
News from EMEE

EMEE Newsletter No. 3 – July 2015



EuroVision
**Museums
Exhibiting
Europe**

With the support of the
Culture Programme of the European Union



Culture

INDEX

— EMEE Young Scenographers Contest	2
— Warm-up for the EuroVision Lab. in Slovenia	3
— EMEE EuroVision Lab.s starting – Seven partner institutions involved	3
— EMEE 4 th Smaller Meeting Basel, Switzerland – February 2015	5
— New workgroup member - RICHES project	6
— KOMM.ST Festival: “New Art – Old Places”	7
— EMEE consortium member –Rome Tre University, Italy	7
— EMEE Young Scenographers Contest – A new view on European cultural heritage	8
— EMEE 4 th General Meeting Ljubljana, Slovenia – May 2015	10
— Warm-up for the EuroVision Lab. in Bulgaria	11
— Le Labo – A new project in the Centre Pompidou	12
— EMEE workgroup member: Museum of Art and Cultural History Dortmund	13
— Exemplary COP-units – Seeing Europe in regional objects	14
— EuroVision – on film	15
— Upcoming events	16
— Imprint	17



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 third issue of the newsletter.

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

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

EMEE YOUNG SCENOGRAPHERS CONTEST

In May 2015 the EMEE project awarded the winners of the EMEE Young Scenographers Contest within the framework of the Designmonat Graz.

The core idea of the international and interdisciplinary design competition EMEE Young Scenographers Contest with the motto “One Object – Many Visions – EuroVisions” was to look at museum objects from a new, exciting and surprising point of view; to re-interpret them from a regional, national and European perspective, to reveal their complex diversity of meanings and trans-regional dimension; and finally, to turn them into a multi-perspective experience by means of scenography.

The competition aimed to explore scenographic potentials of staging museum objects in a European context and to experience the perception of the younger generation: How do they perceive Europe, how do they approach European cultural heritage, and lastly, which representational objects with cross-cultural meanings do they choose? Responsible for the concept and organization of the contest were Linda Greci and Uwe R. Brückner from ATELIER BRÜCKNER.

The travelling exhibition presents the best entries and gives an insight into the creative and sophisticated design concepts and travels from May 2015 to October 2016 to several European cities: Graz, Ljubljana, Sofia, Lisbon, Paris, Brussels and Basel.



The winners of the EMEE Young Scenographers Contest together with EMEE partners Uwe R. Brückner and Linda Greci (both Atelier Brückner) and EMEE project manager Susanne Schilling (University of Augsburg)

Warm-up for the EuroVision Lab. in Slovenia



Tarock cards by Boris Kobe

Photo: Sašo Kovačič, National Museum of Contemporary History

The year 2015 is of a very high importance! Not only is this the year our EMEE project will implement the theory into practice with the so-called EuroVision Lab.s, but we also celebrate the 70th anniversary of the end of the World War II. Since one of our EMEE museum partners covers the contemporary history period, they have decided to combine both of the large events.

For this purpose, they used one of the exemplary units – Boris Kobe's Concentration camp tarock – and presented it in a small exhibition with additional accompanying programme. This was done to pay tribute at the anniversary of the liberation of Auschwitz and to International Holocaust Remembrance Day and to share a voice of the upcoming EMEE EuroVision Lab. activities, which will base on the transnational multi-layered object presentations.

The small-scale exhibition, dedicated only to the set of tarock cards in order to give them the opportunity to tell many transnational stories they carry on the images, has captured the multi-layered stories and allowed them to touch the visitors. Standing individually in the exhibition room, the cards were able to present Kobe's ongoing depiction of the East and West Europeans on the cards.

Moreover, as later in the accompanying programme Mr. Anton Jež – former concentration camp prisoner has emphasised: "The entire Europe was there, we came from everywhere – the East and the West." Mr. Jež, who shared Kobe's path through the concentration camps, has told as many more astonishing insights on the concentration camps at the tea party, organized to discover the layers of the cards and the depictions on tarock.



