
News from EMEE

EMEE Newsletter No. 6 – October 2016



EuroVision
**Museums
Exhibiting
Europe**

With the support of the
Culture Programme of the European Union



Culture

INDEX

— EMEE Final Conference in Brussels	3
— Greeting of the Director-General of UNESCO Irina Bokova.....	4
— Greeting of the ICOM President 2010-2016 Hans-Martin Hinz	4
— Evaluation of the EuroVision Lab.	6
— ICOM Slovenia Annual Award goes to EMEE Slovenia	8
— EMEE Study Module.....	10
— EMEE Documentary Film	11
— EMEE E-Book 'EuroVision – Museums Exhibiting Europe (EMEE) – A Tool for Change of Perspective in Museums.....	12
— The Evaluation of the Concept of the EMEE Project by Museum Experts.....	12
— Recommendations for Stakeholders and Policy-makers, Based on Findings from the EMEE Project.....	15
— EMEE says 'Thank You!'	19
— Imprint.....	20



The project EuroVision – Museums Exhibiting Europe (EMEE) lasts from November 2012 until October 2016. During that time the EMEE newsletter will provide an update of the project activities to interested persons.

This edition of the EMEE newsletter is giving an insight of the last phase of the project and invites you to become acquainted with the evaluation of the EMEE concept by museums experts and also to get to know the EMEE recommendations to stakeholders and policy-makers based on the findings from the EMEE project.

The EMEE team is pleased to launch this sixth issue of the newsletter, with this last edition after four years the EMEEE team bids farewell to all network partners and supporters.

Find more information about the project here:

www.museums-exhibiting-europe.eu

EMEE Final Conference in Brussels

After almost four years of research in the field of European museum development, the project 'EuroVision – Museums Exhibiting Europe' (EMEE) is coming to its end in October 2016. The project focused on history-related national and regional museums. With innovative and interdisciplinary approaches, based on history didactics, EMEE developed multi-perspective ideas for re-interpreting museum objects from a European angle and for engaging visitors in museums in a participative way. To mark EMEE's closure, the final conference *One Object – Many Visions – EuroVisions. New Ways for European History Museums in the 21st Century* was held in Brussels from 27th to 29th September 2016.



Impressions from the EMEE final conference

The public part of the conference started on Tuesday, 26th September, in the evening with a visit to the Parlamentarium – The European Parliament's Visitors' Center, where the exhibition of the EMEE Young Scenographers Contest was presented. Rainer Wieland, vice president of the European Parliament, gave an opening keynote, Alexander Kleinig, director of the Parlamentarium offered a guided tour to all guests. The exhibition, having travelled more than 7500 km through whole Europe for one and a half year and being shown in 10 venues, gathers the best submissions of the contest. After leaving the Parlamentarium in Brussels, its last destination will be Basel.

On Wednesday, 28th September, EMEE was guest of the Vienna House, The City of Vienna Liaison Office to the EU, who kindly hosted the final conference. About 60 persons, amongst them members of the European Parliament, network partners, stakeholders and policy makers, attended the lunchtime presentation of the project and the subsequent panel discussion. Opening remarks were made by Michaela Kauer (MBA – Director Liaison Office of the City of Vienna), Irina Bokova (Director-General of UNESCO, see p. 4), Markus Ferber (Member of the European Parliament) and Prof. h.c. Dr. Hans Martin Hinz (ICOM President 2010-2016).

The coordinator of the EMEE project, Prof. Dr. Susanne Popp (University of Augsburg) presented the project, its core concept of Change of Perspective as well as the projects outcomes realized in its four-year lifetime to the audience and pointed out which recommendations for future museum development the project makes. Finally, Barbara Gessler (Head of Unit Creative Europe – Culture, Education, Audiovisual and Culture Executive Agency) gave a keynote speech in which she classed the EMEE project with the EU culture policy and also assessed the project very positively, categorizing it as pioneering. In the afternoon the panel discussion 'Exhibiting Europe – Opportunities and Options' with international museums experts took place. Taja Vovk van Gaal (Director of the House of European History, Brussels), Prof. Dr. Neil Forbes (Coventry University), Prof. Dr. Stefan Krankenhagen (University of Hildesheim), Dr. Luis Raposo (President of ICOM Europe), Anja Schaluschke (Director of the German Museums Association), Jonathan Evan-Zohar (Leader of the European Association of History Educators Secretariat) and EMEE's coordinator Prof. Dr. Susanne Popp discussed the future of museums, such as a shifting of roles between museum visitors and experts or the re-interpretation of museum collections. The participants opened the discussion by each giving a statement that stated their opinion in the meaning and quality of the EMEE project and its results. The discussion then developed towards future perspectives of the EMEE ideas and their use in museums and cultural heritage institutions.

The final conference also provided an opportunity for the guests to make contact with each other, to network and to swap ideas besides the official programme. Also on the occasion of the final conference the EMEE documentary film *One Object - Many Visions - EuroVisions* and EMEE's final publication *The EU Project 'Museums Exhibiting Europe' (EMEE). Ideas, Results, Outlooks* (both available on the project's website) were officially launched and presented to the audience.

Greeting of the Director-General of UNESCO Irina Bokova

This message was sent to EMEE by the Director-General of UNESCO, Ms Irina Bokova, to be read as a greeting to the audience of EMEE's final conference.

Message from Ms Irina Bokova,
Director-General of UNESCO
on the occasion of the 'EuroVision – Museums Exhibiting Europe. Final Conference:
One Object – Many Visions'
Brussels, 27-29 September 2016

European museums are open books to explore and understand European identity. They share the wealth of European cultural diversity, enlightening the multiple connections and bonds between European peoples and cultures. One single object is sometimes enough to capture how cultures interact and influence each other, in a constant dialogue, and this carries a strong message of tolerance, which is deeply relevant today.

Museums are unique places for education, inspiration and knowledge sharing. They are places to foster creativity, innovation and renewal. They play a key role in building inclusive and open societies and when so many voices present cultural diversity as a threat for modern societies, European museums have a responsibility to share a different and positive message about the humanity we all share.

It is in this spirit that UNESCO adopted in November 2015 the Recommendation concerning the protection and promotion of museums and collections, their diversity and their role in society. This is a decisive step to build a modern and innovative vision of museums in the 21st century. The EMEE Project and its stakeholders have been instrumental in bringing this vision to life, and I wish every success to this initiative, as an important contribution to intercultural dialogue on the basis of intellectual and moral solidarity, united in our diversity.

Greeting of the ICOM President 2010-2016 Hans-Martin Hinz

This greeting was delivered by Prof. h. c. Dr. Hans-Martin Hinz during EMEE's final conference

Honorable Mr. Ferber,
Dear host of the event, Mrs. Kauer,
Dear Susanne Popp,
Dear Mrs. Gessler,
Project-partners, lecturers, ICOM members and guests,
Ladies and Gentlemen,

After four years a great European program is coming to its close and it is a great pleasure for me to congratulate all of you who were involved in the 2012 - 2016 "Eurovision - Museums Exhibiting Europe" project.

