 1 in Estonia (Tallin), 1 in Iceland (Fáskrúðsfjörður) and 1 in Sweden (Stockholm). The schools were located in rural and urban areas and, in size, ranged from small village schools to large urban schools. Of the 10 participating schools, 3 were primary schools (all in Finland) and 7 were secondary schools.

The participating pupils were 10-16 years old. The participating teachers were class teachers, subject teachers (e.g., English, art, history) and headmasters. All together approximately 160 pupils and 25 teachers directly took part in the project. In addition, a number of other pupils and teachers helped with the production of the final video (shooting, acting etc.).

Practical implementation of the project

An onsite teacher training event was initially planned to be organised in Stockholm at the start of the project, but Covid-19 restrictions made this impossible. Instead, a half-day training and networking webinar was organised for the participating teachers on October 6th, 2020. The pedagogical training content for the webinar was created by the Association of Cultural Heritage Education in Finland while Europa Nostra Norway presented Europa Nostra and its work, and the teachers presented their own schools and projects. Although the Covid-19 restrictions meant, that the project staff could not visit the schools, the teachers were supported throughout the project in other ways. The Association of Cultural Heritage Education created learning materials (ENG) for heritage education to be used by the schools and all national project coordinators provided distance support to the teachers throughout the project. Overall, the pupils and teachers worked fairly independently with the project activities. Some schools requested help with planning the final videos (for which earlier heritage videos made by pupils in Norway and Finland were provided as examples) or final video editing.

The schools were originally envisaged to start project implementation activities at the start of the Autumn term 2020. Covid-19 situation (e.g., school closures and heritage site closures) delayed the start of the project in all but two schools (Oulu and Pelkosenniemi in Finland). In Estonia, the pupils continued working from home during extensive distance learning periods. In Norway, an added challenge was the late arrival of Spring, which delayed visiting the site and filming of the video due to extensive amounts of snow. The specific circumstances in each county and the timetables of the schools meant that active project implementation ranged from intensive 4-week periods to regular two hours per week over six months.

During the project, the participating teachers and pupils visited their local Europa Nostra awarded heritage site/Most Endangered site, found out more about the site through further study, and reported their findings by creating a video presentation. These presentations form the Nordic/Baltic heritage exhibition, published on the project's [digital platform](#). The videos are also published on the projects [YouTube channel](#) and further promoted on its [Facebook](#) page. All partners also promote the project, its implementation and outcomes in their own social media and professional networks.

Beyond the core idea of the project (heritage site visits, further research, and video production), the schools, teachers and pupils were free to implement the project in a way they found best suited to local needs, as well as to choose how many participants to include and how much time

the project is allocated. In practice, this meant a variety of implementation models ranging from integrating the project into the school curriculum and various school subjects (e.g., cross-curricular activities, for example combining history and English) during formal school hours to organising project activities as extra-curricular activities.

In Norway, the project formed a part of compulsory curricula of cultural heritage. In Estonia, the subject teachers were grateful that they could teach their subjects (English language, arts, history) in connection with a specific site. Furthermore, the ability of year 9 pupils to express themselves in a foreign language by making the video interviews in English was graded by their English teacher. In some schools the whole class or two classes from the same year group worked with the project. In others, the participants were from two separate age/year groups or only a part of the class took part in the project. In Vågå and Røros, Norway, the participants were pupils who had chosen to work with cultural heritage that school year and the project itself was a part of a national project where pupils from all over Norway improved a local cultural heritage site. In Vågå, the pupils rebuilt a water irrigation trench using old methods, transport, clothes, and crafts. In Oulu, the project was integrated into several subjects. Learning about the Stone Age was linked to history curricula, during the music lesson the pupils produced their own Stone Age music, research and presentation skills were linked to Finnish and history curricula as well as multiliteracy, the visit to Kierikki stone age centre included history (museum, animal traps), sports (archery), crafts (gemstone grinding) and arts (documenting the visit).

