



News from EMEE

EMEE Newsletter No. 2 – September 2014

INDEX

EMEE toolkit manuals online	p. 1
EMEE workshops will be published	p. 2
EMEE Young Scenographers Contest	p. 2
Report about 2nd Smaller Meeting in Sofia	p. 3
International Museums Day: National Museum of Archaeology, Portugal	p. 4
EMEE congratulates ICOM president Prof. Dr. Hans-Martin Hinz	p. 4
Educational program for non-visitors with additional needs	p. 5
EMEE activities: National Museum of Contemporary History, Slovenia	p. 6
Report about 3rd General Meeting in Vienna	p. 7
EMEE network: Introduction of EMEE partner monochrom	p. 8
A “change of perspective” as seen by museum educators worldwide	p. 9
Three associated scenarios for structuring a mediation approach	p. 10
The Art of Reverse Engineering. Open – Dissect – Rebuild	p. 11
EMEE related events coming soon	p. 12

TOOLKITS: FIVE MANUALS TO SUPPORT THE CURRENT MUSEUM WORK

As it has already been announced in the last EMEE newsletter, five so-called toolkits have been developed by the EMEE team as one important interim result. These application-oriented manuals aim at mediating between theory and practice and offer all interested museums instructions for innovative and creative concepts by which the modernization and internationalization of museum work can be advanced. The five manuals thereby thematically focus on different topics as the following overview shows:

Toolkit 1 “Making Europe visible” is dedicated to the main aim of the EMEE project, the re-interpretation of museum objects in a trans-regional, European context and offers approaches for the mediation of the multi-perspective view on the objects. Toolkit 2 “Integrating multicultural Europe (Social Arena)” gives an idea about how the museum as social arena can be used for presenting and discussing trans-regional and European topics especially regarding current issues and present-day problems. Toolkit 3 “Bridging-the-gap (activation, participation and role modification)” deals with the development of different levels of participation and activation of the visitors and develops programmes to encourage non-visitor groups to get to know the museum’s world. Toolkit 4 “Synaesthetic translation of perspectives” is more a sketchbook and offers an introduction to the fascinating tools of exhibition design which can be used to present different meanings of objects to the visitors. Toolkit 5 “Social Web and Interaction” shows that the social web can be used not only for public relations but also for interaction and participation and it gives instructions how to use different tools and platforms.

From September on, the toolkit manuals will be published on the EMEE website and can be downloaded for free under the following link:

<http://www.museums-exhibiting-europe.de/toolkit-manuals-activity-8/>



The EMEE project lasts from November 2012 until October 2016. During that time this newsletter will provide an update 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 EMEE website.



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

Title photo: “To close” - C. Diniz

EMEE workshops will be published

Based on the EMEE toolkit manuals content, five workshop concepts were developed. Additionally, also the experience made in another project activity in which the three partner museums were testing practical approaches concerning intercultural 'bridging-the-gap' activities, inspired the workshop concepts, especially workshop Nr. 3.

The workshops were compiled for the target group of museum professionals who are interested in questioning the role of museums in today's heterogeneous, intercultural society and who are motivated to work on the modernization and internationalization on national and regional museums. The workshops are meant as a further education programme.

The aim of the workshops is to inspire museum professionals to try new ways in their practical work in the way it is proposed already in the toolkit manuals. The mediation format of a workshop may offer a more practical approach to the EMEE ideas and concepts than a manual could because the workshop participants may discuss the proposed approaches and can develop own ideas in relation to their museum or their collection. The five workshops are designed in that way that they may



be implemented as a whole or as single topical elements, depending on the interest and the time resources of the museum professionals which are going to join the workshop.

In the EMEE workshops will be available at the EMEE project website soon.

Photo: © Uwe R. Brückner

EMEE Young Scenographers Contest “One Object – Many Visions – EuroVisions”

The EMEE Young Scenographers Contest which is part of the EMEE project promises new perspectives on European material heritage. The contest is an international, trans-disciplinary design competition with the title: “One Object – Many Visions – EuroVisions”. The central idea of the contest is the concept of “Change of Perspective” (COP), a method for reinterpreting objects and object groups revealing the complex diversity of meanings.



A “trans-regional object” has different meanings spanning from a national or local significance to the broader European dimension – and thus demands a multi-perspective approach.