As President and now past President of ICOM it was always an honor for me having been invited several times to speak and to discuss with you. I remember the fabulous meetings we had in Augsburg, in Rome and in Lisbon and I know there were many more working sessions to make the project a success.

I am happy and proud having been part of your group because "One Object - Many visions - Euro Visions" meet the needs of museums today: to rethink the way of explaining history and culture in a time of global change, Europeanization and international day-by-day life. The re-newel of expressions and explanation also the introduction of multi-perspectivity, is of great importance in order to allow museum-visitors a better understanding not only of the past but also the present. We all expect a strengthening of identities among museum visitors and there is as well hope that modern museum-work will have a sustainable effect for lifelong education.

Your work perfectly reflects our ethical responsibility and the museum values we share. Since there is a greater public awareness and media interest in museum-work as well, which will continue to grow in our communication driven environment, the rethinking of the role of museums and the visions we have for our work must be an ongoing responsibility. Your work is almost done and this project has very well contributed to modern transnational European visions.

But please allow me a few remarks concerning current social developments in Europe and to raise the question if we as museums and universities reflect the social current changes already intensively enough and if we draw consequences for our work?

Over the past four years, during the time of the EM EE project, Europe has - as we all know - dramatically changed, but not in the direction we all wanted Europe to develop. There is the growth of a new nationalism and populist movements. Some speak about a new racism, or is it already the Clash of Cultures, of which Huntington warned us already 20 years ago? Definitely, there is a stronger anti-European Union movement than ever before. Brexit is only the tip of the iceberg. It all seems to be the opposite of what we as museums have: been working for.

What is behind of all this? If sociologists are right with their analysis, then the social economic structures of the European societies have dramatically changed during the last two decades. Due to a structurally new financial and economic crisis and a restrictive social- and labor market-policy the booming post-war "Social Modernity" (Nachtwey, 2016) has changed into a "Regressive Modernity".

The most dramatic psychological aspect of these changes is, and especially middle class people feel it, that education, good skills and motivation are no longer the reasons and sources for fair chances on the labor market. Many do not see the lift-up effect of earlier decades, but the opposite, a social decline.

The renaissance of protest-the-furv, differs ffsm-the-protest movements in the past. Urban riots and the occupy movement on the left, but even the current right wing movement can be interpreted as a cry of those who feel more and more excluded, a cry for a better social acceptance, for fairness, for dignity.

How do museums react to this "Regressive Modernity"? Do we have this dramatic social change of European societies in mind when we talk about inclusiveness? Do we reach the disappointed as our audiences for a better understanding of European and the global developments? Do we have to rethink our strategies in order to fulfill the task "Museums in the Service for society?"

And what about cultural policy, which in earlier crises reacted often positively to such critical demands?

Unfortunately, in the current crisis, we had to learn that cultural policy did not support museums everywhere in such a way that they could expand their activities in times of crisis. In many countries - due to the financial crisis of these years - museums have suffered from extreme budget cuts, which limited their tasks fundamentally.

But there is hope: Already three years ago ICOM-Europe, the Regional Alliance of all European National Committees of ICOM, approved the so called Lisbon-Declaration, explaining the importance of the role museums should play in times of social changes. This important document was distributed among European politicians and institutions reminding them of the responsibility they have for supporting cultural institutions in crisis.

In the meantime politics is recognizing the demand more and more. Discussions in various European bodies like the Council of Europe and last year at UNESCO (Recommendation for the protection of museums) are hopeful perceptions of the importance of museum work in our time.

Fortunately, there are the wonderful European Union programs for Culture, important pillars for the international work of cultural and scientific institutions in Europe.

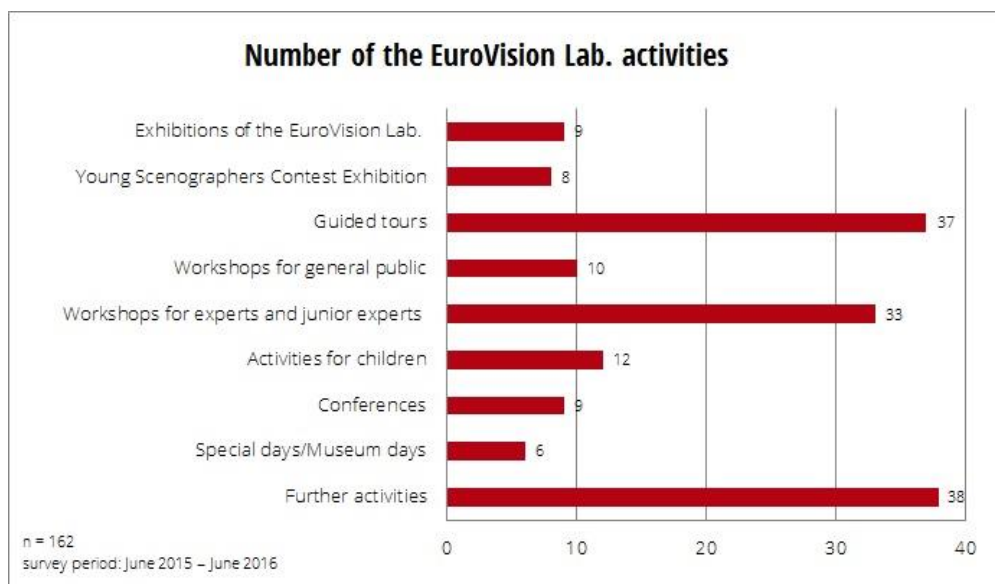
We need to continue our dialogue with the owners of museums, with politicians but also in our associations. We do not know what Europe will look like in 10 or 20 years from now. Hopefully we are heading into a period of more solidarity.

But today it is time to thank all participants for the great dialogue of the past four years. We all have learned from each other very much. Thank you to all of you.

Evaluation of the EuroVision Lab.

Abstract from EMEE's final publication: Schumann, J., Popp, S., Mayer-Simmet, O., Schilling, S. and Wolf, D. (2016), The EU Project 'Museums Exhibiting Europe' (EMEE): Ideas, Results, Outlooks, Vienna: edition mono/monochrom, p.89-91.