The project ended with a final webinar to celebrate the achievements of the pupils and teachers who participated in the project, and to publicise the project's main results. The final event was organized in Stockholm on October 15 October 2021 at 11-12:30 CET. The project partners participated on site and the schools and invited guests from Europa Nostra organizations took part online. The project's online exhibition was officially launched at the webinar. The schools presented their projects briefly, followed by the screening of their videos. The excitement of the young participants could easily be sensed, as could their eager anticipation of their videos' official premiers. The presentation of videos and projects was followed by a round of comments and discussion, and the premier of the project's promotional [video](#). The video was made for this event, and it is a compilation of clips and moments from the project videos and subjects. For the pupils and teachers, the webinar provided an opportunity to network with their peers and colleagues, and to see what they had done in other Nordic and Baltic countries. The webinar finished with a presentation of the project's results.

Challenges

Unsurprisingly, the biggest challenges were caused by Covid-19, although the situation varied greatly between the schools. Covid-19 was a cause of many challenges in most schools, except for two Finnish schools in the northernmost parts of the country. Elsewhere, there were school

closures, extensive periods of distance learning, working in groups was banned, and visits to the heritage sites were not allowed for long periods. In Estonia, Covid restrictions were only lifted late into the Spring term, when the pupils were busy with final exams, and the timing was not the best to engage with any projects – no matter how interesting or exciting. Lack of time overall rose as a challenge for many schools. This was partially due to delays caused by Covid, and partially due to busy and full schedules in general, particularly in the secondary schools.

The project staff was unable to visit the schools to provide further training and hands-on help with project implementation, and therefore all help was reduced to distance support. In the questionnaires, most partners expressed that on-site support would have been needed at times, and that such support would have helped in achieving some of the project goals to a better level.

Project implementation in the circumstances described above required extra effort and commitment from the teachers and pupils. Being interested in the topic of the project alone was not enough, but the teachers needed to go the extra mile to successfully finish the project. Despite the extraordinary times and challenges, the schools excelled in the circumstances, implemented the project as planned (even if not in the original timetable) and delivered the final project outputs (videos) as agreed. Only in Sweden project implementation faced such major obstacles that the national coordinator needed to step in to finish the final video for the school. In general, Covid-19 caused major delays and some obstacles, all of which were overcome in the end.

Project outcomes: results from data analysis

The project had six main goals to be achieved through collaboration between the partner organisation at each county and the local school(s). The achievement of these goals can be evaluated based on the questionnaires filled in by project staff, teachers, and pupils at the end of the project. In the following section, the achievement of each goal is analysed based on the collected data. The questionnaire used the following scale of achievement:

- | | |
|---------------|---------------------------------|
| 1 = poor | (major weaknesses) |
| 2 = fair | (some important weaknesses) |
| 3 = good | (strengths outweigh weaknesses) |
| 4 = very good | (major strengths) |

Project goals

1. To increase children and young people's awareness of cultural heritage and to enhance their participation in cultural heritage
2. To inspire children and young people to familiarise themselves with local cultural heritage; to give them an opportunity to examine and reflect upon the meaning and value of local Europa Nostra awarded heritage sites and/or the Most Endangered sites to them

personally and also to the local community, and to recognise the potential impact of these sites on their lives

3. To support creativity and digital skills by enabling children and young people to share their ideas, experiences, and stories of local cultural heritage transnationally via an online platform/website
4. To make children and young people aware of Europa Nostra's work and the important role cultural heritage has in Europe
5. To support teachers' knowledge and skills in cultural heritage education and help them utilise new and experimental learning environments through local cultural heritage
6. To promote co-creation at schools and between cultural heritage actors, professionals, sites, and schools

Increasing children and young people's awareness of cultural heritage and enhancing their participation in cultural heritage

“I learnt that the world had many places that I don't know of that are very special and we need to take care of those places.”
– Pupil

Based on the analysed data, this goal was achieved very well. 33% of project staff evaluated that the attainment of this goal was very good and 67% stated it was good. This observation is also reflected in the teachers' and pupils' questionnaire responses. Based on teachers' feedback, as a result of the project, the pupils got more interested in cultural heritage in general and also more aware of their local heritage, of which they also gained a more in-depth knowledge. This increased knowledge of local heritage and history was also evident in the pupils' own responses.