The task of the contest is the scenographic, synaesthetic translation of perspectives. The Young Scenographers Contest addresses students and young professionals. The

young designers should create ideas and develop design concepts for a multi-perspective, scenographic presentation of museum objects. This way the simultaneous appreciation of objects as elements of the local, regional, national or European collective memory should be offered to the visitors. At the same time the goal is to find new transcultural approaches to stage national objects in a European context via scenography as a contemporary design language and new formats of presentation to help initiate a European perspective for future generations of visitors.

The registration for the contest is possible via the website of the contest from 1 September to 28 November. The registration and application is free. The proposals can be submitted until 30 January, 2015. The jury of the Young Scenographers Contest consists of representatives of the international EMEE team as well as external experts; the jury meeting will be in February 2015.

The awards ceremony and a first exhibition of selected results will take place in Graz, Austria in the scope of the design festival Designmonat Graz in May 2015.

The selected results will be presented also in a touring exhibition through Europe (Bulgaria, Austria, Italy, France, Portugal, Slovenia and Germany).

A symposium on 31 October in the Stuttgart State Academy of Art and Design in Stuttgart, Germany forms the kick-off for the award. The symposium will serve as a discussion platform and source for inspiration. The EMEE partners will introduce the topic and the aim of the contest and internationally renowned speakers from different creative disciplines will be invited to contribute and to exchange ideas of contemporary, holistic exhibition design and scenography. The symposium language will be English. To take part in the meeting, please register online at the Young Scenographers Contest website no later than 30 September.

The international EMEE team is already excited about what the proposals of the young designers may offer. "We are looking forward to numerous proposals of young

colleagues because their new view and approach has the potential to open up new doors," says Prof. Uwe R. Brückner, creative director of ATELIER BRÜCKNER. The office for scenography and exhibition design is member of the EMEE project and was in charge of the conception and the organization of the contest.

More information and registration under:
<http://www.emee-young-scenographers-contest.eu>

The EMEE Young Scenographers Contest is supported by:

University of Applied Sciences and Arts Northwestern Switzerland/Institute for Interior Design and Scenography
Designmonat Graz 2015

Stuttgart State Academy of Art and Design

Photo: © Uwe R. Brückner

Report: Second Smaller Meeting in Sofia, Bulgaria 24 to 26 February 2014



During the second smaller meeting of the EMEE-project at the Earth and Man National Museum in Sofia, the project partners presented their intermediate results and prepared the next steps. At the official opening, amongst others, His Excellency, the ambassador of the Federal Republic of Germany, Matthias Höpfner (see photo) and the Deputy Mayor of Sofia responsible for culture, Dr. Todor Chobanov, gave a short speech. The meeting continued with the presentation of the new EMEE consultant Prof. Dr. Stefan Krankenhagen and his experience in the field of European research projects.

The development of five toolkits which shall help to bring the European perspective into museums is one of the major current activities, intermediate results were presented. Topics are new perspectives on museum objects, changing the role of museums in the modern society,

trying to contact new visitor groups, inserting scenography to reach a synaesthetic change of perspective and using social media as a tool to open the museums.

Another ongoing activity that has been discussed in Sofia is the preparation and implementation of the Young Scenographers' Contest, a competition that gives young scenographers an opportunity to take part in the EMEE project experience by staging museums objects in a new way, emphasizing their transnational dimensions. Bridging-the-gap to non-visitors was a third debated topic, on which the partners presented their ideas and intermediate results. The dialogue revolved around the specific non-visitor groups the three museums have chosen to work with.

Tuesday afternoon, the conference participants visited the National Museum of History of Sofia, situated outside of Sofia. After a fruitful discussion about National Museums in Europe with Bulgarian museum experts, the conference participants took part in a guided tour through the permanent exhibition of the museum. Also an outlook on upcoming activities, such as the development of an EMEE-workshop for museums professionals and the preparation of the "EuroVision Labs.", was given.

For all partners it was a beneficial meeting that provided great opportunities for getting inspired and exchanging ideas.

Photo: © National Museum of History, Bulgaria

International Museum Day – 16 to 18 May 2014 in the National Museum of Archaeology (Lisbon, Portugal)

The International Museum Day at the National Museum of Archaeology was fully dedicated to the EMEE topics, most of all, the museum addressed new visitors. The event was a great success – more than 4000 interested people visited the museum. Saturday began with the presentation of the children's book "Adventure in the Kingdom of Poseidon: a small nautical and underwater archaeology guide of the Portuguese coast" (Danuta Wojciechowska/Joana Paz). It also took place the opening exhibition "Places" – (featuring artworks from the Textile students at António Arroio Art School). Carlos Fabião presented the Patera "Perseus against Medusa" as object of the month.