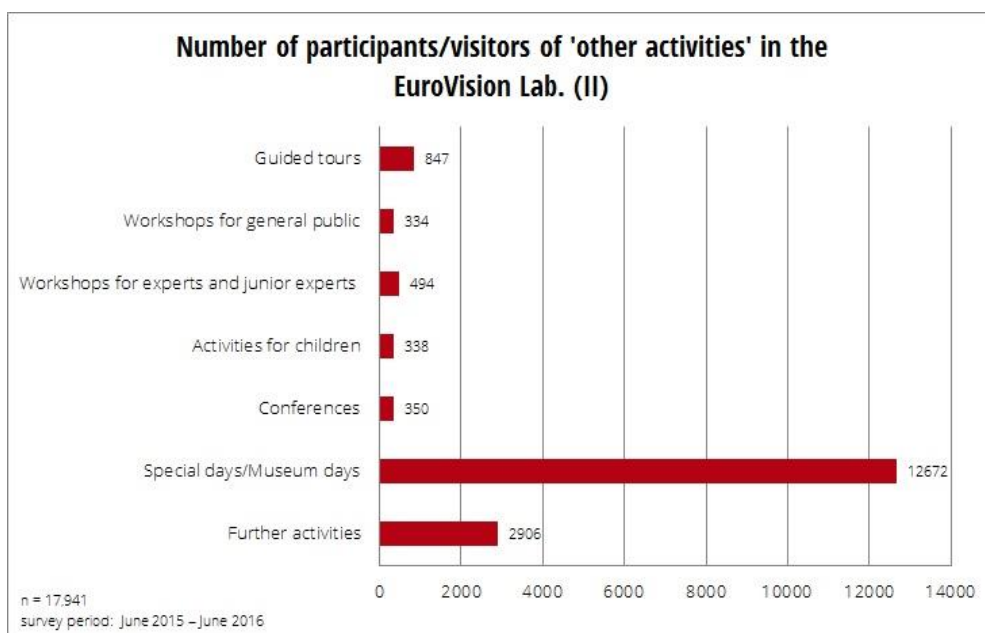
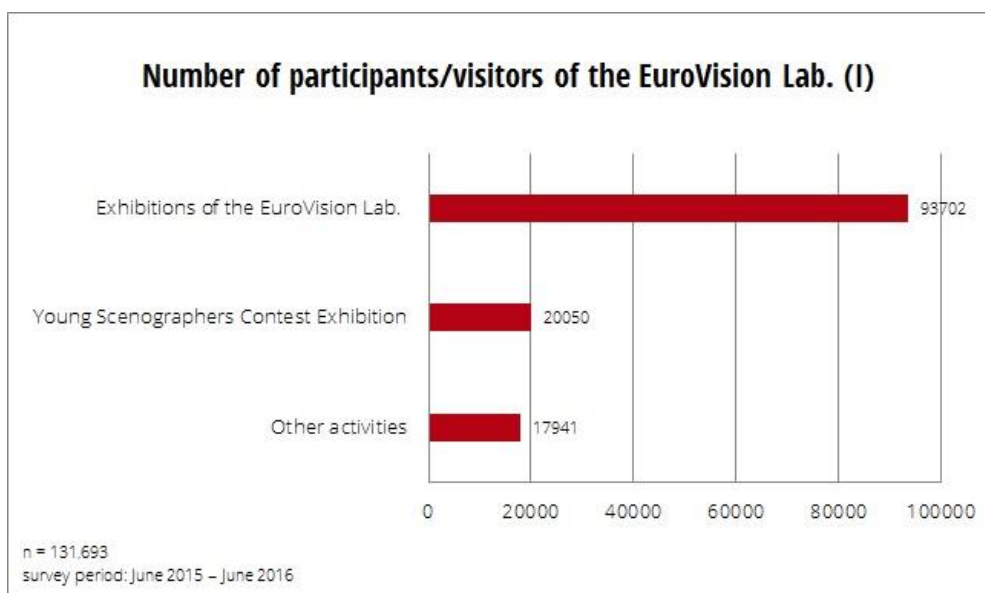
As set out above, the so-called 'EuroVision Lab.s' with the tagline *One Object – Many Visions – EuroVision* included a broad variety of elements. Running in seven European countries, each Lab. had its own strategy on how to apply the theoretical concept of the EMEE Change of Perspective to a practical context and to test them on the spot. On the whole, about 160 different EuroVision Lab. activities took place between June 2015 and June 2016 in Austria, Bulgaria, France, Germany, Italy, Portugal and Slovenia.



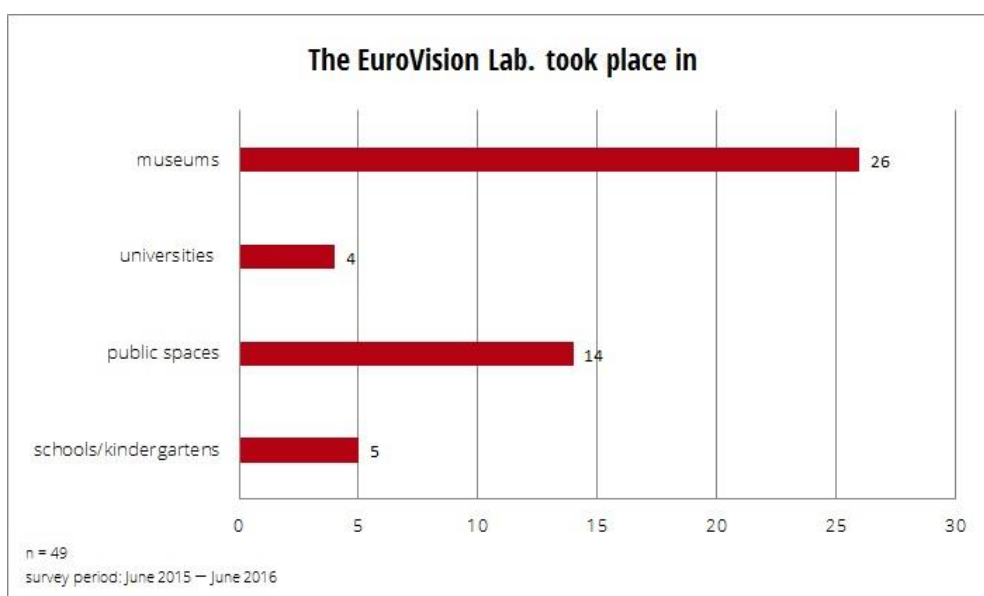
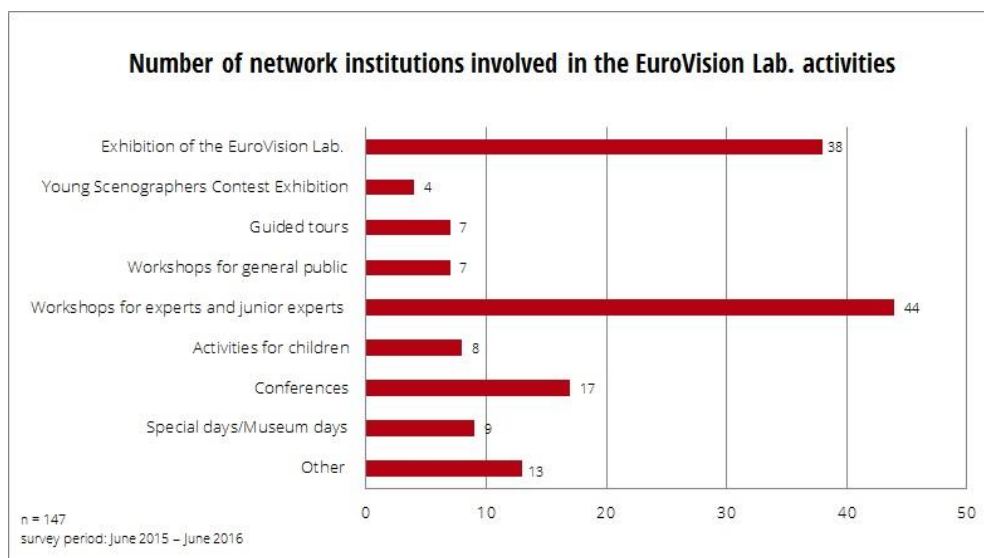
To begin with, nine EuroVision Lab. exhibitions alone were presented by local, regional and national museums to about 95,000 people in six European countries. Some of these exhibitions were developed in collaboration with specific target groups like young people, migrants, people with special needs or former non-visitors. The exhibition that accompanied the EMEE Young Scenographers Contest travelled some 20,000 kilometers across Europe and has been visited by about 20,000 people in seven countries and ten locations.

