



News from EMEE

EMEE Newsletter No. 1 – December 2013

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EMEE CULTURE PROJECT

EuroVision. Museums Exhibiting Europe (EMEE) is a European museum development project for national and regional museums. It started in November 2012 and is funded by the Culture Programme of the European Union with around 2 million euros. The EMEE-Project explores an innovative interdisciplinary approach for museums to re-interpret their objects in a broader context of European and transnational history. The necessary theoretical and practical framework is developed, put into practice and evaluated by an international, trans-sectoral network bringing together the creative excellence of museums and cultural workers in a project based on the scientific expertise of History Didactics in mediating culture. It will be presented to the visitor in the so-called 'EuroVision Lab.' exhibitions, using the motto:

'One Object – Many Visions – EuroVisions'

The 'EuroVision Lab.' is experimental by nature and is taking place at all partner institutions. It involves a variety of different activities with public appeal (e. g. exhibition projects, cultural performances), which put into practice the concept of the 'Change of Perspective' (COP) for the Europeanisation of regional and national museums. In order to deal with historical culture and historical identity the COP has three components (see next page).



EMEE is founded with the support of the Culture Programme of the European Union.



The EMEE project lasts from November 2012 until October 2016. During that time this newsletter will provide an up-date of the project activities to interested persons.

Apart from giving an insight of the project work the newsletter invites you to get acquainted with the project members, consultants and extern partners (museums and other cultural institutions) that will introduce themselves in every edition of the newsletter. Finally, each issue will present other relevant activities and events related to the EMEE project. The EMEE team is pleased to launch this first issue of the newsletter.

In case you want to subscribe to the newsletter please refer to the website

www.museums-exhibiting-europe.de/get-involved/newsletter/

Title photo:

"Excursion with Blindfolded Eyes", videoperformance of Yuri Albert with UPEC-IUFM de Créteil, October 15th 2010 in the musée du Louvre, Contrepoint russe. De l'icône au musée en passant par l'avant-garde, Photo: Igor Makarevich, Courtesy Yuri Albert and Musée du Louvre © Musée du Louvre.

**EMEE: EuroVision —
Museums exhibiting
Europe**

Culture-Project,
11/2012-10/2016

Coordinator:

University of Augsburg,
Department for History
Didactics

Consortium:

University of Augsburg
(Germany), Atelier Brückner
GmbH (Germany), National
Museum of Bulgaria
(Bulgaria), Université Paris-
Est Créteil – Ecole Supé-
rieure du Professorat et de
l'Éducation (France), Univer-
sity Roma Tre, Dipartimento
di Progettazione Educativa e
Didattica (Italy), Museu
Nacional de Arqueologia
(Portugal), Muzej novejšje
zgodovine Slovenije
(Slovenia), Monochrom
Kunstverein (Austria)

Consultans:

Dr. Hans-Martin Hinz, presi-
dent of the International
Council of Museums (ICOM)
(Germany), Prof. Dr. Stefan
Krankenhagen, University of
Hildesheim (Germany), Dr.
Wolfgang Thiel, Bavarian
Research Alliance
(Germany), Prof. Dr. Bernd
Clausen, University of Music
Würzburg (Germany)

Sponsors:

EU-Culture Programme,
Bavarian Research Alliance

Website: [www.museums-
exhibiting-europe.eu](http://www.museums-exhibiting-europe.eu)

'The 'Change of Perspective' as basic concept of the EMEE project

The EMEE project wants to contribute to the modernisation of museums by a multiple change of perspective (Change of Perspective = COP 1, 2 and 3). Thereby, the initiators of the project assume that the further development of museums is possible especially under the following prerequisites:

1. Particularly against the background that nowadays a great number of European citizens have a migrant background and that museums shall be made accessible for people of all levels of education, rethinking and changing of perspective – with regard to the objects presented in the collections – is necessary: The aim of the EMEE project is that objects are not presented in a one-dimensional way within **one** established line of interpretation and within the frame of common horizons anymore. Rather, it aims to stimulate to see objects in their multilayered meaning in order to provide for the heterogeneity of tomorrow's visitors (COP 1). In particular, the previously often one-dimensional classification of objects in one-sided regional or national contexts is intended to be broken. Accordingly, the project aims to re-interpret collections with regard to their trans-regional and European contexts. This contextualisation, which is to be researched, shall, however, not replace previous interpretations but instead be presented parallel to the previously common interpretations; thereby, regional, national, trans-regional and global views shall be opened up. The ambiguous presentation of museum objects is implicitly connected to the issue of communicating these multi-faceted contents and levels to the visitor. Within the scope of this project –

particularly supported by scenography –, ideas shall be developed to implement multi-perspectivity by syn-aesthetic elements.