More than 100 primary school children celebrated their first International Museum Day, attending guiding tours and workshops at the museum. A "tsuba", an exhibited element of a Japanese sword from a shipwreck, was the reason for a Japanese martial arts presentation – Kenjutsu. A musical show, "All This Ground", by Ricardo Fonseca, concluded this day.

Sunday began by "The Magic of Water", a play by Teatro do Mar (partnership with the Municipality of Sines), aimed at young visitors and families.

The opening of the exhibition "Frei Manuel do Cenáculo", the "father" of Archaeology and public museums in Portugal, attended by the Secretary of State for Culture,



Dr. Jorge Barreto Xavier, among others individualities, concluded the event, along with a late 18th century music recital, performed by the Arts School of Alentejo Litoral.

Throughout the whole event, the museum also held the activity "Traditional and Archaeological (board) Games" and the workshop "Stories, shells and cowries".

<http://museunacionaldearqueologia-educativo.blogspot.pt/2014/05/o-dia-internacional-dos-museus-no-museu.html>

Photo: © C. Diniz

EMEE congratulates ICOM president and EMEE consultant Prof. Dr. Hans-Martin Hinz



Our esteemed consultant Prof. Dr. Hans-Martin Hinz, president of the International Council of Museums (ICOM), has been awarded with the Cross of the Order of Merit of the Federal Republic of Germany by the Federal President Joachim Gauck.

The honour was carried out by the Secretary of State for Cultural Affairs, Mister Tim Renner, on 4 September 2014 in Berlin.

The EMEE team congratulates Prof. Hinz on getting awarded for outstanding services rendered to people and state and expresses its gratitude for the good cooperation and helpful support.

Photo: © ICOM

The EMEE project and a new inclusive educational program for non-visitors with additional needs at the National Museum of History Bulgaria

The implementation of EMEE project Activity 7 by the National Museum of History Bulgaria (NMH Bulgaria) has been one of the triggers for new practices and the change of perspective between museum experts and representatives of non-visitors with additional needs among other Bulgarian museums. After the implementation of the new strategies and partnership approach the inclusive educational module “First visit in the museum” of NMH Bulgaria was very well accepted from the representatives of the target group and they start to look for similar events in other museums.

Initially, among the different target groups recognized through the preliminary study, our team chose to develop a program with representatives of the non-visitor group of students and young people with additional needs. Then we collected available data that allowed acquiring a good knowledge of audiences with special educational needs.

Following the result of this study, a mediation and partnership approach was developed, as to establish relations with NGOs and institutions that represent these target groups. The National Museum of History Bulgaria organized and hosted a series of meetings and events with focus to activate representatives of non-visitors group and present them the EMEE’s and the museum’s objectives regarding non-visitors, as well to include them in the design of the new educational module “First visit in the museum”. Important part of the process was the idea to include and activate the representative of the target group in the planning, organization and implementation of the specific measurement and activities for the new target group.

In the beginning of April 2014 the National Museum of History hosted a two days’ workshop for EMEE satellite partners and other professionals entitled “Museums educational programs and initiatives – inclusion of visitors with additional needs and children with special educational needs”.

The purpose of the workshop was to activate and involve satellite partners and other professionals by sharing experience and good practice of inclusion of non-visitors with additional needs. It is interesting to note that the EMEE workshop with the satellite partners was the first attempt for Bulgaria to discuss the need of inclusion of children with special educational needs in the museums educational programs. Furthermore a two days professional training was held to support the staff of the museum engaged in the activities with the target group of non-visitors with special educational needs.

On 8 May 2014 the new guided interactive educational module “First visit in the museum” inclusive for all children was tested with two groups of non-visitors at the



NMH. The museum expert Stoyanka Yanakieva conducted the tours, according to the initial program and agenda. The module includes altered group guided visit of the museum with adapted art-workshop. Innovative practice as part of the guided tour in the museum was that the groups were given the opportunity to touch the copies of objects of

expositions, in order to gain a better understanding of the era and have tactile experience as well.

As part of the interactive educational module the groups worked in pottery workshop of the Children's Center of NMH. There they worked alone on a pass stamped logo of the museum of clay and acquired practical skills. The pass from clay serves as souvenir and as a ticket for five upcoming visits from the educational program of the museum.