However, the learning process went beyond just learning about the heritage site itself and more about local history. Based on teachers' feedback, several new realisations also came from the project, including a wider and deeper awareness of what cultural heritage is. While cultural heritage features in national core curriculums, many teachers felt that cultural heritage is talked about in an abstract level and its everyday meanings and manifestations are not made clear. However, the project and its hands-on activities brought cultural heritage alive and as a result, the pupils became aware of cultural heritage as something that is often present in their daily lives.



Pupils exploring their local cultural heritage through role play at Suomenlinna

Based on the questionnaires, many pupils became aware of different kinds of cultural heritage processes: how cultural heritage – in particular intangible – is maintained, preserved, and passed on to future generations. Through visiting the sites, the teachers reported that their pupils also realise how much time and work goes into preserving and maintaining heritage sites and cultural heritage in general. The financial aspects of heritage and its preservation were particularly evident in the Icelandic sample, where pupils emphasised both how much money has been spent on renovating and preserving the local heritage site, and what kind of financial prospects the site has as a tourist resort.

All teachers reported that they believe that the in-person visits to the heritage sites increased the pupils' respect for the site, appreciation for cultural heritage in general and their willingness to take responsibility for its maintenance and preservation. Many pupils themselves reported being proud of their local heritage sites, which some knew nothing about before the project started. In Estonia the school chose as their site Patarei: a sea fortress, a former prison and as a symbol of totalitarian terror one of the most controversial buildings in Estonian history, which is also found on the Most Endangered list. Based on the feedback, it wasn't without challenges that the pupils realized why it is important to preserve such cultural heritage, when it's not necessarily visually pleasing or when it has dark and sad history.

Overall, both project staff and teachers felt that the pupils' participation in culture heritage was enhanced well or very well during the project. Cultural heritage was approached as varied, multisensory and communal, inviting and enabling different ways of engaging with it in practice. Project implementation emphasized the pupils' own activity, creativity and first-hand experiences. The pupils had an opportunity to explore and investigate a local heritage site in person, to ask questions from various heritage experts at the site, and they could work with their topic in the way they wanted. Furthermore, as one teacher explained, during the project, the pupils realized that their own lives and actions are closely intertwined with cultural heritage, and with their own actions they also have a chance to engage with the different processes related to cultural heritage, such as preservation.

Inspiring children and young people to familiarise themselves with local cultural heritage

“The teachers were sceptic to what extent the pupils would be engaged in the project. In the end, the teachers seemed surprised of how much the pupils enjoyed practical working with the project at the site.”

- Project staff member

Two thirds of the project staff believe that the project managed to inspire the pupils very well and a third believe that the project inspired the pupils well. The teachers’ and pupils’ questionnaire responses also support this. Teachers reported that the pupils were very motivated to work with the project, in particular because it included many hand-on activities, including the on-site visit. One teacher remarked: “The pupils were very motivated about the project. History as a new subject became one of the favourite subjects. The pupils’ guardians also praised the success of the project and how it aroused their children’s’ interest in history.” Another teacher also reported that some pupils even expressed their interest in working in the field of cultural heritage in the future.



At Kierikki, the pupils could learn about Stone Age way of life in practice from the staff.