2. Museums can encourage the visitor to assume a more active role in the museum (COP 2). The museum has to try to at least partly give up their prerogative of interpretation regarding a collection with the audience and to allow impulses from outside. Such a strong involvement of visitors shall in the long term result in more interest in and acceptance of museums by an increasing number of visitors. The visitor's participation can be gradually different. Also a guided tour based on the dialogue with the visitor allows the visitor to play a more active part in the museum; hands-on elements or inquiry-based visits broaden the spectrum. But above all, it is about integrating everyday issues in the realms of the museum in order to help establishing the museum as a place for discussion and active participation for citizens (museum as a social arena) and to enable participation regarding the arrangement of exhibition contents and museum representations. Thus, in this case, the COP refers to a stronger involvement and a more active participation of the visitor in the exhibition activities.

3. Museum work has to become more international in order to gain further insights into new – especially trans-regional – issues, topics, methods and means of representation. The change of perspective means in this case overcoming regional and national borders towards European and global perspectives (COP 3).

The Mapping Process as part of the first project phase

For the EMEE team, a first step towards the implementation of the COP was to have a look at the groundwork done in the field of research as well as the analysis of best-practice examples, in particular with regard to the COP 1 and 2. Especially the best-practice examples, which were analysed during about six months of research, provided valuable suggestions for the next steps of the project and also helped to get a clearer focus on aims and priorities of the EMEE project. The Mapping Process was carried out in 7 European countries (Germany, Bulgaria, Slovenia, Portugal, Italy, France and Austria); however, in some cases, also examples from other countries were added.

At this point, only some basic observations of the Mapping Process can be stated:

COP 1: While looking for best-practice examples, the particular difficulty for the participants of the project was the issue of trans-regional re-interpretations of collections and the presentation of objects on the basis of multiperspectivity. It became clear that some of the exhibitions in fact already include trans-regional approaches; however, especially for classic "European topics", there is the risk that again the interpretation is not multi-perspective but subordinated to classic master narratives. It also became apparent that much more time needs to be spent on research and re-interpretation of objects regarding new issues and topics, in order to leave traditional perspectives behind. With regard to the synaesthetic realisation of exhibition contents, particularly project partner Uwe Brückner's examples for the Mapping Process provided ideas which can be categorised and developed for the future project work. To sum up, with regard to the results of the COP 1, it can be stated that EMEE enters a relatively new field of research and the approach to interpret objects in a trans-regional, multi-perspective way has not yet found widespread use in museums and exhibitions.

COP 2: Overall, the Mapping Process showed that participatory approaches – regarding exhibitions that include the visitor in the process of curating – have been tested in flagship projects, but the majority of the museums did not implement participatory elements yet. In contrast, research literature offers relatively comprehensive information on this possibility but the literature reviewed and the best-practice examples evaluated by EMEE revealed that the inclusion of the visitor in the sense of a "participatory museum" requires high personnel expenses and other costs. Therefore, participatory museum projects are by no means a sure-fire success which result the visitor's acceptance by just calling for participation.

However, there were rare examples in research literature which did not focus on the visitor's full participation (in the sense of user generated contents) but tried to find ways and possibilities to make the visitor get out of the role of the passive recipient and assume a more active role within the exhibition using other means. (especially by including web 2.0 solutions)

After the presentation of the results of the Mapping Process at the 2nd General Meeting in Rome, the project participants agreed that the big amount of interesting best-practice examples shall be presented on the project's website in the near future. Systematised by major categories, the best-practice examples can then be accessed online. At this point, the following categories are planned: museums/exhibitions with a European dimension (COP 1); museums/exhibitions using trans-regional approaches; museums/exhibitions that enable a role reversal between visitor and museum (COP 2); museums/exhibitions with special mediation concepts (COP 2); international cooperation of museums (COP 3).

In this newsletter, not all best-practice examples reviewed by the project participants can be presented, however, three examples shall be shortly presented here:

1. "New accessions – Migration stories in Berlin collections" (Bezirksmuseum Friedrichshain-Kreuzberg, 2011) is of great relevance for the EMEE project, as it links questions of the re-interpretation of objects with participatory approaches. It becomes obvious how objects can be re-interpreted through new topics by asking new questions and how different groups of the population can be integrated in this process (COP 1 and 2).

2. "A Taste of Europe" (Technical Museum of Slovenia; 2011/2012): This example is representative for the COP 3 by showing how networking between different museums in different countries can create a common exhibition project. This international network can offer a transnational/ European perspective on topics and objects (COP 1).