Moreover, the EuroVision Lab. included about 40 guided tours with about 850 participants in and outside of the participating museums. 12 special activities for children and teenagers have been carried out and

evaluated. With regard to communicating the theory to experts and junior experts and to discuss possibilities of how to apply the EMEE concepts to a practical context, about 40 workshops and conferences were organized by the members of the EMEE project team. Some 12,500 people learned about the EMEE ideas and their practical implementation during six special museum days in 2015 and 2016.



All in all, the EuroVision Lab. activities took place in 26 museums, 4 universities, 14 public spaces and 5 schools and kindergartens. Consequently, the members of the EMEE team cooperated with a wide range of linked partner institutions from the EMEE network. For the preparations, implementation and evaluation of the EuroVision Lab. exhibitions and the Lab. workshops alone the team worked with about 40 different partners. By and large, the high number and variety of activities, participants and network partners indicates that the EuroVision Lab. enjoyed considerable success and was a very inspiring experience for all people and institutions involved.



ICOM Slovenia Annual Award goes to EMEE Slovenia

ICOM Slovenia is awarding Slovene museums for their work already for the fourth year, aimed at encouraging, popularising and promoting the international networking of the ideas and activities of Slovene museums. The award is given to individuals, groups or organizations, who through international cooperation, inter-institutional integration, participatory and mutual projects on an international level, manage to establish an international dialogue and promote the development and importance of museums as institutions, bringing new ideas, and contributing to the development of consciousness.

The EMEE partner National Museum of Contemporary History in Slovenia applied in 2016 with their version of the EuroVision Lab. in the category of internationally recognised projects. The Slovene EuroVision Lab. "Time Capsule" was an exhibition curated in a new way: with a group of young people who usually do not visit museums, the museum staff worked for 12 months to conceptualise the exhibition. They started with a speed dating, in which the young people met museum professionals from various Slovene museums, who presented their objects to them. From those objects they chose the exhibits and started creating an exhibition around them. The exhibition turned out to be a living room, where all items could be touched and used, where visitors were invited to explore.

Accompanying the exhibition the project group also issued a catalogue (Purg, U. and Štefanič, J. (ed) (2015), Eurovision Lab. En predmet – Mnogo vizij – EvroVizij / One Object – Many Visions – EuroVisions. Katalog prve EMEE eksperimentalne razstave /Catalogue of the first EMEE Experimental Exhibition, Ljubljana: edition mono/monochrom, available online: <http://www.museums-exhibiting-europe.de/wp-content/uploads/2015/10/EuroVision-Lab.-Catalog.pdf>)



Winners of the ICOM Slovenia Prize in 2016: Third from left Širok Kaja Širok, PhD, and second from right Urška Purg

The innovative approach convinced the jury, the EuroVision Lab. in Ljubljana was recognized as the best candidate in the category "international field", and has won the annual ICOM Slovenia award 2016:

ICOM Slovenia Prize in 2016 for its work in the international field goes to Museum of Contemporary History of Slovenia for the experimental exhibition EuroVision Lab. "One object - Many Visions - EuroVisions", by Kaja Širok, PhD and Urška Purg:

Experimental exhibition EuroVision Lab. "One object - Many Visions - EuroVisions", by Kaja Širok and Urška Purg with colleagues is part of a wider European project EMEE: EuroVision - Museums Exhibiting Europe, which took place from 2012 to 2016. The project, in which also the Museum of Contemporary History of Slovenia took part in as a partner, was designed primarily for research of innovative interdisciplinary approach for national and regional museums to re-interpret its museum facilities. As one of the first European projects in the field of museology in Slovenian museum's area opens many contemporary and topical questions about the role of museums and museum material. Strongly leading to integration - between museums, museum exhibits, experts and the public, and showing in many new forms of work and communication of museum material in society.

Experimental exhibition EuroVision Lab. "One object - Many Visions - EuroVisions" is the result of several months' work and longer creative process, which presents a model of dynamic exhibitions, offering various forms of communication. With guided tours, workshops for young people, workshops for museum professionals, museum tea parties, museum speed dating game, creation of a time capsule, the authors and their colleagues offer affordable, accessible and understandable museum to a wider range of museum visitors. The possibility of direct involvement in the creation of the exhibition and the selection of exhibits traces new tendencies in museology, to let the public decide itself about what to keep and represent in museums.

The exhibition was on display at the Museum of Contemporary History of Slovenia from July to December 2015, attended by more than 5,000 visitors. Part of the exhibition subtitled Museums as a Creative Lab, also hosted at participating museums - the Museum of Contemporary History Celje, Museums of Goriška region and Posavje Museum Brežice.

Winning such an important museum award gives recognition to the EMEE project on the national level, as well as on a European level, recognizing the work as this year's best international project. The EMEE Slovene EMEE team is very honoured to receive this award and the whole EMEE consortium takes pride in appreciation of EMEE's work that comes with it. All EMEE members cordially congratulate the Slovene team!

EMEE Study Module

One of the many outcomes of the EMEE project is the study module. The EMEE study module aims at establishing the necessary basic knowledge based on the EMEE project results. All the developed EMEE approaches are combined and prepared in a whole semester course containing 15 lectures à 90min. Before the study module was published online it was tested at the FH Joanneum University of Applied Sciences Graz (Austria), at Augsburg University (Germany) and at University Roma Tre in Rome (Italy). The study module is thought to be downloaded, prepared and applied by University teachers. It can be used for academic purposes or training of non-professionals. In theoretical and practical courses the students will be enabled to discuss the fundamental methodology and terms. The students are trained to enhance museum work in the 21st century and are familiarised with the EMEE concept. The EMEE study module provides docents with fully outlined lessons covering all EMEE ideas and conveying all three layers of the EMEE Change of Perspective. Every lesson consists of inputs to be given by the docent, work orders for students, demonstrative examples and of course a bibliography. The EMEE study module will be available as a free download on the EMEE website (<http://www.museums-exhibiting-europe.eu>) from end of October 2016 on.