In the end of the guided tours, the group leaders and assistants filled in a brief evaluation form. The visitors’ feedback, from young people and their assistants, was very good. They were very satisfied with the visit and would like to come back and explore the museum in deep. Also for the NHM it was a very successful program which will be carried beyond the project’s end.

Photo: © National Museum of History, Sofia, Bulgaria

EMEE activities in the National Museum of Contemporary History, Slovenia

Under the guidelines of the EMEE project the Museum of Contemporary History, Slovenia prepared various actions to make the museum more accessible and interesting to the public.

To attract the non-visitors, who visit the park, but not the museum, which is in the park, we organized an event back in time. Austro-Hungarian cavalry with ladies from the World War 1 time went for a ride in the park, greeting the people and inviting them to the museum and to the exhibition about the Great War. The horse-men, who have their own WW1 cavalry society, were very honoured to be a part of such event, the people in the park were shocked and amazed, and the visit to the event doubled – a lot of people entered the museum for the first time and only because of the horses and the show.

On the cultural day we were serving culture under a slogan: Hungry for culture? The entire cultural offer was placed on the menu, with a lot of special offers, chef's recommendations, specialities and surprises – museum treats which left many visitors craving for more. The campaign was present also in social media to attract various audiences (menu example: <http://issuu.com/muzejnzs/docs/jedilnik-8.2./1>).

A very successful action was a professional photo shooting with connections to the WW1. After the photo session took place the participants were invited to record also their opinion regarding the WW1 and explaining, why they chose certain objects from the WW1 to take photos with. The end of the day main finding was: we all can relate to the WW1 and we do not want any more wars.

Yet these were not the only activities, which were influenced by the idea of “bridging-the-gap. We did not forget even on the fact that changes start with ourselves first. Therefore, we have performed a questionnaire with museum staff in Slovene museums and upgraded it with workshop for staff members of our museum, performed by EMEE partner Prof. Uwe R. Brückner. With this workshop we tried to enable the staff, especially the curators, to feel the change of perspective firsthand – how do the visitors see their work.



The result was more tangible realization – museum is nothing without its visitors, therefore the exhibition is for them. There were many other successful initiatives and we invite you to read about them in the EMEE blog and keep posted via social media.

Photo: © National Museum of Contemporary History, Ljubljana, Slovenia

EMEE congratulates its partner monochrom, winner of „Best Narrative Feature” at the “Maker Film Festival” 2014



Our partner monochrom co-produced the movie “The Gstettensaga: The Rise of Echsenfriedl” which won “Best Narrative Feature” at the “Maker Film Festival” (9/10 August 2014). The movie also got awarded at “The Indiefest Film Awards” with the “Award of Merit” and was also winner of the “Award of Superiority” by the “Microfilmmaker Magazine”! And this is not even the last prize “The Gstettensaga: The Rise of Echsenfriedl” won, to see them all, visit our partner monochrom on facebook (<https://www.facebook.com/monochrom.group>).

The EMEE team congratulates its consortium member monochrom and especially Johannes Grenzfurthner and Günther Friesinger on winning those prizes!

Report: 3rd General Meeting in Vienna, Austria 23 to 26 June 2014

During the third general meeting of the EMEE project in Vienna all project partners came together to present the progress of their work along with intermediate results. One of the milestones reached with the end of the first project phase is the completion of the five so-called toolkits. Those manuals shall help museums to implement European perspectives in their daily work and offer different approaches and grades of intervention. The manuals deal with five topics: identifying objects that have the potential to make European perspectives visible to the visitor, changing the role museums have in the modern society towards a public space that deals with viral topics, ways to get in contact with new-visitor groups and interest them in museums, using scenography to reach a synaesthetic change of perspective and working with social media to open the museums and get in touch with visitors and potential visitors. The toolkits will be available as free download from the project's website (<http://www.museums-exhibiting-europe.de/>) from September on.

Based on these toolkits the project partners developed workshops that are supposed to help mediating the manuals' topics to museum staff and interested groups. Analogous to the toolkits there are five workshops that will convey the EMEE content and provide first practices for getting familiar with the concept of Change of Perspective (COP). The workshops, which can all be carried out as whole-day workshops or be combined to a multi-day programme, offer a modular structure that helps to compile a schedule fitting the needs and interests of the participants. The EMEE partners had a test run of all five workshops in Vienna. As well as the toolkits those workshops, including all necessary documents and material, can be downloaded from the EMEE website for free from August 2014.