3. "Encompassing the Globe. Portugal in the 16th and 17th centuries" (Museu Nacional de Arte Antiga, Lisbon; 2009): The exhibition project classified objects within the general historical context of the European expansion. Against this background, it not only raised the question of how Europe influenced the world but also problematised the effects the expansion process in turn had on a country like Portugal. Thereby, the exhibition is representative of those exhibitions which re-interpret objects and place them into new contexts by raising new trans-regional and European questions (COP 1).

Toolkits - tools for the implementation of the COP 1 and COP 2

Within the next six months, the participants of the project will – based on the Mapping Process – develop five so-called toolkits which try to present basic ideas in terms of application-oriented tips for all kinds of museums. The following five toolkits are planned:

Toolkit 1: Making Europe visible

- Toolkit for the re-interpretation of objects showing ways to re-interpret collections with a trans-regional and multi-perspective approach

Toolkit 2: Integrating multicultural Europe (Social Arena)

- The toolkit gives an idea of the museum as a public, non-commercial space that offers possibilities for people to meet, to discuss and to get in contact with the cultural heritage.
- It shows how these enhanced functions of museums can be used for presenting and discussing trans-regional and European topics especially regarding current issues and present-day problems. It contributes in that way to integrate multicultural Europe.

Toolkit 3: Bridging-the-gap (activation, participation and role modification)

- The toolkit deals with the development of different levels of participation and activation of the visitor (for example hands on, minds on, user generated exhibitions, guided tours conceptualised in the form of a dialogue, participation of different focus groups in the museum work, etc.)

- It develops programmes to encourage non-visitor groups to get to know the museum's world.
- It provides best-practice examples with a focus on trans-regional/European topics.

Toolkit/Sketchbook 4: Synaesthetic translation of perspectives

- The toolkit offers ideas how to present different perspectives not only by text but with the means of designing space, including ideas how to use music, light or even smell.
- It translates perspectives in other "languages" and allows visitor participation.

Toolkit 5: Social Web and Interaction

- The toolkit shows that the social web can be used not only for public relations but also for interaction (museum with visitors, museum with non-visitors, visitors among themselves, museum with other institutions).
- With this toolkit, visitors and other interested persons will be given a possibility to get involved with the museum's topics, to discuss, to exchange ideas, to reflect exhibitions, ...
- It offers ideas how to integrate the possibilities of the web 2.0 in exhibitions in order to promote more participation of the visitor.

Main aims of the EMEE project

Besides the development of the above described COP-toolkits, there are further aims of the EMEE project:

- The COP shall be interpreted in a synaesthetic way by young European scenographers. In an international contest, the best ideas will be priced and afterwards presented in a travelling exhibition.
- After finishing the manuals for the COP toolkits, the ideas shall be tested in the 'EuroVision Lab.'. All project partners will show exhibitions.
- To spread the COP idea, workshops and study modules will be developed. The workshops will be given for further training purposes in order to implement the concept into practice.
- Not at last it is the aim of the EMEE project to build a European network for the Europeanisation of museums by the means of the COP.

REPORT: EMEE Kick-off Meeting 22nd to 25th January 2013, Augsburg/Germany

The EMEE partners were entirely present when on the 22nd of January 2013 the project was officially opened with the first General Meeting in Augsburg. The project coordinator represented by Prof. Dr. Susanne Popp could further welcome an associated partner from Sweden as well as Dr. Hans-Martin Hinz, President of ICOM (International Council of Museums) and Dr. Wolfgang Thiel from the Bavarian Research Alliance in their respective roles as project consultants.

During the two days interdisciplinary conference, the participants from Austria, Bulgaria, France, Germany, Italy, Portugal and Slovenia presented the operating modes and working philosophies of their institutions. Given the interdisciplinary nature of the consortium the presentations were particularly important, as the future collaboration presumes the mutual understanding of very diverging partner institutions. Besides the more technical instructions concerning the project timeline, important milestones and the financial reporting, the management board, represented by the coordinator Prof. Dr. Susanne Popp, presented innovative concepts for museums, visualizing and strengthening European perspectives by embracing new methods of object presentation, audience development and mediation activities. The project is thereby built on a concept of a threefold change of perspectives (object re-interpretation, visitors activation and participation as well as international cooperation, developed on the basis of history didactic approaches.