The study module for the use in universities and universities of applied sciences will be available for free download from October 2016 on (Photos: Fotostelle Universität Augsburg)

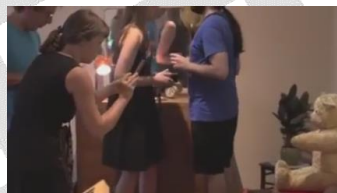
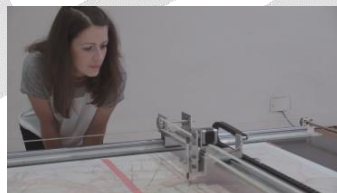
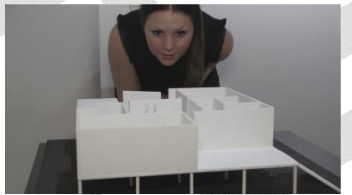
EMEE Documentary Film

During the EMEE final conference the project released its final film production *One Object - Many Visions - EuroVisions*. The 25 minutes long documentary provides insights in the project and explains EMEE's theoretical basis and the work process during the last four years. Also, the awarding ceremony of the EMEE Young Scenographers Contest and all seven EuroVision Lab.s have been accompanied by the camera, the footage now illustrates how the EMEE ideas were put into practice.

Besides this documentary, EMEE also released eight short films (3-7 min) documenting each EuroVision Lab. as well as the EMEE Young Scenographers Contest. The films do not settle for just providing visual impressions of the different project activities. Rather, in each of the films a number of representatives of the

EMEE project team and cooperation partners from the EMEE network make short statements about the objectives of the respective EuroVision Lab. activity and the methodology used to achieve them.

Moreover, participants of the EuroVision Lab.s and museum visitors give details about and reflect on their work and their experiences with the EMEE project. Similarly, leading experts from international museum networks like ICOM and NEMO were interviewed, contributing their own perspective and thus enhancing the scope of the films. They all place the project and the respective activities on site in context with regard to current debates on the future of museums in Europe. The mainsprings of the production of the EMEE films were to make the EMEE project and its results accessible to a wider audience and to document the project itself. Furthermore, the film is specifically intended for use in education and training of museum experts and function as an integral component of the EMEE workshops and of the study module. The EMEE documentary film is available on the project's website and on www.youtube.com/user/emeemuseums



EMEE E-Book 'EuroVision – Museums Exhibiting Europe (EMEE) – A Tool for Change of Perspective in Museums'

In October, EMEE will publish the e-book 'EuroVision – Museums Exhibiting Europe (EMEE) – A Tool for Change of Perspective in Museums' that will sum up all of EMEE's ideas and outcomes. It is conceptualized and realized by the Portuguese EMEE team (Mario Antas, Miguel Feio and Mafalda Ramos) and is intended to be a practice manual for museum professionals and to provide them with ideas for their daily work. The EMEE e-book will convey the three-layered concept of Change of Perspective and link to the EMEE Toolkit series as well as to the EMEE film documentary about the EuroVision Lab.s. The structure of the e-book reflects the structure of the EMEE website, but places more emphasis on the links between the different outcomes of the project, i.e. it traces the connection that runs from the Mapping Process, via the Toolkits and Exemplary COP-Units to the EuroVision Lab. and the study module. All articles, photos and film clips are easily accessible with both e-book readers and smartphones. The e-book will be available as a free download version on the project website (<http://www.museums-exhibiting-europe.eu>).

The Evaluation of the Concept of the EMEE Project by Museum Experts

Abstract from EMEE's final publication: Schumann, J., Popp, S., Mayer-Simmet, O., Schilling, S. and Wolf, D. (2016), The EU Project 'Museums Exhibiting Europe' (EMEE): Ideas, Results, Outlooks, Vienna: edition mono/monochrom, p.115-118.. Based on the final EMEE evaluation report by Andrea Ciasca Marra and Paolo Campetella (Roma Tre University).

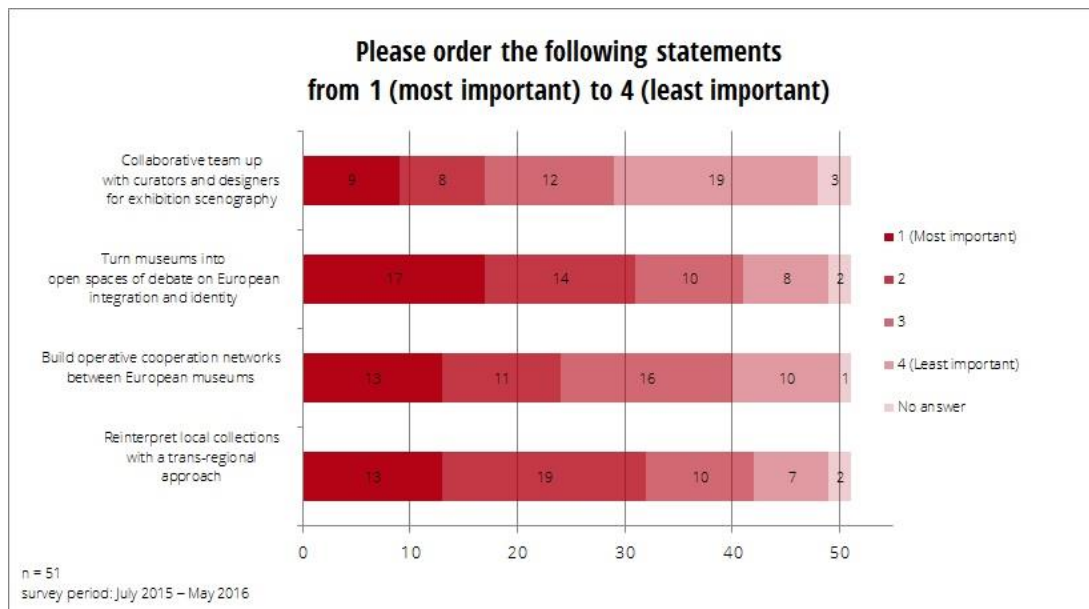
Taken as a whole, the evaluation of the EMEE concept focused on two main target groups, namely museums professionals and experienced opinion leaders working in museums or in the field of museum education. The evaluation aimed not only to explore the thoughts of these target groups on the EMEE concept of the Change of Perspective, but also to obtain feedback on whether, in their opinion, the workshops and Toolkits developed during the EMEE project have the potential to help remedy the identified shortcomings in the museum field.¹ The evaluation process was carried out between June 2015 and May 2016 and consisted of a semi-structured interview with 51 participants, containing closed-ended and open-ended questions that ranged from personal details to in-depth statements on the activities implemented in the EuroVision Lab.s and workshops and, in more general terms, on the impact of the EMEE Change of Perspective on the respondents' professional lives. Later on, the results of the evaluation process were presented to and discussed in a focus group during the 24th ICOM General Conference, which took place in Milan in July 2016 and aimed to gather suggestions and recommendations that experts had to offer in light of the evaluation.