In the next project phase the EMEE partners will concentrate on the EMEE Young Scenographers Contest, which calls for young scenographers to really make Europe visible for museum visitors. The participants are asked to choose an object or object group and implement it in an exhibition design aiming to present the object in a new, European perspectives showing way to the public. The competition was launched on 15 June 2014, registration is open until 28 November 2014. More information can be found here: <http://www.emee-young-scenographers-contest.eu/>

Another main task of the second project phase will be the preparation of the EuroVision Lab. It runs under the motto 'One Object – Many Visions – EuroVisions' and will present the EMEE project, its approaches and outcomes to the visitors. 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 Europeanization of regional and national museums.

During the meeting the participants had the chance to take part in the social design happening "Life and Death" at the Verein Symposium Lindabrunn. The performance gave an input on how to attract non-visitors with artist concepts and was a special experience for all participants. It gave an impression of how people who normally would not visit a museum can be attracted by attention-grabbing actions resp. happenings.

At the end of the meeting the next steps of the project were planned, as e.g. the next smaller meeting that will take place in Stuttgart from 29 to 31 November 2014 and will also include the kick-off symposium for the EMEE Young Scenographers Contest. In summary it can be said that the 3rd general meeting marked the transition from first to second project phase in a very good way. The results of phase one were outlined and the upcoming activities planned. The meeting was fruitful and motivational for all team members and laid a good groundwork for the start of phase two.

Photo: © Uwe R. Brückner



EMEE Associated partners

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.

Center for Interdisciplinary Research and Innovations (CIINO), University of Sofia, St. Kliment Ohridski, Bulgaria [\[LINK\]](#)

DHM- Deutsches Historisches Museum – German Historical Museum, Berlin, Germany [\[LINK\]](#)

DRAC de Bourgogne, Dijon, France [\[LINK\]](#)

Evterpani” Association, Sofia, Bulgaria [\[LINK\]](#)

FH Joanneum, Informationsdesign, Media and Interaction Design, Ausstellungs- und Museumsdesign, Graz, Austria [\[LINK\]](#)

FRAC Bourgogne, Dijon, France [\[LINK\]](#)

ICOM CECA, Rome, Italy [\[LINK\]](#)

International Association for History Didactics, Turku, Finland [\[LINK\]](#)

International Centre for Cultural & Heritage Studies, Newcastle University, United Kingdom [\[LINK\]](#)

MeLa* European Museums in an age of migrations, Milan, Italy [\[LINK\]](#)

MOMA S.p.a., Baronissi (SA), Italy [\[LINK\]](#)

Museum für Druckkunst Leipzig – Museum of the Printing Arts Leipzig, Germany [\[LINK\]](#)

MPZ – Museumspädagogisches Zentrum, München, Germany [\[LINK\]](#)

The Radovljica Municipality Museums, Radovljica, Slovenia [\[LINK\]](#)

Sdruzhenie Azbukari (СДРУЖЕНИЕ АЗБУКАРИ), Sofia, Bulgaria [\[LINK\]](#)

Seeking Traces: Hall in Motion, Resarch and Exhibition on Labor Migration in the Region of Hall in Tyrol (1960’s until today), BMWF/ “Sparkling Science” Research project, Innsbruck, Austria [\[LINK\]](#)

Slovenian Museum Society, Radovljica, Slovenia [\[LINK\]](#)

Historical Museum of the University of Lund, Sweden [\[LINK\]](#)

University of East Anglia, United Kingdom, School of Education and Professional Development [\[LINK\]](#)

Universitat de Girona, Girona, Spain [\[LINK\]](#)

Università di Napoli – Real Museo Mineralogico, Naples, Italy [\[LINK\]](#)

University of Wroclaw, Institute of History, Wroclaw, Poland [\[LINK\]](#)

University of the West of England, Department of Education, Bristol, United Kingdom [\[LINK\]](#)

EMEE consortium member: monochrom, Vienna, Austria

monochrom is a worldwide operating collective dealing with technology, art, context hacking and philosophy and was founded 1993 in Stockerau, Lower Austria.