Several partners presented their former experiences and projects in respect to the threefold concept. Prof. Dr. Jean-Marie Baldner gave for example a very interesting insight in his cultural mediation activities at the Louvre in Paris, describing a guided tour through the museum where the visitors were blindfolded (compare the photo on the title). Dr. Kaja Sirok from the National Museum of Contemporary History, Ljubljana in Slovenia, curated an exhibition with students from the art academy, designing posters in respect to the holocaust memorial day. The Monochrom art association was represented by Günther Friesinger who introduced the consortium to the art of "context hacking" as mean of creating new perspectives by undermining given structures an expectation (compare the presentation of the publication "context hacking")

Emma Nardi, professor of museum didactics at the University of Roma Tre (Rome) and president of the department "museums pedagogy" of ICOM demonstrated in her presentation the impact of the culturally constructed perception of museums objects and its meaning for an intercultural change of perspectives. Later in the day, Prof. Uwe R. Brückner talked about poetic exhibition design and multi-perspective object presentation illustrated by examples such as the Rautenstrauch-Joest-Museum of World Culture Cologne or the visitor centre for the European parliament in Brussels.

At the second conference day, a public event took place at the *tim – the state textile and industrial museum* in Augsburg. At the beginning, Dr. Karl Murr, director of the *tim*, and the scenographer of the permanent exhibition, Uwe R. Brückner, made a guided tour through the museum. The speeches afterwards were focused on the chances and challenges of tomorrow's museums. The three main speakers were ICOM president Dr. Hans-Martin Hinz, the leader of the Parliamentarium in Brussels Alexander Kleinig, and the scenographer Uwe R. Brückner. Every speaker was wishing the project a very good start; afterwards, the project members and their guests had a fruitful discussion about the future of museums and what the EMEE project might contribute to the museums' development.



The participants of the Kick-off meeting in Augsburg, Germany. Photo: Tanja Köble.



Interview with the president of the International Council of Museums (ICOM) Hans-Martin Hinz: „Not only numbers determine success“

Augsburg/Germany

“Europe is more than the European Song Contest,” says Karl Borromäus Murr, director of the *Staatliches Textil- und Industriemuseum* in Augsburg, in his welcoming speech at the international EMEE kick-off event he hosted.

The most prominent speaker at the kick-off was Hans-Martin Hinz, president of the International Council of Museums ICOM. We did the following interview with him.

Is the planned period of four years enough for the EU project about Europeanisation of national and regional museums?

Hinz: All in all, it is a process which certainly will not end after four years and which does not completely start from scratch. What is new is that universities and museums work hand in hand to join efforts in order to strengthen the understanding of history and culture in an international context. The kick-off in Augsburg is focusing on a very specific interpretation programme.

France witnesses the 30th anniversary of the Regional Contemporary Art Funds (Frac). They provoke a decentralisation away from the Paris monopoly with lots of new museums, most recently the “Frac Provence” in Marseille. Along the lines of that and the new branches of London’s Tate in Liverpool, the Louvre of Paris in Lens and the Centre Pompidou in Metz, does the intended Europeanisation have to be as well a decentralisation?

Hinz: Other than the traditionally rather centralised France, Germany and other countries have a history of decentralism and federalism; accordingly, cultural institutions are distributed more evenly. At this point, the aim is to strengthen the awareness that, besides local, regional and national identities, there is an additional, European identity.

All over the world there is a boom of museums with new buildings that are as ambitious as possible. They are understood as the Formula One of architecture and are often more popular than the exhibits they were built for. What do you think of that?

Hinz: In China alone, 500 new museums are established and the most famous architects are invited for that purpose. There is a similar situation on the Arabian Peninsula. If money is available, it is invested in architecture. However, many of these new countries show deficits in

dealing professionally with the things that happen in museums. Exactly these countries are the ones that readily engage in an international dialogue offered by ICOM. Accordingly, the number of members of the worldwide organisation has been rising.

The big museums set new records, the Louvre, as the most frequented museum, had ten million visits last year. In contrast, for example, municipal museums in Augsburg get less than 300,000 visitors. How can anything be changed about that if only the big ones can finance the so-called blockbuster exhibitions?

Hinz: I am a bit sceptical that there is such a focus on blockbuster exhibitions. It is for sure a trend of our time that especially sponsors bring forward the argument that successful museum work is expressed in high numbers of visitors. But this can only be one aspect. The size of the city, its catchment area and so on, has to be considered as well. There can be many variants in which 300,000 visitors can be a fantastic number. All in all, the aim is to address those groups who usually do not go to museums.

Okwui Enwezor, the new director of the Haus der Kunst in Munich, compares blockbuster exhibitions to a safari: everybody looks at the Big Five of the large animals and forgets about the smaller ones that are often more interesting.

Hinz: That is right. Pergamon, Priamos, Nofretete – they attract visitors. But of course, culture means more than that.