In summary, the evaluation report states: 'Both the results of the evaluation process and of the focus group are very positive. All participants expressed a deep interest in the main issues raised by the EMEE project.' The survey and the conversation with the focus group showed that central problems that the EMEE project aimed to identify and solve using the concept of COP are also considered to be crucial to future museum development by professionals working in the museum field. This applies to the main topic areas of the inquiry – like 'Local contexts combined with national and transnational perspectives in museum communication', 'Redefinition of the role of museums in contemporary society', 'Identification and

¹ The publication is available online: [available online: http://www.museums-exhibiting-europe.de/downloads/](http://www.museums-exhibiting-europe.de/downloads/)

involvement of non-visitors', 'Evolution of the museum as a space of public debate' and 'Use of social networks in museum communication strategies'.²

Within the scope of this chapter, it is not possible to elaborate on all results of the report. However, looking at selected conclusions, the following chart shows that the EMEE concept of re-interpreting objects from a transregional/ European perspective is perceived as a crucial element:

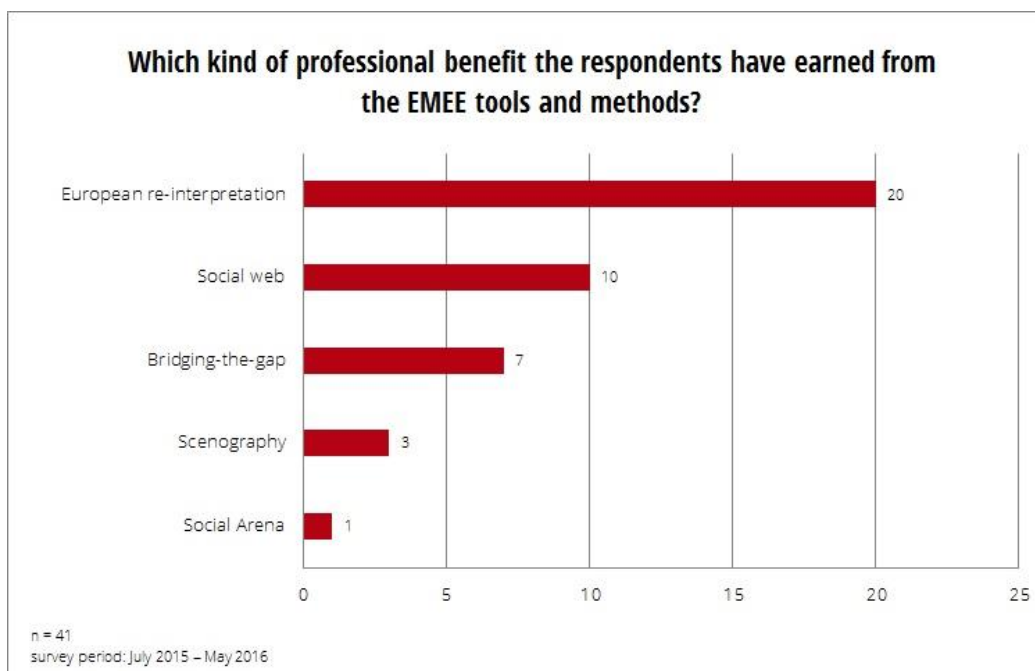


The chart shows that 17 respondents considered the item 'turn museums into open spaces of debate on European integration and identity' to be the most important task, followed by the items 'build operative cooperation networks between European museums' and 're-interpret local collections with a trans-regional approach', both of which were deemed most important by 13 respondents each. Interestingly, adding up the first and the second choice results in the option 're-interpret local collections with a trans-regional approach' showing the highest number of preferences.

Of particular importance for the evaluation of the project was the question of whether the museum experts considered the COP concept, which was promoted using the Toolkits and the corresponding workshops, to be actually viable and innovative in a practical context. To answer this question, the last item of the survey asked the respondents about the professional benefits they had gained from the EMEE tools and methods. This last and open-ended question aimed to record the impact of the EMEE Change of Perspective on the respondents' work.

As shown in the chart, 20 respondents perceived the 'European re-interpretation' of the existing museum collection to be the most important element of innovation of the EMEE project. Moreover, the issue of using social web strategies was considered to be of similar importance and was mentioned ten times. Other responses included the aspect of 'bridging-the-gap' to new groups of visitors (mentioned seven times), and 'scenography' (mentioned three times). The museum as 'Social Arena' was considered to be important by one respondent.

² Cf. the complete report under www.museums-exhibiting-europe.de/wp-content/uploads/2016/08/EMEE_P5_A26_Final-Report.pdf, Accessed 11 August 2016.



Furthermore, the answers of all respondents confirmed that, indeed, the EuroVision Lab.s offered them viable tools for their daily work. In their answers to this open-ended question, 18 respondents emphasized that the workshops and tools had indeed provided them with useful new methods and effective strategies for conveying contents in fresh perspectives.

The highly positive feedback from the semi-structured interviews was confirmed by the discussion of the focus group during the *International Council of Museums (ICOM)* conference in Milan in 2016. Six experts, who had been chosen from the members of *ICOM CECA* and included members not only from Europe, but also from Argentina, Canada and Japan, discussed the EMEE concept and the results of the evaluation. They confirmed the importance of the project's priorities for the future development of museums and identified 26 items as the main conclusions of the discussion.³ Again, it is impossible to include all of them within the scope of this chapter, but what can be highlighted is that, among other things, the focus group named the flexible multi-layered interpretation of objects that relates to the personal experiences and backgrounds of the visitors to be one of the relevant concepts of the project. With regard to increasing the participation of non-visitors in museums, the discussants emphasized the 'lack of openness' in museums that diminishes the prospects of these institutions to reach out to so-called 'non-visitors'. Against this backdrop, they urged that 'in order to ensure the inclusion of multiple points of view and interpretations in museum communications it is necessary for all visitors, actual or potential, to feel they can offer their contribution to shared knowledge through the exchange of experiences'. Thus, museums are asked to become a 'welcoming place'; they should make efforts to shape a new generation of visitors and improve their ability to think critically.

To come to a conclusion, both the discussion of the focus group and the survey showed that the EMEE project addressed questions that are extremely important for the further development of museums in the direction of European perspectives. Moreover, it became evident that the concept of the COP offers a solid foundation for tackling these problems. In particular, the re-interpretation of objects from a transregional/ European perspective was considered to be helpful in terms of allowing multicultural societies across Europe to become involved in the discussion of our European cultural heritage and European identity.

³ Please refer to www.museums-exhibiting-europe.de/wp-content/uploads/2016/08/EMEE_P5_A26_Final-Report.pdf, p. 19 ff., Accessed 11 August 2016.