So to sum up, monochrom is an unpeccable mixture of proto-aesthetic fringe work, pop attitude, subcultural science and political activism. Their mission is conducted everywhere, but first and foremost in culture-archeological digs into the seats (and pockets) of ideology and entertainment. The group works with different

media and art formats and publishes the German book and zine/magazine series monochrom.

monochrom released a leftist retro-gaming project, established a 1 baud semaphore line through the streets of San Francisco, started an illegal space race through Los Angeles, buried people alive in Vancouver, and cracked the hierarchies of the art system with The Thomann Project. In Austria they ate blood sausages made from their own blood in order to criticize the grotesque neoliberal formation of the world economy.

Sometimes they compose melancholic pop songs about dying media and host the first annual and inevitably leading festival concerned with cocktail robotics. At the moment they're planning a conference about pornography as one of the the driving forces of technological innovation.

In December 2005 Monochrom bought the Lord Jim Lodge, an art brand founded by Jörg Schlick, Martin Kippenberger, Wolfgang Bauer und Albert Oehlen.

Photo: All monochroms, collage, © Anika Kronberger, monochrom

The new issue of ICOM Education: A “change of perspective” as seen by museum educators worldwide. Dr. Stéphanie Wintzerith

The main theme of the European Union funded project “EMEE – EuroVision: Museums exhibiting Europe” is very inspiring for the whole museum community. One central aspect developed in the course of the project seemed especially promising: the “Change of Perspective” (COP) concept. It was chosen as a topic for ICOM Education, the yearly journal published by ICOM CECA, the committee of ICOM (International Council of Museums) dedicated to education, mediation and cultural action. Two partners of the EMEE-project, Emma Nardi and Cinzia Angelini, respectively president and secretary of CECA, are on the editorial board of the journal, together with Stéphanie Wintzerith. The board decided to launch a call for papers focussing on the main theme “change of perspective”, albeit the COP-concept was no prerequisite for the papers. The exhibition object in itself is obviously a central aspect and offers myriads of possibilities to implement changes of perspectives. Considering the fact that CECA members – and other readers of the journal – very often work as museum educators as opposed to curators or exhibition designers, the editorial board also thought it important to open up the call for papers to articles dealing with innovative mediation methods that might not necessarily be centred on one particular object, but still offer a multi-perspective approach.

The proposals, of course, were overwhelming. A choice had to be made. The result is a set of best-practice and creative examples brought together in one single issue. Going far beyond the strict frame of the EMEE project, the articles come from European museums irrespective of their being partner of this project or not. They also come from another part of the world, namely the Latin American continent, sharing the point of view of a very lively and innovative museum community there.

The introductory article developing the “Change of Perspective” concept provides a theoretical framework – completed by a practical illustration in another article applying it to a particular example. A further theoretical perspective thinks of museums as languages, their exhibits being the words and their rules and habits the grammar.

Three main topics emerged from the large diversity of approaches, objects, methods and subjects discussed in the articles. The first topic is the role some objects play in building a collective identity, be it on national, regional or local level, connecting with a common past and its

ICOM Education Issue 25, 2014 Content

Emma Nardi
Editorial

Susanne Popp, Jutta Schumann
The Change of Perspective –
the concept of the EMEE-project

Ricardo Rubiales García Jurado
Gramática museológica

Jutta Schumann, Susanne Popp
Change of Perspective – a local museum object
in trans-regional and cross-cultural perspectives

Mette Boritz
Citizenship in a cupboard

Daniel Castro, Camilo Sánchez
¿Todo por un florero?
Las varias dimensiones de una pieza de museo

Urška Purg
We introduce to you Lili Marlen

Delia Pizarro San Martín
Enigma museográfico en 140 caracteres

Antonieta Sibaja Hidalgo
La imagen se mueve. Maneras de imaginar,
pensar y sentir.

Stéphanie Wintzerith
Rondin de bois, rondin de pierre – ou comment
favoriser l'intégration avec un banal morceau
de bois

Leena Tornberg
The sound of a single museum object

Viviane Panelli Sarraf
Audio-description and sensory approach: different
ways to understand contemporary art in the Modern
Art Museum in São Paulo

Arturo Vallejo
Tear the banknote apart: the reinterpretation
of an everyday object

Magaly Cabral
Do you know? Do you remember?
It's hot... It's cold

Lucía Astudillo
El arma secreta de las mujeres Saraguro

Jean-Marie Baldner
L'heure décimale. Une visite au Musée des arts
et métiers à Paris

iconic objects. There are a vase as symbol of national independence, broken glasses reminding of a tragic moment of national history, a cupboard reminiscent of past existential threats while asking very contemporary questions of citizenship and a puppet bearing testimony of resistance against the evils of war and totalitarianism. How to exhibit such objects with appropriate dignity without being too self-centred remains a very important question that has been solved in many convincing ways.