Participants of workshops held at EMEE partner Museum of Contemporary History in Ljubljana

Photo: Sašo Kovačič, National Museum of Contemporary History

EMEE EuroVision Lab.s starting Seven partner institutions involved

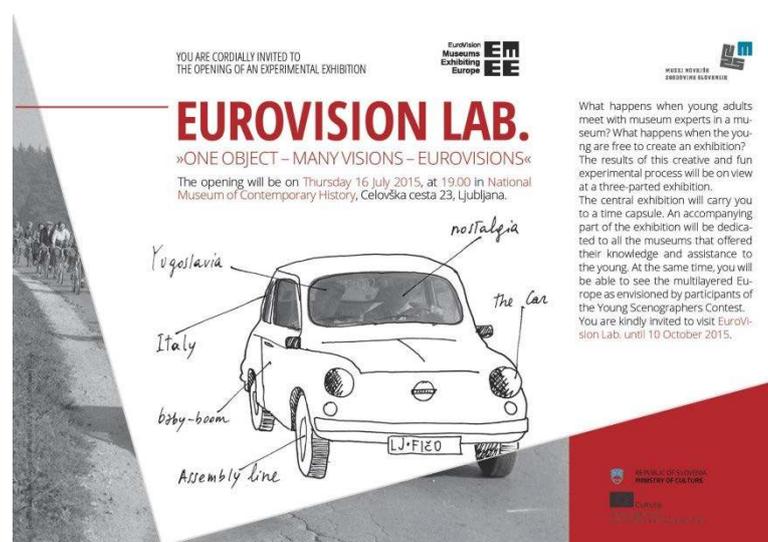
Our major EMEE activity for 2015 and 2016 is the implementation of the EuroVision Lab as a central activity of the third project phase. What is a EuroVision Lab. you may say? It is an implementation of our so far published theoretical work with that remarkable experimental quality of the laboratory, which allows us to give in to the creativity and try something new.

Therefore, we will make sure to prepare public-oriented cultural events during which our previous results will be interpreted and presented on site. We will place scenographic, artistic and other activities into test, which will be offering intercultural approaches to the objects and the dialogue. One of the greatest beauties of this activity is the fact, that all European partners will be contributing and including their different expertise in

every national EuroVision Lab. Through these national Lab.s single sample objects will be exchanged among the partners and affiliated museums to enrich the country-specific perspective with transnational perspectives.

While working tightly with our satellite network, we will implement the transnational workshops and test the museum's role as a social arena and as a place of intercultural participation and integration. Through that we will try to win and attract our (non-) visitors and establish museum's position as a place of communication and social exchange. We will need all the help possible also from the social web to spread the word about our events and connect with the public.

The EMEE EuroVision Lab. will not only be an exhibition of transformed museology and best practice examples into the real Lab., but also it will be enriched with designs from the EMEE Young Scenographers Contest.



That is exactly why we will be working not only with museum professionals, artists, and universities, but also with young people, people with migration background, families, elderly, and more.

There will be a difference in the implementation between the EMEE museum partners, who will prepare an experimental exhibition, based on the exemplary units we have been developing, as well as enriched with the accompanying programme – based on our previous researches in bridging the gap with the non-visitors, set of Toolkits and workshops. The non-museum partners will connect with museums from our satellite network and will work in close cooperation with those. Programmes for specific target groups, as well as co-curated exhibitions will be prepared.

Invitation to the EuroVision Lab. starting on 16th July 2015 at EMEE partner Museum of Contemporary History in Ljubljana

The EuroVision Lab.s will be implemented at different times at different venues around our partner countries and will be filmed and documented in order to give an insight to the whole process to all, who may be interested in such a museum experiment in the end. Find more information on www.museums-exhibiting-europe.eu/events.

Where will you be able to catch the EuroVision Lab.?

We are starting with the Lab. in Slovenia, in the National Museum of Contemporary History between July and October 2015. We continue to Bulgaria, in the National History Museum between November 2015 and February 2016. And we finish with in Lisbon, at the National Archaeology Museum between March and June 2016.

In between also the non-museum partners will present their EuroVision Lab.s in cooperation with their network partners. The Roma Tre University has started the EuroVision Lab. already with a symposium on the Change of Perspective. The University of Augsburg is supporting an exhibition on migration at the Museum



Historic postcard shown in an exhibition at the Museum für Kunst und Kulturgeschichte Dortmund, an EMEE workgroup member taking part in the EuroVision Lab.

Photo: Museum für Kunst und Kulturgeschichte Dortmund

of Art and History of Culture Dortmund that will be opened in August 2015 and then will be working on with the City Museums of Kaufbeuren and Marktoberdorf in spring 2016. Kunstverein monochrom in Vienna, Austria will follow in September 2015. The EuroVision Lab. will be also implemented in France, Université Paris-Est Créteil, between January and April 2016, and in Italy, Università Degli Studi Roma Tre, between March and April 2016, and finish again in Vienna in April 2016.

As you see, there will be a lot going on and we will keep a good track of the happenings in order to collect the results of the activity, to see what worked perfectly, what could be improved and what could recommended to other European museums in order to enable bridging the gap with the public and with the society in the inclusive, transnational way with objects that carry a multi-layered stories. Information on the current activities can be found on the project's website and Facebook wall at any time.