The project not only inspired the participants but also their peers. In Estonia, the news about the project and Patarei – a previously unknown site to many pupils – evoked huge interest among other classes at the school, who also visited the site in the following weeks. Indeed, the pupils’ responses to the question “What aspect of the project did you enjoy the most?” reveal that the visits to the heritage sites and experiencing heritage in person were regarded

particularly exciting and motivating. In contrast, motivating the pupils to learn about heritage at the school alone could be much more challenging. However, there were also several pupils who stated that they particularly enjoyed desk research on their heritage site. This well reflects earlier findings (Nikolic, Nurmi and Andonegui-Navarro, 2021), that learning from and about cultural heritage is most effective when it takes place in real-life environments and in direct social encounters whether with their peers or heritage professionals.

Giving the pupils an opportunity to examine and reflect upon the meaning and value of local Europa Nostra awarded heritage sites and/or the Most Endangered sites to them personally and also to the local community, and to recognise the potential impact of these sites on their lives

“I would feel a bit sad if it was destroyed and truthfully
this village would lose some of its colour.”

- Pupil

One aspect where the project goals were not achieved as well as hoped, was in terms of allowing children and young people to examine and reflect upon the meaning and value of local Europa Nostra sites to themselves and their local community in general. Two thirds of the project staff believe that the aim was achieved only fairly. This was a fairly complex and difficult topic for the teachers to tackle on their own without onsite support from the project staff. Whether it was due to time constraints or lack of skills how to deal with the topic, this aspect of cultural heritage was not discussed at all schools, in particular from a wider, communal perspective. The project staff also felt that to fully engage with this topic, the pupils would have benefitted from more direct social interaction and discussion, as well as more visits to the local heritage site. One member of the project staff also felt that this part of the project, where the pupils needed to reflect their own learning and understanding of cultural heritage, was not as interesting for them.

In the pupils' questionnaires, the attainment of this goal was queried through the following question: “Is the heritage site meaningful to you? If so, why and in what way? If not, why?”. Some pupils stated that their local heritage site has no meaning for them. Many also stated that although the site is not personally meaningful for them, it is still a valuable site to others and visually pleasing. For some the meaning of the site was based on the practicality of living on the site or their relatives having lived there in the past. Others contemplated the cultural, historical and even financial value of the site for them and the wider community. For some, the site was meaningful because it links the present to the past, teaches us about the past, and also gives a purpose. The pupils' answers well reflect how cultural heritage can evoke feelings of empathy and how it can help children and young people see the world from a different perspective.

The wider context was also tackled through the following question: “In what way is the heritage site meaningful to your locality and local community?”. In many pupils’ responses, the existence of the heritage site is seen as a proof of the historical and therefore present worth of their hometown. “It puts our town on a map which brings attention and tourism”, as one pupil put it. It also “gave them [the local community] a story to tell”, another pupil stated. Many pupils also emphasise the financial value of the site to the local community as an employer and as a tourist resort. When asked how they would feel, if the heritage site was destroyed, the answers ranged from total indifference to being very upset by the thought: “AWFUL. I don’t want to think about it.” One pupil also talked about how the heritage site already is under constant threat from littering tourists or new construction work.

While the process for most was unconscious, when working with their topic, the pupils explored their personal relationship with the site, formed some kind of a relationship with the site (meaningful or not) and reformed their relationship with local history and cultural environment.

To support creativity and digital skills by enabling children and young people to share their ideas, experiences and stories of local cultural heritage transnationally via an online platform/website

“The best part of the project was the honour of being able to show my town’s pride to the world.”

- Pupil

All of the project staff believe that the attainment of this goal was very good (33%) or good (77%). The project confirmed an earlier finding (Nikolic, Nurmi and Andonegui-Navarro, 2021) that video production is a particularly well-suited and much liked method for heritage education and allows pupils to express themselves in various creative ways. Digital and creative skills were directly supported through video production, but creativity was also supported through several others means, including creative writing, acting and drama, costumes and set design, music, oratory and crafts. At some schools, the digital skills of the teachers were more rudimentary, and they needed more support on the practical skills of video making than the project staff was able to provide from distance.



Pupils in Iceland shooting the video and making interviews.