Recommendations for Stakeholders and Policy-makers, Based on Findings from the EMEE Project

Abstract from EMEE's final publication: Schumann, J., Popp, S., Mayer-Simmet, O., Schilling, S. and Wolf, D. (2016), *The EU Project 'Museums Exhibiting Europe' (EMEE): Ideas, Results, Outlooks*, Vienna: edition mono/monochrom, available online: <http://www.museums-exhibiting-europe.de/downloads/>

The EMEE project can be considered an experimental study of field research. Its foundation is an interdisciplinary theoretical framework that strives to strengthen the transregional and European dimension in the museum development of local, regional and national history museums. Against this backdrop, three presuppositions are of crucial importance: (a) The development of the European dimension is applied to existing object collections. (b) This development is built on the idea that local, regional, national and European dimensions of the cultural heritage in Europe are connected manifoldly through close and multi-perspective links and imply many inextricably linked layers of meaning. (c) Moreover, developing the European dimension does not exclusively refer to the re-interpretation of suitable object collections, but rather – and again in a multi-perspective way – it refers to the interconnection between the re-interpretation of objects, the further development of visitor participation and the international exchange of experts. These three main components of the EMEE project were combined in the concept of the Change of Perspective (COP). The question of its practical applicability was addressed during the second and third stage of the project and empirically tested and evaluated in the course of planning, developing and executing the EuroVision Lab.s.

During the first step, the partners focused on transforming the theoretical foundations into a feasible and comprehensible methodological concept that included examples for better illustration to render practical application possible. With this in mind, five so-called 'EMEE Toolkits' and a collection of 33 Exemplary COP-Units were created that integratively apply all dimensions of the Change of Perspective to selected museum objects.

These practical-methodological approaches formed the basis for an empirical trial of the EMEE concept through specifically designed 'laboratories'. Their main purpose was to detect and rectify any problems or difficulties occurring during the application of the theoretical concept and the methodological approaches to a practical context. The findings recorded during the practical application enabled the team to draw important conclusions concerning the results of their four-year project-work and its basic concept. Thus, the evaluation of the network partners' Lab. projects showed that the EMEE concept proves to be suitable and effective for practical museum development, with the concept yielding valuable results in terms of quality. These initial outcomes certainly need to be tested further in future. However, upon concluding the project, a first *recommendation for policy-makers and stakeholders* can be given with regard to its future potential: In view of what has been mentioned above, conducting further studies would undoubtedly be worthwhile and provide valuable insights.

Re-interpreting Objects from a European Perspective (COP 1)

The empirical study placed particular emphasis on evaluating the practical potential of the concept of COP 1 – i.e. the re-interpretation of objects and topics from a transregional/European angle that links and integrates both regional and national with European perspectives. For this purpose, a multi-perspective approach to, as well as interpretation and presentation of objects is required to convey to the audience that a given museum object can simultaneously be placed within a regional, national, European and even global context (for the basic concept of 'European identity') and that these different levels of meaning can reinforce and complement each other in an elucidating way.

The multi-perspective interpretation and presentation of objects allows for a flexible attribution of meaning that challenges visitors to form their own opinion on the interweaving of regional, national and European levels of meaning, and encourages them to not simply accept the interpretive patterns provided by the museum experts, but rather to proactively explore their own views and ideas and contribute them to the exhibition.

With regard to the COP 1, it turned out over the course of the project that the EMEE Toolkit 1, which revolves around the re-interpretation of existing museum collections from a transregional/European perspective, was able to provide important input for practical contexts. Moreover, museum experts deemed it a valuable tool that opened up new ways of perceiving and approaching a given object or object group. As team members noticed, especially city and regional museums succeeded in applying this approach innovatively when re-interpreting their existing collections in a transregional and European way. At the same time, it became evident while working on the Exemplary COP-Units and organizing the numerous workshops for museum experts that the re-interpretation of existing museum collections requires a lot of research when using these new approaches. Often, the existing body of research and/or the existing object descriptions fail to provide the information required for developing said transregional/European perspectives on the cultural artifacts in question. Instead, they must be developed from scratch in certain cases, which requires time-consuming research effort. Thus, another *recommendation for policy-makers and stakeholders* is that, in order to strengthen the European dimension in the perception, interpretation and presentation of the local, regional and cultural heritage on-site, it is essential for policy-makers to strive to support, endorse and fund further research on European and transregional topics in the field of material culture. After all, museum curators are – in most cases – already struggling to juggle their responsibilities and thus are unable to step up and put in the required additional research effort.⁴

Furthermore, employing the COP 1 showed that the multi-dimensional re-interpretation of museum objects is, at times, hampered in some countries or institutions by persistent preferences for a certain form of interpretation. This occurs on a regional as well as on a national level. Thus, giving up treasured forms of interpretation for the sake of a more flexible and open-minded perspective on objects that allows for highlighting several aspects simultaneously and asks for new angles can be seen as one of the biggest challenges for the strengthening of the European dimension within a multi-perspective framework. Promoting continuous further training for the museum staff can prove extremely useful to overcome this challenge. In this regard, the EMEE workshops can be seen as a first step in the right direction, although – and this is another *recommendation for policy-makers and stakeholders* – further training particularly in this field needs to be supported more on a European level.

The insights gained during the experimental field research also show that the EMEE workshops, Toolkits and Exemplary COP-Units are only able to make a useful contribution to the successful application of the COP 1 and to the strengthening of the European dimension of cultural heritage, if museums become more open-minded and are willing to give up their deeply ingrained regional and national perspectives to explore new interpretations.

However, a project of museum development alone cannot effectuate this change of attitude. Rather, it must become part of society's general outlook that includes (or rejects) multi-perspective interpretations and plurality of viewpoints as part of a multicultural population. The experiences gained throughout this project thus prompt us to give another *recommendation for policy-makers and stakeholders*, namely that a European competition and/or a European award for local, regional and national museums that make an decisive effort to strengthen their European dimension with the means available could stimulate a process that provides incentives and encouraging examples even for those museums with a more traditional outlook.

⁴ In general it is one of the major challenges of history and cultural museums that are organized along the specialized disciplines of the curators to find solutions to cross-sectional tasks, like the strengthening of the European dimensions all across the given collections.

The Change of Perspective Between Museum Experts and Visitors (COP 2)

The concept of COP 2, i.e. the Change of Perspective between museum experts and visitors, aims for increased 'activation' and participation of the audience and also for active involvement of so-called 'non-visitor' groups. The increased level of 'Europeanization' of museums refers here mainly to the improvement of accessibility to the cultural heritage of Europe preserved in regional and national museums for as many citizens as possible. With this in mind, the EMEE concept asks museum experts to share their prerogative of the interpretation of cultural heritage at least partially with the audience. Consequently, the goal is not for the interpretation of the audience to replace the curators' expertise, but rather the aim is for these two perspectives to communicate and for the potentially opposed interpretations of experts and visitor groups to spark an interest in citizens to visit museums and to encourage them to express their own opinion.