EMEE 4th Smaller Meeting Basel, Switzerland February 2015

The partners of the project "EuroVision – Museums Exhibiting Museums" (EMEE) met in Basel, Switzerland at the Institute for Interior Design and Scenography, University of Applied Sciences and Arts Northwestern Switzerland, Academy of Art and Design for the fourth Smaller Meeting to present their interim results and prepare the next steps. The meeting, also dedicated to a broad variety of ongoing activities, was focused on the implementation of the so-called 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 EMEE partner institutions:



The EMEE team during the meeting in Basel

Photo: Uwe R. Brückner

On Friday, 20th February 2015 the jury selected the winners of the contest. All winners were announced and awarded at the Designmonat Graz, a design festival in Graz running during the whole month of May. The submissions of the winners will go on a touring exhibition starting in Graz and travel most EMEE partner institutions. Currently is also planned to show the exhibition during the project's final event in Brussels, Belgium in autumn 2016 and also at the Institute for Interior Design and Scenography, University of Applied Sciences and Arts Northwestern Switzerland, Academy of Art and Design in Basel, Switzerland.

It was a very productive and fruitful meeting for all team members. The EMEE project team gives thanks to the team of the Institute for Interior Design and Scenography, University of Applied Sciences and Arts Northwestern Switzerland, Academy of Art and Design, Basel, Switzerland for hosting us so kindly and hospitably!

Also the associated partners and working group members of the project will implement activities belonging to the EuroVision Lab. The institutions will be supported by EMEE consortium member Atelier Brückner, Stuttgart, Germany. The EuroVision Lab. involves a variety of different activities with public appeal, which put into practice the concept of the "Change of Perspective" (COP). A long with exhibitions presented by the museum partners also workshops, interventions, activities with pupils and students as well as lectures will be implemented and open to the public.

An important event directly linked to the fourth Smaller Meeting was the meeting of the jury of the EMEE Young Scenographers Contest, which has been led and organized by Atelier Brückner.

New workgroup member RICHES project

The EMEE network is growing wider and wider, since spring 2015 a new member joined the EMEE workgroup: the EU project RICHES and EMEE signed a memorandum of understanding and will benefit from each other by sharing project results, ideas and experiences.

RICHES is a research project about change; about the decentring of culture and cultural heritage away from institutional structures towards the individual; about the questions which the advent of digital technologies is posing in relations to how we understand, collect and make available Europe's cultural heritage.

Though enormously rich, Europe's cultural heritage is often locked away, or crumbling, or in a foreign language, or about a past which to many people seems of little relevance. But this is changing. As digital technologies permeate all of society, compelling us to rethink how we do everything, we ask questions: how can cultural heritage institutions renew themselves? How may the move from analogue to digital represent a shift from traditional hierarchies of cultural heritage to more decentred practices? How can the European citizen (alone or as part of a community) play a vital co-creative role? How can cultural heritage be a force in the new European economy?

The RICHES research programme is based on two major assumptions:

- digital change strongly influences the whole value chain of cultural heritage, from curation and preservation to access and participation, to cultural events and transmission to next generations;
- there is a need to shorten the distance between people and cultural heritage, to put cultural heritage at the heart of the European governments' development policy priorities, particularly in the current economic circumstances.



RICHES project team

Photo: RICHES project

RICHES research aims to understand the context of change in which cultural heritage is held, preserved, curated and promoted and to explore how development and growth can be stimulated by digital technologies and co-creation sessions, focusing on: Museums and libraries adopting or considering digitisation and digital services for preservation, access and transmission; Living media as privileged domains for young people to get involved in cultural heritage; Performance-based cultural heritage and the effects of new digital infrastructures; Public administrations adapting landscapes and monuments and re-using historical buildings to generate sustainable models, improve quality of life and foster cultural tourism; Transferring traditional skills into innovative production methods for the creative industry.



RICHES

RENEWAL, INNOVATION AND CHANGE:
HERITAGE AND EUROPEAN SOCIETY

Find more information here:

www.riches-project.eu

KOMM.ST Festival “New Art – Old Places”

To bring new art to old places, that is the philosophy of the art festival KOMM.ST turning the region Anger-Puch in East Styria into a melting pot of all sorts of art once a year since 2011. Every year in May international artists visit the sundry villages of the region. Among them we find painters and robot builders from the US, British magicians, female designers from Singapore, musicians from India, and many more.

On top of that, a theatre play is written every year particularly for the festival which then is staged in various local inns. The plays focus on regional as well as on universal topics.