In the pupils' feedback, video production (shooting the video, recording audio, acting etc.) came out as one of the most enjoyed aspects of the project. Video production gave the pupils an opportunity to share their ideas at an international level, and based on their feedback, this was a particularly meaningful and important experience for many. This realisation was also supported by teachers' comments. Video production makes it necessary to consider how to present heritage and how to engage in (trans-national and multicultural) dialogue, as a working method it motivates and inspires young people, and video production is a collaborative process, which requires teamwork and offers participants opportunities to actively participate. Acting for the video and enacting scenes from the past were also positively mentioned in several responses. Similarly, the knowledge of their own project being a part of a wider Nordic/Baltic context inspired many and gave them a strong sense of purpose. One teacher explained this as follows: "The fact that an output is prepared for a specific issue, task, or event adds to the experience of relevance and importance. Such meanings create a basis for lifelong learning and one's own well-being."

To make children and young people aware of Europa Nostra's work and the important role cultural heritage has in Europe

"We knew that the site had been awarded a prize, but we were not sure which prize."
- Teacher

The project staff realised that even very few teachers would have knowledge of Europa Nostra and even their knowledge of cultural heritage needed some boosting. This issue was tackled at the teacher training webinar at the start of the project, and by making heritage education materials available to all participating schools. This support was not sufficient, which is

reflected in the project staff's evaluation of this goal. Half believe the attainment of this goal was fair, while the other half believed it was good (33%) or very good (17%). Especially given the challenges and delays caused by Covid-19, most schools and project staff wanted to focus on their own heritage site and topic.

Based on the questionnaires, only one teacher knew about Europa Nostra prior to the project or that the local heritage site had been awarded Europa Nostra Award, although all had visited the local awarded heritage site before. However, not all had visited the site with (current or past) pupils. Of the pupils, surprisingly 11 out of 80 claimed prior knowledge of Europa Nostra. Nearly 60% had heard of their local heritage site before the project but only 40% had visited the site in person.

To support teachers' knowledge and skills in cultural heritage education and help them utilise new and experimental learning environments through local cultural heritage

“I have seen how important it is to involve students in the practical work to save the site.”
- Teacher

All partners believed this goal was achieved well (50%) or very well (50%). The teacher training webinar at the start of the project and the material package were envisaged to support the teachers' skills and competencies in heritage education in general. Further training was planned to take place on-site at the participating schools. Unfortunately, not all teachers were able to attend the webinar and visits to the schools could not be organised in the end.

According to the questionnaires, many teachers welcomed the project because it helped them to use new methods in teaching about cultural heritage as well other subjects. Based on teachers' feedback, the project gave them many new ideas about how to integrate cultural heritage more closely with the different subjects in the curriculum and also to transversal competencies, teamwork and collaboration with other pupils.

Most teachers already had some experience from heritage education, with all but one having used cultural heritage in teaching before the project in one way or another. In Norway, cultural heritage is a popular research topic for pupils, and it is integrated into the curriculum. At least in Iceland and some schools in Finland and Norway, an annual visit to the Europa Nostra Award site is written into the local curriculum. Where a visit to the award-winning heritage site was not previously included in the school's annual plan, the teachers were making plans to continue the tradition of visiting the site on annual basis.



In Vågå, the pupils rebuilt a water irrigation trench using old methods, transport, clothes, and crafts.

Getting to know cultural heritage is closely linked to the formation of one's own cultural identity, which is one of the key objectives and contents of the Finnish national core curriculum's transversal competencies (cultural competence, interaction and expression). These transversal competencies are integrated into several subjects (Finnish language, religious studies, history, music, arts, crafts, sports). According to the teachers, the project very well supported the pupils' transversal competencies and cross-curricular skills. Many stated that they would continue using the new methods and skills learnt during the project by developing these further and expanding them across the curriculum. While project-based and phenomenon learning were known methods to the teachers, the teachers also gained new ideas how to implement them in different ways and in particular how to combine them with heritage education.