We are at the time, one of Bavaria’s most innovative museum projects at an authentic place. It is a testimony of Augsburg as a former major centre of textile industry with ties to European networks, just as art and craft of the Free Imperial City had been linked Europe-wide. The museums of Augsburg prove that. The EU project therefore seems obvious.

Hinz: Yes, that is it. The era of national states in the 19th and 20th century made us forget that the European networks were a lot stronger than in our perception it even in our generation. In many collections, the European aspect is obvious. The EU project follows the aim to identify these European aspects and to present different ways of looking at the objects.

Source: Augsburger Zeitung No. 2, Friday 25th of January 2013, introduction text slightly shortened.

The interview was made by Hans Krebs.

Photo ©ICOM

REPORT: 1st Smaller Meeting 19nd to 21st June 2013, Lisbon/Portugal

The Portuguese EMEE Partner sent the following report:

Under the project EuroVision. Museums Exhibiting Europe (EMEE), inserted in the Activity nr. 8 - Joint Development of Museum Toolkits: "Making Europe visible in national and regional museums" (A8), it was held in Lisbon the 1st Smaller Meeting, at the Museu Nacional de Arqueologia (National Museum of Archaeology), between June 19 and 21, 2013.

The 1st Smaller Meeting began at 4:00 p.m., with the opening speeches of Dr. António Carvalho (Director of the National Museum of Archaeology), of Dr. Mario Antas (Project Coordinator in Portugal) and Dr. Luis Raposo (former director of the National Museum of Archaeology and currently linked to the research component of the project). This was followed by the opening speech of Prof. Dr. Susanne Popp (General Coordinator of the Project) and Céline Kruska M.A. /M.A. (former Project Leader), both from the University of Augsburg.

Afterwards, all the representatives of the institutions participating in the project were introduced: University of Augsburg (Germany), Atelier Brückner (Germany), National Museum of History (Bulgaria), Université Paris-Est-Créteil (France), Università Degli Studi Roma Tre (Italy), Museu Nacional de Arqueologia (Portugal), National Museum of Contemporary History (Slovenia), Kunstverein Monochrom (Austria).

The Working Session I: The Mapping Process was moderated by Prof. Dr. Valentina Ganeva-Marazova. A general reflection was carried out on the concept of "bridging the gap", which was followed by a survey of the initial conditions and a discussion of the work accomplished so far by some of the partners.

Prof. Dr. Emma Nardi (partner representative of the Università Degli Studi Roma Tre in Italy, and Chair of ICOM-CECA International) made an overview of the work, by observing two case studies (at the Museo Nazionale Ro-

mano and at the Museo Archeologico Nazionale di Ancona), attempting to understand why the contents of both museums were not being perceived by a certain groups of visitors. Different approaches have been made, by changing perspectives on these objects, noting that, out of the formal approaches of the typical guided tour of the museum, it was possible to captivate the interest of these groups, through the appreciation of other components of



The participants of the 1st Smaller Meeting in Lisbon, Portugal. Photo: Mario Antas.

the object, rather than the merely information given about the same. It was also observed the need to find a common ground that can be explored within the European multicultural diversity concept (such as the history of the national collections that are displayed in museums of other countries).

This subject was followed by the presentation of Prof. Uwe Brückner (partner representative of Atelier Brückner, Germany about the diversity of perceptions that different cultures can have on the same subject.

Then, the results of the Mapping Process of this partner institution were presented, through the survey of: the number of publications on reinterpretation of objects, exhibition design, activation and participation of visitors; research projects and innovative concepts of "Change of Perspective" 1 and 2 (COP1 and COP2); important exhibits, museum projects and COP1 and COP2 activities.

Regarding this matter, examples of good practices were mentioned and discussed as ways of involving visitors in the construction of the exhibition and the use of new technologies and applications to optimize the use of contents and objects.

The next presentation was made by Dr. Kaja Sirok, representing the work developed by the Museum of Contemporary History of Slovenia, where the examples of two exhibitions (one made by the museum in partnership with other European institutions) were addressed: “Anne Frank House – Travelling Exhibition in Slovenia” and “A Taste of Europe”. The first one explored the idea of COP: The museum educators went to high schools to give a training course to students, who became mediators of the exhibition in their own school. It was a work of the students for themselves. The second exhibition was about the food, with an attempt to find similarities between different dishes from different countries, that allowed stimulate the intercultural dialogue through food, heritage, environment and production of the countries involved. This was a project with a reality applicable to various types of audiences.

The presentation of Jean-Marie Baldner (representative of the Université Paris-Est Créteil - IUFM, France) was about the use of humor and ancient works to find the timeliness of the museum and engage with visitors. Afterwards, Arnaud Mayrarguess poke about the need of using key objects in each museum and the heroes of each country to promote the COP.