Every year, there are also big concerts mounted at the parish church in Anger which are conceptualized for the festival, along with various exhibitions by young artists from the region who pay a visit to their home towns to participate in the festival.

This way, the festival has developed into a festival of premiers, attracting more and more people also from other parts of the country.

Apart from areas with a high population density the rural region is not a cultural black hole, like many people seem to think. There is always something happening and the gathering crowds are large. The KOMM.ST festival wants to extend this positive basic mood, this hunger for events by yet another artistic approach that is rather rare to find in the countryside – but without displaying any big city arrogance.

These old places where the new art is displayed and mounted include, apart from churches and inns, also abandoned business sites – insignificant places at first sight, and sometimes simply public spaces. Where people have gathered for centuries, KOMM.ST is bringing art to these people. And – last but not least – the food and drink is fantastic!



Festival impression

Photo: Günther Friesinger

EMEE consortium member Roma Tre University, Italy



The Department of Education at Roma Tre University hosts the Centro di Didattica Museale (CDM, Museum Education Centre), which was set up in 1994 to encourage a more conscious and targeted use of museum heritage. Since its foundation the Centre has been working on systematic surveys of the activities carried out in the field of museum education, on the training of museum professionals at university level and on experimental researching in collaboration with Italian and foreign museums.

The CDM is a member of the Committee for Education and Cultural Action (CECA) of the International Council of Museums (ICOM) and takes part in research projects with several national and international institutions.

The CDM has worked on joint projects with over fifty Italian museums for studies on the characteristics of museum visitors and on the relationship between education and museum use. It has also carried out projects for constructing educational programmes in cooperation with many international institutions.

In over twenty years of activity, the CDM has been promoting new editions of the postgraduate courses every year on Museum Education and standards in professional development in the same field. Finally, the CDM systematically surveys initiatives concerning educational proposals in Italian museums, collecting and archiving documents, audio and video materials that are available for research and study purposes in the library of the Centre.



One of the members of EMEE's Italian team showing the team's favorite object they are working with in the project

Photo: Sašo Kovačič, National Museum of Contemporary History

EMEE Young Scenographers Contest

A new view on European cultural heritage



The EMEE Young Scenographers Contest with the motto "One Object – Many Visions – EuroVisions" promises a new view on European cultural heritage. It is an international and interdisciplinary design competition and part of the research project EMEE. The core idea was the EMEE concept "Change of

Perspective" (COP), a method for re-interpreting objects and object groups revealing the complex diversity of meanings.

International students and young professionals of design, scenography, architecture and other creative disciplines, as well as museum and cultural studies were invited to create ideas and develop design concepts for staging museum objects and topics in a trans-regional European context applying the EMEE concept of COP. This way the simultaneous appreciation of objects as elements of the local, regional, national and European culture heritage can be experienced. At the same time the goal was to find new trans-cultural approaches for content-consistent design concepts and new, contemporary formats of presentation.

The contest also aimed to experience the perception of young and ambitious designers: how do the younger generation perceive Europe? How do they approach European cultural heritage? Which objects do they choose, and how do they stage them within a European context?

The assignment of the task was to develop a holistic scenography and to generate a synaesthetic translation of perspectives – from content into space. The EMEE partners selected, prepared and proposed different museum objects with European references and cross-cultural meanings. But the participants were also given the possibility to come up with other topics of European relevance like music, migration, nutrition, literature, language, and so on, as well as the respective objects with European dimension. Responsible for the contest within the framework of the EMEE project – including the concept, organization and implementation – were Linda Greci and Uwe R. Brückner from ATELIER BRÜCKNER.

The kick-off event of the contest was the symposium "One Object – Many Visions – EuroVisions" that took place on the 31st of October 2014 at the Staatliche Akademie der Bildenden Künste in Stuttgart. It served as

an international discussion platform on the topic of "How to Make Europe Visible in the Museum?" giving inspiration and ideas. Internationally renowned speakers from different disciplines (designers, curators, scientists, museologists, historians) were invited to share their experiences.

The EMEE Young Scenographers Contest was a very successful and inspiring competition, with more than 100 registrations and 60 submissions of innovative and content-consistent design proposals; most of them with a courageous and experimental approach to the assignment of task.



The travelling exhibition putting on display the best entries

Photos: Philip Podesser

The students who took part came from different creative disciplines and 14 universities all over Europe: Basel, Graz, Hasselt, Hildesheim, Berlin, Ljubljana, Potsdam, Kiel, Lisbon, Karlsruhe, Sofia, Utrecht, Mainz and Coburg. Six of these universities incorporated the EMEE Young Scenographers Contest as a semester project in the official curriculum.