Addressing specific audiences is the second main topic of the journal. Young people, say teenagers, would be more receptive to history while exploring the museum and its exhibitions using the device they are most familiar with: their own Smartphone. School children will enjoy discovering arts in a lively presentation of moving pictures. Elderly people will benefit from an outreach programme focussing on sounds, waking up the remembrance of objects from their former everyday life. Groups of migrant women are offered a very special introduction into the institution museum and its collections while fostering intercultural exchange. All of these audiences have specific needs that challenge the traditional museum mediation. Museum educators have thus to change their perspective, to understand those needs and adapt their offer accordingly.

The third main topic is the way museums communicate about their objects. This includes on the one hand a particularly creative exhibition concept. Some objects might be presented in a game where the visitor has to find out what they are – acknowledging too that curators themselves might sometimes be mistaken or perplexed. There is also the challenge of finding a fascinating way to exhibit somewhat dull everyday objects like banknotes. On the other hand, it includes as well an innovative mediation method, such as offering audio-description, a tool originally developed for visually impaired people, to any visitor of the exhibition. If objects tell stories, museums can also tell tales to present them: what happened to the girl who owned the piece of jewellery, what happened to a visitor observing a decimal clock?

Involving the audiences is what holds it all together: the visitors are invited to participate, be active and bring in their own point of view, which is the most profound, varied and inclusive change of perspectives of all.

ICOM Education 25 will be available soon online at: <http://network.icom.museum/ceca/publications/icom-education/>

Bridging the gap to non-visitors: Three associated scenarios for structuring a mediation approach.

The project Vietnam 2012 (<http://bruitdefond.net/spip.php?article17>) has been developed by the French EMEE Partner UPEC-ESPE in partnership with the city of Auvers-sur-Oise. This event is an artistic proposal based on historical reflections about Indochina and Vietnam wars. The approach's main argument rests on the idea of developing a "visitor's school" based on a local cultural tour, which then spreads to a larger network where one becomes familiar with the "cultural visitor's actions". Another important idea, to develop activation

and participation, is to create thought-provoking situations. About the impression made by a thought-provoking situation you can read this text written by Jean-Marie Baldner: From object-lab ("object as laboratory") to text-lab ("text as laboratory"). A Vietnamese journey (<http://bruitdefond.net/spip.php?article18>).

Scenario 1: the implementation of a local event (a travelling exhibition for example in cities that are far away from the museum) enables to engage a partnership with the target group.

Scenario 2: the exhibition includes some thought-provoking situations to trigger questioning, about the contents and about the visitor position, debates and research with the proposed resources and the mediator's help.

Scenario 3: because visitors have a lot of questions, it is necessary to propose two kinds of tools to help them. Some workshops into the exhibition and different web pages that provide useful information to understand the exhibition; before, during and after the visit. These resources are developed in partnership with the representatives of the target group.



Photo: © C. Le Francois

EMEE Working group members

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.

Archaeology Museum Dijon, Dijon, France [\[LINK\]](#)

The Armenian Genocide Museum and Institute, Yerevan, Armenia [\[LINK\]](#)

National Roman Museum – Baths of Diocletian, Rome Italy [\[LINK\]](#)

CoopCulture, Venezia Mestre, Italy [\[LINK\]](#)

FRAAP – Fédération des réseaux et associations d'artistes plasticiens, Paris, France [\[LINK\]](#)

GNAM — National Gallery of Modern Art, Rome Italy [\[LINK\]](#)

KulturAgenda— Institute for museums, cultural enterprises and audiences, Vienna, Austria [\[LINK\]](#)

Museum of Architecture and Design, Ljubljana, Slovenia [\[LINK\]](#)

Museum of Recent History, Celje, Slovenia [\[LINK\]](#)

National Liberation Museum, Maribor, Slovenia [\[LINK\]](#)

National Museum of Natural History, Sofia, Bulgaria [\[LINK\]](#)

Regional History Museum “Stoyu Shishkov”, Smolyan, Bulgaria [\[LINK\]](#)

Targovishte Regional Historical Museum, Targovishte, Bulgaria

Toy Museum of Catalonia, Figueres, Spain [\[LINK\]](#)