The session ended with a debate, where one of the main conclusions that emerged was the subjectivity of the museum experience and the different perception that each individual has of the same object. Later, the participants had the opportunity to go on a guided tour of the exhibition “Religions of Lusitania”, led by Dr. Luís Raposo and to attend a private concert at the museum of a music group of Electronic Fado “M-PEX”.

The session of June 20 began with the main conclusions, regarding the Mapping Process, followed by the Working Session II: Development Toolkit / Bridging the Gap, with the moderation of the Management Board, Céline Kruska.

The concept of “Europeanisation” was discussed, considering the different perspectives of each country, avoiding the construction of a “master narrative”. In accordance with this subject, the main objectives of the creation of toolkits were explained. These sets of tools can be used in the creation of training modules in the museum field, through the systematisation of different practices and experiences, taking into account the varied cultural contexts. The need to establish common criteria for the

different partners was emphasised, so that an evaluation of the current situation regarding visitors and non-visitors can be carried out.

Having completed this session the representatives of partner institutions were divided into two groups:

1st Workshop: Development of Toolkits (moderated by Prof. Dr. Emma Nardi), attended by mostly partners non-museums, namely the University of Augsburg (Germany), the Università Degli Studi Roma Tre (Italy), the Atelier Brückner (Germany), one of the two representatives of the Museum of Contemporary History (Slovenia) and a representative of the Kunstverein Monochrom (Austria).

2nd Workshop: Bridging the Gap Activities (moderated by the activity leader Jean-Marie Baldner), in which participated representatives of the partners who are museums: the National Museum of History (Bulgaria), the Université Paris-Est Créteil - IUFM (France), the National Museum of Archaeology (Portugal) and one of the two representatives of the Museum of Contemporary History (Slovenia).

The end of the morning sessions was followed by a guided tour to the Mosteiro dos Jerónimos (Monastery of Jerónimos). After lunch, the debates initiated during the morning were continued in the different workshops.

In the evening, Dr. Luís Raposo made a presentation on the Portuguese museums and Dr. Bairrão Oleiro, representing the DGPC, reaffirmed the importance of the EMEE project. Afterwards the participants went by bus to Carcavelos (Cascais) for a dinner. After dinner, they had an unexpected opportunity to visit the Casa das Histórias Paula Rego (House of Stories Paula Rego) in Cascais, and the Museu Conde Castro Guimaraes (Museum Count Castro Guimaraes).

The Working Session III: Project management (activities 1-4) started at the next morning and aimed to present the financial issues related to the project management and the next most important deadlines were recalled. Then, it was also made two more presentations: the activity 2 report, by Prof. Valentina Ganeva-Marazova, and the activity 3 report, on the operation of web 2.0 platforms, by Dr. Mário Antas.

Finally, it was decided that the next meeting will take place in Rome, Italy.

EMEE NETWORK: The National Museum of Contemporary History, Ljubljana, Slovenia



"Independent Slovenia", it is a part of the permanent exhibition "Slovenians in the 20th Century". Photo: Sašo Kovačič.

The National Museum of Contemporary History is the central national institution for the presentation and research of the contemporary history of Slovenians from 1914 until today.

The historical material spans the periods: the First World War, the interwar period (1918-1941), the Second World War (1941-1945) the period of socialism (1945-1990) and the period of independent Slovenia (after 1991). On the basis of its mission, it preserves, studies and communicates the material and non-material heritage from the beginning of the 20th century.

The museum organizes guided tours through the permanent and temporary exhibitions, history lessons, prepares fine arts and music workshops. Special attention is given to the pedagogical and andragogical programme.

In addition to its exhibitions, the Museum also offers a variety of programmes for both children and adults. It carries out activities in the field of culture, education and research, collaborating with various institutions, and thus serves as a bridge between the general public and historical science. It connects the fates of 20th century Slovenian people and provides visitors with answers to questions about their own identity in modern times.

The Museum also serves as a gathering place for groups of all kinds and as a place for dialogue and reflection. It not only answers questions, but it also raises questions and assists visitors in their search for answers, forming a type of partnership in which the Museum serves as a dynamic, innovative and welcoming establishment.

The EU-Culture-Programme

The aim of the multi-annual programme is to encourage and support cultural cooperation within Europe in order to bring the European common cultural heritage to the fore.

The programme proposes funding opportunities to all cultural sections and all categories of cultural operators contributing to the development of cultural cooperation at European level, with a view to encouraging the emergence of European citizenship.