For many teachers, the project not only increased their competencies in cultural heritage but also in project work. Many had not been involved with projects, at least international projects, beforehand. Working in a project also gave them new ideas how to approach learning. For some teachers, the project was also a personal realisation of how important it is to involve the pupils in preserving cultural heritage and cultural environments.

To promote co-creation at schools and between cultural heritage actors, professionals, sites and schools

“The young people were thrilled by the collaboration with external participants.”
 - Project staff member

Overall, collaboration with the schools worked well throughout the project. The schools' feedback about the project was very positive, with many expressing their interest in continuing to use heritage more closely in their teaching and work, including annual visits to the Europa Nostra awarded heritage sites and other local heritage sites.

In partners' evaluation, the attainment of this goal ranged from poor to good depending on the school and heritage site. Some schools had collaborated with the Europa Nostra awarded heritage sites beforehand, which made organising project activities and the visit fairly smooth. In other places, contacts and educational programs were created from scratch. Collaboration with the heritage sites also worked as smoothly as possible, given the Covid restrictions. The restrictions also prevented real co-creation between the schools and the heritage sites, given the main focus remained purely on being able to visit the sites. Where the pupils could collaborate and engage with heritage professionals (conservationists, historians, archaeologists etc.) on site, this received much positive feedback from excited and thrilled pupils. One teacher explained this as follows: "Carrying out the project made teachers face new challenges, look for experts from outside the school and this made learning more fun for the pupils. [...] The general feeling was that this kind of projects would be most welcome by schools." This also reflects the need to create more close collaboration between heritage sites and schools, and the need to support the pupils' participation in planning these encounters.



At Suvanto, the Village Association welcomed to the school to the village and gave them a tour on the site

Final considerations and plans for future

For most of the participating schools, this project was the first of its kind, engaging pupils and enhancing their understanding of cultural heritage. Based on the feedback, it was also a big success with teachers and pupils all enjoying it despite challenges encountered. The challenges encountered give ideas for further development of similar projects. For the best outcome, more rather than less time for the project activities should be allocated. However, whether this time is over a longer period, or a shorter intensive period does not seem relevant. In the participating secondary schools, the success of the project was very much based on well-functioning joint teachership where various subject teachers worked together and co-planned project implementation. When the project is intertwined with the curriculum, its implementation does not appear like a whole lot of extra work.

Much of the success of the project is also due to the fact that the learning process was closely connected to real-life experiences of cultural heritage in real heritage environments. The importance of such on-site visits and real-life experiences of heritage cannot be enough emphasized. While the pupils had a chance to learn about and from heritage together, the project partners also felt that the teachers and pupils would have further benefitted from contacts with other countries. Such contacts and co-learning were initially planned for the teachers during on-site project kick off in Sweden. Unfortunately, this event needed to be organized online and not all teachers were able to attend. Based on feedback, the final event organised in October 2021 provided a much-needed conclusion for the project, and a chance for the project staff and schools to be together – even when online – , which was challenging throughout the project due to Covid restrictions and distance learning. The event also provided an important opportunity for the pupils to present their own videos and projects to their peers, and to see their own projects as a part of something bigger. The project partners are also planning to present the project results at different Europa Nostra events in the near future.

Given the success of the project and the will to develop it further, the partners have discussed the possibility of expanding the project and working with more schools in the future. With the gradual opening of the society, the future project would enable closer on-site collaboration with the school, supporting deeper co-creation between the schools (the pupils) and heritage sites (various heritage professionals) and transnational collaboration between schools (pupils and teachers) and sharing of good practices.

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Links:

Promotional video of the project: <https://www.youtube.com/watch?v=oOMLRMXn1q0>

Project You Tube channel:

https://youtube.com/playlist?list=PLqUqv_Bv49STfWqvoEUnja6pu_jKshule

Project website: <https://www.europanostra.no/youth-for-cultural-heritage/>

Project exhibition: <https://viewer.mapme.com/youth-for-cultural-heritage/>

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