During the pre-selection, 29 projects out of 60 entries were nominated for the shortlist to be evaluated at the jury meeting of the EMEE Contest that took place on the 20th of February 2015 at the Institute for Interior Design and Scenography, Academy of Art and Design, FHNW, in Basel. The eleven-strong international and interdisciplinary jury consisting of EMEE partners and international experts (Ruedi Baur, Karl Stocker, Pamela Scorzin and Frank den Oudsten) discussed and judged the 29 pre-selected entries and nominated four projects for the EMEE Young Scenographers Award. The students surprised with outstanding works. Ruedi Baur, chairman of the jury, praised the "highly conceptual and three-dimensional quality" of the works.

The award winners were Mirjam Scheerer with her work "Did you hit the Jackpot?" (1. Prize), the team consisting of Stephanie Gindlstrasser and Johanna Köttritsch with the installation "(ART) Europallet" (2. Prize), Valerie Keusch with her work "Contemporary Witness Olivetti M40 Kr." (3. Prize) and Victoria Orrom for her work "Worth It". They approached unique objects from a European perspective: a "Zündapp Sport Combinette" (1964) moped, a (Art) Europallett (1961), a typewriter from the period of World War II (1945) and a Chinoiserie (1730). The public awards ceremony took place within the Designmonat Graz on the 7th of May 2015, in cooperation with the FH JOANNEUM and the Museum im Palais, in Graz, Austria. A total amount of 4,250 Euro prize money was handed over.

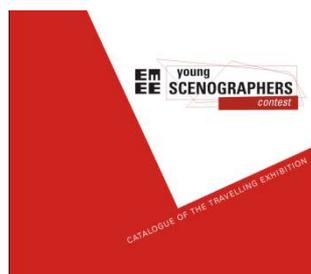


Winners of the EMEE Young Scenographers Contest

Photos: Philip Podesser

The results of the European design contest were presented at the Museum im Palais in Graz from 8th May to 7th June – an exhibition in the course of Designmonat Graz. Plans, models, photos and room installations are dedicated to the multi-perspective staging of European museum objects.

Following the presentation in Graz, the travelling exhibition will tour through Europe. Further exhibition sites are Ljubljana, Sofia, Lisbon, Paris, Brussels and Basel.



Catalogue containing the best entries

The catalogue accompanying the travelling exhibition presents the competition shortlist of 29 projects: the winners (place 1–4), the 1st runner up (place 5–11) and the 2nd runner up (place 12–29). It aims to give an insight into the creative and sophisticated design concepts – a documentation of object staging with transcultural perspectives as a chance for the European museum of the 21st century.

More information on the EMEE Young Scenographers Contest and free download of the catalogue on the website: www.emee-young-scenographers-contest.eu

EMEE 4th General Meeting Ljubljana, Slovenia May 2015

The partners of the international EU Culture project “EuroVision – Museums Exhibiting Europe” met in Ljubljana, Slovenia at the National Museum of Contemporary History, and at the FH JOANNEUM in Graz, Austria for the fourth General Meeting. Highlight of the meeting were final remarks on some of the activities, test run of the second workshop package, kick-off of the EuroVision Lab. and above all the awarding ceremony for the winners of the EMEE Young Scenographers Contest during the Designmonat Graz.

The meeting, also dedicated to a broad variety of ongoing activities, was focused on important points of EMEE current activities. Firstly the implementation of the so-called EuroVision Lab., which runs under the motto “One Object – Many Visions – EuroVisions” and will present the EMEE project, its approaches and outcomes to the visitors. Experimental by its nature, EuroVision Lab. is taking place at seven EMEE partner institutions and will put to the test the projects topics and convey the European re-interpretation of local museum objects in a trans-regional way as well as the concepts of social arena and bridging-the-gap to the museum visitors. All seven institutions will be supported by EMEE consortium member ATELIER BRÜCKNER Stuttgart, Germany.

Second important part of the meeting was dedicated to a test run of a second set of EMEE workshops out of three. Test run occurred in one of the EMEE satellite partners, Slovene Ethnographic Museum, where the partners and the public explored possibilities how to deepen the interdisciplinary dialogue concerning scenographic COP-concepts within the museum. We implemented the EMEE COP 1 with multi-perspective object presentation on site on an example of the exhibition “Doors”. The workshop will be available on the official EMEE website, together with additional workshop to deepen the interdisciplinary dialogue concerning the artistic “bridging-the-gap-activities” within the museum.