The programme mainly promotes: trans-national mobility of cultural players; trans-national circulation of artistic and cultural works and products; intercultural dialogue and exchanges. With a total budget of 400 million EUR for 2007-2013 the programme allows to cofinance around 300 different cultural actions per year.

The programme is aimed at three specific objectives:

- promotion of the trans-national mobility of people working in the cultural sector;
- support for the trans-national circulation of cultural and artistic works and products;
- promotion of intercultural dialogue.

REPORT: 2nd General meeting 12th to 15th November 2013, Rome/Italy

During the second general meeting of the EMEE project in Rome, the project partners presented their intermediate results and prepared the next steps. At first, the already finished Mapping Process of best-practice examples in the field of museum development was evaluated and discussed by the project partners. The results offer a rich portfolio which now can be used as a basis for the next project activities. To simplify the internal use and to publish the results, they will be summarised under certain criteria by the Bulgarian team.

An important ongoing activity is the development of five toolkits which shall help to bring the European perspective into the museums. Five teams are going to write manuals which aim for encouragement of museum professionals to test new mediating tools. Topics are new perspectives on museum objects, changing the role of museums in modern society, trying to contact new visitor groups, including scenography to reach a synaesthetic change of perspective and using social media as a tool to make museums appear more open. The interim results of the conceptual phase already showed impressive ideas. Now it's up to the teams to create manuals for practical use, easily explaining the different mediating tools and providing good best-practice examples.

Another ongoing activity is a pilot research concerning how to bridge the gap to non-visitors. The project partners had a lively discussion about how to define the term "non-visitor" and how to address non-visitor groups. It was decided that the French university team is going to create a list with possible steps. Afterwards, the museum teams of the EMEE project are going to test the different proposals in a practical approach, documenting their experience.

Of course, the project partners also had some practical approaches themselves during the meeting. Besides visiting the exhibition "Augusto" in the Scuderie del Quirinale, the public event in the epigraphic museum, part of the "Terme di Diocleziano", was an eye-opening experience. With a simple tool – the visitor chooses a museum object that he or she likes or that attracts him or her, and afterwards the visitor group talks about the criteria why somebody choose what kind of object – this can initialise a fascinating exchange of views.

The visit of different associated partners at the General Meeting was fruitful for all sides because the EMEE project members got new input of other inspiring ideas and the associated partners brought new perspectives to some topics of the discussions.

During the meeting, the project members were also planning the next steps, e.g. the Smaller Meeting in Sofia, Bulgaria in February 2014, or were thinking about the development of a workshop which will be based on the results of the five toolkits. All in all, the meeting was used to clarify important questions and to sharpen future activities. And, not to forget, the project members had some inspiring days in the beautiful city centre of Rome.



The participants of the Second General Meeting in Rome, Italy. Photo: Uwe R. Brückner.

PRESENTATION OF AN EMEE PARTNER PUBLICATION: Context Hacking. How to mess with Art, Media, Law and the Market

Edited by Günther Friesinger, Johannes Grenzfurthner and Frank Apunkt Schneider

The group monochrom refers to its working method as "Context Hacking", thus referencing the hacker culture, which propagates a creative and emancipatory approach to the technologies of the digital age, and in this way turns against the continuation into the digital age of a centuries-old technological enslavement perpetrated through knowledge and hierarchies of experts. Thanks to the electronic mass media of this age, the possibility of democratizing and socializing the means of production seems for the first time to have become realizable (with no need for any other revolution beyond the technical). Context hacking transfers the hackers' objectives and methods to the network of social relationships in which artistic production occurs, and upon which it is dependent. In a metaphoric sense, these relationships also have a source code. Programs run in them, and our interaction with them is structured by a user inter-face. When we know how a space, a niche, a scene, a subculture or a media or political practice functions, we can change it and "recode" it, deconstructing its power relationships and emancipating ourselves from its compulsions and packaging guidelines.



See more and read into <http://www.museums-exhibiting-europe.de/downloads/download-emee-publications/>

edition mono / monochrom (April 2013)
Hardcover, 304 pages
German and English
ISBN-10: 3902796138
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EMEE RELATED EVENTS COMING UP SOON

22 -24 January 2014

Topology of the immaterial. 14th Scenography Colloquium. DASA, Dortmund, Germany.

21 - 23 February 2014

Museums and Memory: Challenging Histories. Annual Conference of the Irish Museums Association. City Hall, Waterford, Ireland.

27 - 28 February 2014

The connected audience. First European Conference on Audience Research and Evaluation. Jewish Museum Berlin, Berlin, Germany.

2 - 4 April 2014

Transcultural Identity Constructions in a Changing World. International conference. Dalarna University, Falun, Sweden.

