



NETWORK



CONTACT

EuroVision  
Museums  
Exhibiting  
Europe



### Coordinator

Chair of History Didactics  
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### Project Partners

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National Museum of Contemporary History, Slovenia  
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### Coordination

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### Get involved

You are interested to join the project and to use the ideas and results of EMEE?  
Then become a part of our project network!

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

Follow us on facebook and twitter: #EMEEurovision

### Image:

Contrepoint russe. De l'icône au musée en passant par l'avant-garde,  
Performance of Yuri Albert with UPEC-IUFM de Créteil, 2011,

### Photo:

Igor Makarevich, Courtesy Musée du Louvre © Musée du Louvre.

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## PROJECT

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

### 'One Object – Many Visions – EuroVisions'

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



## THE CHANGE OF PERSPECTIVE (COP)

### COP 1: European re-interpretation of objects

As if they were looking through a range of different lenses, experts and visitors discover that one and the same object can be perceived in multilayered ways and contexts. Hence, the COP 1 encourages visitors to actively be engaged in the European reinterpretation of objects by intersecting local, national, transnational and global perspectives.

### COP 2: Activation and participation of visitors

The COP 2 practices the change of perspective between museum experts and visitors. The museum puts strategies to the test that lead away from its traditional prerogative of historical interpretation by encouraging the visitors to reflect and express their own approach to the museum contents. The steps range from the activating presentation of the objects to a synaesthetic exhibition design and to accompanying cultural programmes in parts designed by visitors and even 'non-visitors'.

### COP 3: Broadening perspectives

The COP 3 is achieved by changing the perspectives by means of international and interdisciplinary exchange of ideas, expertise and objects in order to overcome the narrowness of national and Eurocentric perspectives. In order to fulfil this aim, a European network of museum experts and cultural workers will be established.



## OBJECTS

- Developing and online publishing of COP toolkits for the museum work:

**Toolkit 1:** Making Europe visible  
(by exploring new perspectives)

**Toolkit 2:** The museum as 'social arena'  
(by integrating multicultural Europe)

**Toolkit 3:** Bridging-the-gap  
(by activation and participation)

**Toolkit 4:** Synaesthetic translation and transformation of contents

**Toolkit 5:** Social web and interaction with new media

- Creating ideas on the COP by young Scenographers (European competition).
- Testing of the COP toolkits in the 'EuroVision Lab.' exhibitions of all participating partners.
- Developing of COP workshops and study modules for further training purposes in order to implement the concept into practice.
- Building a European network for the Europeanisation of museums by the means of the COP.