EMEE partners during the meeting in Ljubljana

Photo: Sašo Kovačič, National Museum of Contemporary History

Subsequent to the meeting in Ljubljana, the award ceremony of the EMEE Young Scenographers Contest took place in Graz within the framework of the Designmonat Graz. With a keynote scenography speech and greetings from the organizers, four young designers and scenographers among all who participated in the competition to create ideas and develop design concepts to make the EMEE concepts experienceable, were awarded. The winners have presented their projects via keynote speeches to the public and invited the guests to the opening of the travelling exhibition that shows the best entries of the contest from May 2015 to October 2016 in Ljubljana, Sofia, Lisbon, Paris, Brussels and Basel.

It was a very diverse and productive meeting for all team members who will meet again in October 2015 in Paris, France. The EMEE project team gives thanks to the team of The National Museum of Contemporary History Slovenia and to the team of the FH JOANNEUM Austria for hosting us so kindly and hospitably!

Warm-up for the EuroVision Lab. in Bulgaria Museum Experts in Bulgaria applaud “EuroVision. Museums Exhibiting Europe” at a sequence of three training workshops

Bulgarian museum experts were informed in detail about “EuroVision. Museums Exhibiting Europe” (EMEE) at a sequence of training workshops. They were organized by the Ministry of Culture of the Republic of Bulgaria that supported the National Historical Museum Sofia (NHM) initiative to organize the events. The goal of those workshops was to inform the museum community about the subjects and tasks the project team works on and also to clarify the future EuroVision Lab related activities.



Workshops participants at EMEE partner National Historical Museum Sofia

Details of good European practices, museum object reinterpretation, approaches designed to bridge the gap between museums and their audiences and to improve the work with visitors with special needs, and the opportunities offered by the modern social media were presented by Prof. Dr. Tsvetana Kyoseva, Assoc. Prof. Dr. Valya Marazova, Anna Yanina, Madlen Yaneva, Stoyanka Yanakieva and Petar Stefanov in three training events. They were held at institutions that are EMEE associated partners to NMH: Plovdiv Regional Museum of Archaeology (for museum professionals from Southern Bulgaria), Hr. Tsokev Art Gallery in Gabrovo (for museum professionals from Northern Bulgaria) and the National Palace of Culture in Sofia (for representatives from Sofia, North West and South West Bulgaria). Assoc. Prof. Dr.

Boni Petrunova, Deputy Minister of Culture, was present in person at the working meeting in Sofia. She expressed her high appreciation of the EMEE project and her best wishes to the partners for success in their joint efforts. A total of 123 museum representatives were trained and were given training participation certificates. The assessment of the workshops based on an anonymous questionnaire was highly positive: they were defined as extremely useful, innovative and focused on practical implementation, professionally held and brilliantly organized.

A direct effect of the training was the development of a special version of the “Follow this Road” initiative offered by NMH as part of the EuroVision Lab.s, which was made by the museum experts of the Elhovo Museum of Ethnography and Archaeology, Shumen Regional Museum of History and Sevlievo Museum of

History and Art Gallery. The game was tested in the European Night of Museums. The task for the visitors was to find the European dimensions of certain objects and to get more information about their trans-regional meaning. The experiment provoked exceptionally high interest and a lot of fun. The participants were given special European certificates and prizes.

NMH's network of partners was enlarged with the museums in Hisarya, Pomorie, Karlovo, Elhovo, Brazigovo, Sevlievo, Velingrad, Shipka-Buzludzha National Park Museum, the National Polytechnic Museum and the National Palace of Culture.

Le Labo

A new project in Centre Pompidou

To enlarge the visitors' desire of visiting Musée National d'Art Moderne and towards a better knowledge of the collection, Centre Pompidou is introducing "Le Labo" (The Lab), a team of professionals, in which one member of the French EMEE Team is involved. The objective is to produce a lasting documentation aimed at creating the desire of Museum attendance, at taking over the collection, at enabling teachers and association volunteers to be self-governing in visiting the museum, at giving tools for classroom and association practice (writing, art practice etc.).

After the both tools "Pearltrees2" (www.pearltrees.com/centrepompidou) and "Les parcours histoire des arts", the new tools under development at the moment, will be published on the Centre Pompidou Centre website and on Eduthèque (www.edutheque.fr).