18 June 2014

"Museum collections make connections". International Museum Day 2014

18 - 20 June 2014

MuseumNext 2014. Conference on innovation in museums. Newcastle Gateshead, United Kingdom.

BECOME A PARTNER:

Information about the participation in the EMEE network

There are two types of getting involved as a partner in the EMEE project:

A. Associated partners:

If you are interested in the EMEE project and its results, you may become an associated partner!

This kind of cooperation is focused on the swap of ideas concerning the Europeanisation and modernisation of museums. Possible partners are: institutions, associations, individual experts, other projects; museum professionals, educators, scenographers, artists, cultural workers or performers, representatives of museum studies or mediating culture, museums associations, etc.

We offer you:

- You may subscribe the EMEE newsletter to get information about EMEE activities and results
- You will be presented on the EMEE website with your contact data
- Your name or logo may be printed on some EMEE publications and dissemination materials
- You will be invited to the EMEE meetings and workshops and you can take part in presence (self financed)

B. Working group partners:

If you can imagine working with us, perhaps you want to become a working group partner? Working group partners are mainly museums or, in individual cases, professionals out of the field of mediating culture. They will work closely together with one of the EMEE project teams in certain project steps, in special for the EuroVision Labs., in which

the ideas of the toolkits shall be tested in an experimental way.

So if you as a museum professional or as an expert of mediation want to deepen EMEE related aspects in your daily practical work or you want to test the EMEE ideas in your museum, you are very welcome!

We offer you:

- You will be integrated in a European network of museums (which means new contacts, new ideas, new experiences, new projects etc.)
- You may present your ideas and experiences with the 'Change of Perspective' in our exemplary modules
- You may use our online service regarding training courses and workshops for museums staff
- You will be an active part of our EuroVision Labs and may participate on its publicity
- You may present your museum/your work on our EMEE website, the web 2.0 platforms and (partly) in the EMEE newsletter
- You will be invited to the EMEE meetings and workshops and you can take part in presence (self financed)

Get involved

You are interested to join and to use the ideas and results of EMEE? Then become a part of our system of associated partners and working groups!

Subscribe here: <http://www.museums-exhibiting-europe.de/get-involved/becomepartner/>

EMEE ONGOING ACTIVITIES AND NEXT STEPS

Activity 7: Bridging the gap to (non-)visitors

The aim of activity 7 is to establish or update relations to “(non-) visitor” groups, to establish or update relations to professionals working in the cultural sector with a mediating role in the museum and to implement initial visitor programmes (workshops and programmes enabling the visitors to articulate their perspective concerning museum objects). An agenda for the implementation of the activity in the partner museums has already been developed. Now, the museums’ teams are going to prepare the next steps to start the practical part of the activity.

Activity 8: Museum tool kits

In activity 8, museum tool kits will be developed by creating five manuals which have the aim to support museum professionals in adding new tools to their practical work. (For further information

about the toolkits, please refer to page 3 of the newsletter). At the second general meeting in Rome, the five toolkit developing teams presented their intermediate results concerning the structure of the content. The next step will now be to write the manuals and to layout them; afterwards, they will be published on the EMEE website.

Activity 15: European contest for young scenographers

A scenographer’s contest, realised by the EMEE project, shall implement the ideas of the “Change of Perspective” into a synaesthetic way of presentation. International young scenographers will be asked to send in their ideas about how to mediate multi-perspective layers of an object with the help of exhibition design. The EMEE project partners already discussed the frame conditions for the contest. In early spring 2014, the call for the contest will be published.

CONTACT:

EMEE: EuroVision — Museums exhibiting Europe

Coordinator:

Prof. Dr. Susanne Popp
University of Augsburg
Faculty of Philology and History
Department of History Didactics
Universitätsstraße 10
86159 Augsburg

E-mail:

info@emee-project.eu

Visit our website:

www.museums-exhibiting-europe.eu

The EMEE newsletter contains information about project implementation activities and achievements. All partners contribute to its contents, reporting also latest news on studies and research. To apply for this newsletter please fill in the form on <http://www.museums-exhibiting-europe.de/get-involved/newsletter/> or just write an e-mail to newsletter@emee-project.eu.

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NEWSLETTER EDITORS:

Prof. Dr. Susanne Popp, Dr. Jutta Schumann, Oliver Simmet M.A., Anna-Lena Fuhrmann, Dr. Kaja Sirok, Urška Purg, Mag. Günther Friesinger, Dr. Mario Nuno Antas

RESPONSIBLE EDITOR:

Anna-Lena Fuhrmann

LAYOUT:

Oliver Simmet M.A.

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