The empirical results gained while conducting field research indicated, on the one hand, a number of problem areas that have long been known by scholars. To give an example, it became evident that these new 'participatory' approaches on the Change of Perspective between museum and audience are most successful if this goal is accepted and supported by the vast majority of the museum staff. In particular, museum development can be difficult within big institutions or institutions with a more traditional outlook. Furthermore, it must be said that working with a participatory outlook and/or exhibition concepts requires quite a lot of staff development and is also rather time-consuming.

On the other hand, however, and regardless of these challenges, the EuroVision Labs of the participating national museums were able to accelerate a fruitful learning process – not necessarily right from the start, but especially during the process and, most importantly, with regard to end results. The EMEE project proved to be a suitable catalyst for the experimental application of new approaches: Doubts of the museum staff could be dispelled as the new concept turned out to be feasible and cleared up further as a result of its popularity with the audience and public. Thus, regarding this particular area of the project, our *recommendation for policy-makers and stakeholders* is to provide more support for research studies on conditions and methods of museum development in line with the concept of a 'learning museum'. In this field, more viable opportunities for new insights must be created.

International Exchange of Museum Experts and the Change of Perspective (COP 3)

With regard to the COP 3 that refers to the international – and also interdisciplinary – exchange of museum experts and scholars working in related fields, the experimental outlook of this project yielded a number of interesting results. To begin with, the project showed once again the usefulness and fruitfulness of a collaboration with an interdisciplinary outlook. However, the challenges arising from differing approaches to museum projects and varying terminologies should not be underestimated. The project revealed that, apart from other challenges, ongoing, two-way communication and the process of reaching an understanding on a consistent terminology alone proved to be very challenging and time-consuming, since the different disciplines involved barely share a common ground at this point. The *recommendation for policy-makers and stakeholders* is thus to develop and/or support suitable strategies for the field of museum studies in Europe that strive to incorporate this form of interdisciplinary collaboration of different disciplines and the at times clashing notions and viewpoints on all levels of training for museum experts.

Finally, over the course of the project it turned out that international collaboration constitutes a vital prerequisite for the strengthening of the European and transregional dimension of the re-interpretation and presentation of local, regional and national museum collections. After all, it is virtually impossible to develop comparative, transregional perspectives on object groups from different countries without ongoing international exchange of curators on the cultural heritage on-site and ample opportunities for both sides to become familiar with hitherto neglected object collections and the local view on it. At the same time, the project's experimental focus showed that, empirically, the success of the international collaboration depends largely on the experts' exchange revolving around well-defined topic areas. Only then scientific discourse can lead to innovative re-interpretations of object groups that include a transregional and European perspectives alongside a regional and a national angle. The EMEE project succeeded in overcoming this challenge by setting up an international network of museum experts, cultural workers, scenographers, mediators in the field of history culture and media experts, who all share a keen interest in the Change of Perspective and its

potential as an innovative approach to the strengthening of a European dimension of our cultural heritage. This network proved to be an extremely important resource for the work of the project team. Therefore, our *recommendation for policy-makers and stakeholders* is to continue to support this network to make the ideas of the EMEE project, which were, by and large, effective and feasible, available to an ever growing circle of museums and interested parties.

This brief overview was intended to delineate future areas of further research and strategic measures within the field of European museum development. It also intended to call for further steps to continue this promising process started by the EMEE project. For this purpose, conducting additional research in interdisciplinary theoretico-practical European networks would be highly advisable to be able to provide scientific evidence to support future findings.

More About EMEE

The volume *The EU Project 'Museums Exhibiting Europe' (EMEE). Ideas, Results, Outlooks*, edited by the project's coordination team, is the final publication issued by the EMEE consortium and is completing the EMEE book series. An overview presents the whole project as well as its theoretical groundwork, its single phases and results in detail.



EMEE's final publication can be downloaded free of charge from the project's website. Should you prefer a printed copy, please contact the EMEE team.

EMEE says 'Thank You'!

During EMEE's four years of work, the project received a tremendous amount of help and support. Without it, EMEE would not have been successful. Numerous people, museums, institutions and companies invested their time, expertise and resources. It is impossible to name them all, but we would like to ensure every single supporter that the whole EMEE team is very grateful for all the assistance and backing we received and say thank you to everyone who contributed to EMEE in some way or other. EMEE would particularly like to thank the more than 100 partners united in the EMEE network. This network, being the backbone of the EMEE project, enabled us to put in to practice the theoretical groundwork EMEE developed, to experiment, gather experiences and make the EMEE ideas applicable to daily cultural heritage institution work. We also say thank you to all the promoters of EMEE who spread word about our project and helped to open doors and minds, especially the representatives of the EU museum projects RICHES and MeLa. Officially, EMEE ends at the end of October 2016, but we do hope, that the EMEE network, the contacts made and the cooperations started, will go on. The end of the official project lifetime does not mean that EMEE is closed, everybody who is interested in EMEE's ideas and outcomes still is very cordially invited to get in touch. We are happy to hear from you!



Imprint

Newsletter editors
EMEE consortium

Responsible editor
Susanne Schilling, EMEE project leader

Layout
Kerstin Halm, Susanne Schilling,

Photos
Unless indicated differently, all photos were taken by the EMEE consortium members and the EMEE project is the copyright owner.

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

Coordination organization
University of Augsburg

Project coordinator
Prof. Dr. Susanne Popp

Project number
2012—1243 / 001—001 CU7 MULT7

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 www.museums-exhibiting-europe.eu/get-involved/newsletter/ or e-mail us: info@emee-project.eu

EMEE: EUROVISION — MUSEUMS EXHIBITING EUROPE
Culture Project, 11/2012-10/2016

COORDINATOR:
University of Augsburg, Department of History Didactics

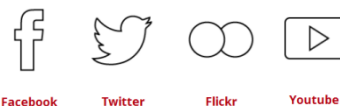
CONSORTIUM:
University Roma Tre, Rome, Italy
University Paris-Est Créteil – ESPE, Paris, France
National Museum of Archaeology, Lisbon, Portugal
National Museum of Contemporary History, Ljubljana, Slovenia
National Museum of History, Sofia, Bulgaria
Atelier Brückner GmbH, Stuttgart, Germany
monochrom Kunstverein, Vienna, Austria

CONSULTANTS:
Prof. h.c. Dr. Hans-Martin Hinz, president of the International Council of Museums (ICOM)
Prof. Dr. Stefan Krankenhagen, University of Hildesheim (Germany)
Dr. Wolfgang Thiel, Bavarian Research Alliance (Germany)

SPONSORS:
EU Culture Programme, Bavarian Research Alliance

WEBSITE:
www.museums-exhibiting-europe.eu

E-MAIL:
info@emee-project.eu



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.