Written by Jean-Marie Baldner, who presented the EMEE project at the Centre Pompidou, six thematic dossiers, "Les parcours histoire des arts", upon "Modernités plurielles" have been published on the National Museum of Modern Art's website:

- *Arts et techniques (Arts and Techniques)*
- *Arts et sacré (Arts and the Sacred)*
- *Arts, ruptures et continuités (Arts, Ruptures and Continuities)*
- *Arts, États et pouvoir (Arts, States and power);*
- *Arts, espace, temps (Arts, Space, Time)*
- *Arts, créations, culture (Arts, Creations, Culture) (forthcoming).*

Pearltrees is a visual interface of digital libraries (www.pearltrees.com/centrepompidou) allowing the Centre Pompidou to develop a cooperative multimedia platform, which educational resources are accessible on. Using functional typology and intuitive use, these digital libraries offer two approaches of the National Modern Art Museum's collections, "thematic" one and "art history" one.

All these tools take into account EMEE objectives and tools to develop changes of perspective and to create the desire of the museum.

EMEE workgroup member: Museum of Art and Cultural History Dortmund, Germany

The Museum of Art and Cultural History – founded in 1883 – is the oldest museum of its kind in the Ruhr Valley. The foundation to the extensive and valuable collection of the museum was laid by the city fathers and involved citizens, who were proud of their rich medieval past and the increasing industrial significance of their city. It is one of very few municipal museums, which can offer a cross-section ranging from archaeological findings to precious stocks of free and applied art as well as rural, urban and courtly domestic culture and their city history. Some highlights of the collection are the late Roman coins of the golden treasure of Dortmund, the medieval panel paintings, valuable silver- and goldsmith creations from the 16th to the 18th century and other courtly handicrafts, the paintings of Caspar David Friedrich in the exquisite 19th century gallery and a collection, which includes objects from applied art to modern design and is unique in the region.



Front of the Museum of Art and Cultural History Dortmund

Photo: Stephanie Kleemann, Dortmund-Agentur



View into the permanent exhibition

*Photo: Madeleine-Annette Albrecht,
Museum für Kunst und Kulturgeschichte
Dortmund*

Only a small fraction of the collection, which comprises tens of thousands of items, can be shown in the permanent exhibition of the museum. Therefore, the Museum of Art and Cultural History has been presenting treasures from its deposits as the “Object of the Month” since 2011. The visitors can visit this exhibit without an entrance fee and even propose a specific object themselves. An additional text informs the visitors about the history of and around the exhibit. As part of the cooperation with EMEE, the Museum of Art and Cultural History will reinterpret the Object of the Month from a European perspective. The Object of the Month June 2015 offers a foretaste: the red portable typewriter “Valentine” by Olivetti was designed by Ettore Sottsass – a designer born in Innsbruck – produced by an Italian company and used by writers and artists in numerous countries. In June, you can find out about the other exciting stories this typewriter has to tell on-site in the museum or on the homepage: www.mkk.dortmund.de

Exemplary COP-units

Seeing Europe in regional objects



The French EMEE team showing their favourite object to work with in the exemplary COP-units

Photo: Sašo Kovačič, National Museum of Contemporary History

The EMEE project aims at opening multidimensional perspectives on the history and culture of both the single European countries as well as on Europe as a whole. Our goal is to develop innovative perspectives on the presentation of museum objects in order to bridge the gap that separates contemporary museums from society. This global effort translates itself into a number of concrete challenges, such as the effort to turn the museum into a social arena, to connect cultural heritage with present day problems and to use scenography and design as well as innovative web-based strategies to implement the museums of the future.

As a meeting point of theory and practice all the partners of the consortium developed a number of sample modules to help national and regional museums understand the concrete potential of the EMEE Changes of Perspective (COP). These sample modules are called "Exemplary COP-Units", and are conceived as the convergence point of all the theoretical and methodological efforts of the EMEE project.



What time is it? It's revolution time!

Watch from the exemplary COP-units showing Lenin

Photo: Sašo Kovačič, National Museum of Contemporary History

Each Exemplary Unit focuses on three objects, chosen from existent national and regional museum collections. These objects are presented from a multi layered and trans-regional European perspective leveraging on the EMEE tools and guidelines. To this purpose a template has been developed serving as a model for planning a number of exemplary exhibition concepts. These units are designed to be ultimately consulted by every museum professional that is interested in the EMEE Change of Perspective.

The Exemplary Units are at the same time sample modules and tools of exhibit design. They are structured into various sections, which encompass theoretical, and content analysis, scenography and exhibition design, implementation of participative activities and social web strategies.

The first part presents an abstract and general message section where the unit conceived as a whole is described. The main object should be characterized thoroughly in its physical features and contextualized in its previous and present allocation in contexts of exhibition. The main object should be supported by two more objects, to be chosen for their ability to enrich the theme of the unit. These secondary objects are described carefully on both the technical and the contextual level, clearly stating the reason for their assembling and enlightening the greater connection of the unit.

After this section, the unit passes on to sketch the EuroVision Lab., that is to say to structure the exhibition according to the instructions of the four EMEE Toolkits. In the section dedicated to Toolkit 1, the main concern is to make Europe visible through the presentation of the selected objects. Their physical movements, the background circumstances of their production, the cultural transfers and encounters that surrounded them, the trans-regional networks they come from: anything that may enlighten a European connection is enlisted. The Toolkit 2 and 3 sections deal with the effort to integrate multicultural Europe in a museum interpreted as a social arena, and also to design participative strategies in order to make the museum attractive to visitors as well as non-visitors.

A section focused on the synesthetic perspectives and exhibition design is followed by a final one dedicated to unravel the potential of the social networks and new web technologies for the museums.

These exemplary units will be available for the consultation of museum professionals on the EMEE website and on a printed publication together with the four toolkits.

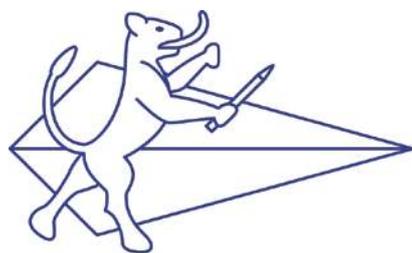


EMEE partners from Germany will enrich the exemplary COP-units with scenographic ideas

Photo: Sašo Kovačič, National Museum of Contemporary History

EuroVision – on film

A film-documentary across Europe



**REDAKTIONSBUERO
OST**

The REDAKTIONSBUERO OST – an agency based in Vienna – has made a name for itself internationally with numerous media productions for NGOs, museums and cultural institutions, including MAK Wien and the Austrian Culture Forum New York. They will accompany us to seven European cities in the next year and document our EuroVision Lab.s. In the end, small clips about each of the stops will make up a comprehensive video-documentary. “We have been interested in the question how moving images can be suitably edited in a cross medial way for some time. We are especially occupied with the problem of how new media can be used in museums without taking away the analogous qualities of the representative place and object” says Antje Mayer-Salvi, founder and manager of the REDAKTIONSBUERO OST.

“By accompanying EMEE across Europe in the course of one year to shoot this documentary, we will definitely receive answers and learn about strategies, which could help us with these questions. We, as media producers with a focus on culture can confirm: The EMEE-project poses the right questions at the right time.”

The first part of the video-documentary was filmed during the Awarding Ceremony of the EMEE Young Scenographers Contest in Graz and can be watched on this website: <http://bit.ly/1Mt89na>

The journey throughout Europe continues until the summer of 2016 with stops in Ljubljana, Sofia, Rome, Vienna, Paris, Augsburg and Lisbon.

Further information about the REDAKTIONSBUERO OST: www.redost.com

Upcoming events

3-9 July 2015

ICOM General Conference - Museums and Cultural Landscapes

Milano, Italy

10 July 2015

Intercultural opening, easy language and accessibility. Approaches for audience development in museums

Lörrach, Germany

12-15 August 2015

Regional "History that Connects" Summer School Rethinking On-Site Learning to Find the Global in the Local European Association of History Educators (EuroClio)

Sipovo, Bosnia-Herzegovina

14 August 2015

Opening of the exhibition „Die Münsterstraße. Dortmunds buntes Pflaster“ in the EMEE partner museum Museum of art and history of culture Dortmund

Dortmund, Germany

24 – 26 September 2015

The Best in Heritage

Dubrovnik, Croatia

1 October 2015

Museum Ideas 2015 International Conference: Museums Re-imagined in the Era of Participatory Culture

London, Great Britain

Find more events on our website:

www.museums-exhibiting-europe.de/events/

8-9 October 2015

Research conference: MUSEUMS AND COLLECTIONS

Smolyan, Bulgaria

13–16 October 2015

International Hands On! Conference

Amsterdam, Netherlands

19 October 2015

Policy Seminar "New horizons for cultural heritage – Recalibrating relationships: bringing cultural heritage and people together in a changing Europe"

Brussels, Belgium

8–11 November 2015

Annual Conference of IC-MEMO (International Committee of Memorial Museums in Remembrance of the Victims of Public Crimes)

Munich and Flossenbürg, Germany

10–11 November 2015

Training seminar "A good plan – developing mediation concepts target group specific"

Fürstfeldbruck, Germany

14-19 November 2015

Autumn conference of the section History Museums in the German Museums Association

Leipzig, Germany

Got something interesting coming up?

Please let us know: info@emee-project.eu

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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

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Culture Project, 11/2012-10/2016

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