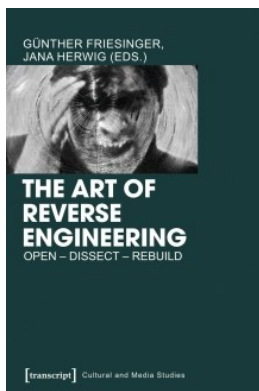
Danube University Krems – Center for Image Science, Krems, Austria [\[LINK\]](#)

University of Applied Sciences and Arts Northwestern Switzerland, Academy of Art and Design, Institute for Interior Design and Scenography, Basel, Switzerland [\[LINK\]](#)

Presentation of an EMEE partner publication: The Art of Reverse Engineering. Open – Dissect – Rebuild. Edited by Günther Friesinger and Jana Herwig

Reverse Engineering is a term that comes originally from the field of mechanical engineering. Reverse Engineering indicates the process of analysing an existing object or system by laying out its construction plan to then rebuild it in every detail. This manner of reconstruction allows for modifications and adjustments to new demands and requirements, it signifies creative appropriation, democratisation of knowledge, further development. The contributions in this volume take Reverse Engineering to another level, applying it to the fields of arts, sciences and politics in an attempt to reveal the

procedures of culture and technology at work, and the importance of access, knowledge and skills in reshaping our present times and future.



For further information:
ISBN 978-3-8376-2503-5

[www.transcript-verlag.de/
ts2503/ts2503.php](http://www.transcript-verlag.de/ts2503/ts2503.php)

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 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 inter-cultural dialogue.

EMEE RELATED EVENTS COMING UP SOON

6-11 September 2014

CIDOC Annual general meeting, "Access and Understanding. Networking in the Digital Era" Dresden, Germany

8-10 September

ICOM Serbia in collaboration with ICOM Bosnia and Herzegovina, ICOM Montenegro, ICOM Croatia, ICOM Macedonia and ICOM Slovenia, "Museums and Cultural Tourism" Zlatibor, Serbia

11 September - 12 October 2014

Paraflows .9 Festival for digital art and cultures, "Intimicy" Vienna, Austria

23-26 September 2014

50. Conventions of German Historians "Winners and Losers" Göttingen, Germany

3-27 September 2014

ICEE 2014 Annual Meeting, "Involving New Museums. New Partners and New Incentives in Exhibition Making and Exchange" Helsinki/Espoo/ Mänttä & Tampere, Finland

26-27 September 2014

Autumn Meeting of the workgroup 'Exhibitions' of the German Museums Association, "Accessibility of Museums" Kaufbeuren, Germany

6-12 October 2014

CECA annual Meeting Alexandria, Egypt

23-25 October 2014

Society for Music Research "Exhibiting music: Re-/presentation of music and sound in museum contexts" Bonn, Germany

7-8 November 2014

NEMO 22nd Annual Conference, "Living together in a sustainable Europe. Museums working for social cohesion" Bologna, Italy

15-17 November 2014

Autumn Meeting of the workgroup 'History Museums' of the German Museums Association Bielefeld, Germany

4-5 December 2014

Museum academy Johanneum "The de-professionalized museum. New actors, new audiences, new professions?" Vienna, Austria

CONTACT:

Coordinator:

Prof. Dr. Susanne Popp
University of Augsburg

Consortium:

University of Augsburg (Germany),
Atelier Brückner GmbH (Germany),
National Museum of Bulgaria (Bulgaria),
Université Paris-Est Créteil – Ecole Supérieure du Professorat et de l'Éducation (France),
University Roma Tre, Dipartimento di Scienze della Formazione (Italy),
Museu Nacional de Arqueologia (Portugal),
Muzej novejšje zgodovine Slovenije (Slovenia),
monochrom Kunstverein (Austria)

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.

NEWSLETTER EDITORS:

Prof. Dr. Susanne Popp, Anna-Lena Fuhrmann, Susanne Schilling M.A., Urška Purg, Günther Friesinger M.A., Isabel Inácio, Carla Ventura, Dr. Stéphanie Wintzerith, Anna Yanina, Prof. Dr. Christophe Le François

RESPONSIBLE EDITOR:

Susanne Schilling M.A.

LAYOUT:

Oliver Simmet M.A.

Project duration: 01/11/2012-31/10/2016

Project coordinator:

Prof. Dr. Susanne Popp

Coordinating organization:

University of Augsburg

Project No.: 2012—1243 / 001—001 CU7 MULT7



This project has been funded with support from the European Commission. This newsletter reflects the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein.