

EMEE

EuroVision: Museums Exhibiting Europe

Culture-Project

November 2012 – October 2016

**One object – Many visions – EuroVisions
Workshop 1 – Making Europe visible**

Input B

IB

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Slide 1: Title

Slide 2: Working session B

- In working session B I will at first give you a rather short input on how the European/ trans-regional and/ or cross-cultural perspectives discovered in working session A can now be presented to the visitor.
- After the input you will return to working on your work packages developing ideas how to make the European/ trans-regional and/ or cross-cultural points of view visible to the museum visitor and how visitors can be activated and involved.

Slide 3: Objectives of working session B

Here you can see what will be our main topics in working session B: Together we will:

- 1) think of concrete ideas how to present the re-interpretation from working session A to museum visitors
- 2) develop ideas in three grades of intervention
- 3) include all EMEE pieces into the presentation (re-interpretation, bridging-the-gap, museum as social arena, scenographic staging, social media).

Slide 4: What does ‘grade of intervention’ mean? Grade 1

- Grade 1 means finding ways of presenting the Change of Perspective through activities that do not require a lot of changes for the museum. Grade 1 activities should be easily implemented and not require a lot of money.
- There are a lot of small changes that can be made, e.g. one showcase in the permanent exhibition can be designed in a new way highlighting some objects that show European/ trans-regional and/ or cross-cultural perspectives. On the other hand, a leaflet showing a European path through the museum could be printed and handed to every visitor who buys a ticket, a red line on the floor could lead the way to the re-interpreted objects.
- So grade 1 means that the exhibition itself does not have to be modified much, just mediated in a different way.

Slide 5: What does ‘grade of intervention’ mean? Grade 2

- Grade 2 means finding ways of presenting the re-interpretation of objects through activities that will make a bigger change in the museum structure and therefore might get more attention. Grade 2 activities are supposed to run for a longer time – for years at best.
- You could, for example, start a row themed ‘European object of the month’, design a part of a permanent exhibition under a European theme, or dedicate a small part of the museum space to European themes.

- So grade 2 activities will need more work than grade 1 activities but hopefully will have a larger purview.

Slide 6: What does ‘grade of intervention’ mean? Grade 3

- Grade 3 activities will involve the largest amount of work and bring the biggest change to your museum. Those activities are supposed to run for a longer time, draw the attention of a lot of visitors and give a lot of space to the visualization of the re-interpretation of objects.
- Examples for those activities could be a special exhibition dedicated to a European/ trans-regional and/ or cross-cultural theme, changed objects or groups in the permanent exhibition or maybe a revised department of it.
- So grade 3 activities will entail the greatest amount of work but hopefully also generate the most significant response from the visitor.
- Please keep in mind that the classification of activities from grade 1 to grade 3 is supposed to serve as an orientation for you and not should be understood as a fixed system.

Slide 7: Accompanying programme for every grade

- No matter which kind of activity you choose, a programme should always accompany it.
- The programme should fit the grade of intervention. On this slide you will find some suggestions:
 - Grade 1: e.g. lecture, guided tours along the path through the permanent exhibition
 - Grade 2: e.g. special guided tours for the object of the month, discussion about the object, renderings of music etc.
 - Grade 3: guided tours through exhibition, workshops, long-term activities (series of lectures)
- For all grades: provide additional information/ activation (hands on, minds on, participatory elements) near the re-interpreted object/ object groups that help the visitor to not only comprehend your new point of view but also develop own perspectives on the message of the object/ object groups.

Slide 8: Change of Perspective as Change of Perspective between museum experts and visitors (activation and participation) (COP 2)

- When planning the accompanying programme keep in mind the Change of Perspective 2.
- Look for strategies that lead away from the museum’s traditional prerogative of historical interpretation towards a new role as a facilitator.
- Different steps range from activating presentation of the objects to stagings, synaesthetical exhibitions and accompanying cultural programmes.
- Visitors should be invited to incorporate their historical identity, expectations, questions, and also abilities into the work of the museum.
- In the following section, we will have a closer look on four parts: bridging-the-gap, museums as social arenas, synaesthetic presentation of perspectives and social web.

Slide 9: Museum as social arena

- Museums are fulfilling a new role in society as places where relevant political/ social issues are presented and discussed.
- They no longer have the prerogative of historical interpretation but are striving for a new role as a facilitator. Therefore, different points of views should be offered to the visitor and there should be chances to discuss those amongst other people and experts.

Slide 10: Bridging-the-gap

- In the field of bridging-the-gap you should think about your audience and its development: Who are our visitors and nearly more important: who does not visit and why? Try to identify groups (like for example young people, people with migration background, minorities) that do not come to your museum and think of low-threshold activities that could convince them.
- Try to give every visitor an opportunity to participate actively in what is happening at the museum. There are manifold ways to do so: You could, for example, create an exhibition that is co-curated or even entirely curated by visitors. You could create an exhibition containing only objects brought by visitors. You could make up a way of letting every visitor see the feedback other gave on your museum. You could offer workshops for young people dealing with topics interesting for them, and so on.
- The basis for those activities is always to know your audience through surveys or similar methods and thereby to know, who your non-visitor groups are. Then decide which groups you want to work with and get to know them, so that you can plan activities that suit their needs and interests.

Slide 11: Synaesthetic translation of perspectives

- Synaesthetic translation of perspectives goes far beyond presenting objects in showcases. The re-interpreted object can be staged in a way that makes it possible for the visitor to experience his or her visit with all senses.
- There are a lot of creative ideas you could implement, for example underlying the presentation with music or noises that fit the context, install special lighting that shows the object in an unusual way, present the object together with other objects of in front of a special background, stage it back in its original context and so on.
- Check whether there are any kinds of superfluous details – the object should still be in the focus. It is important to find a way of synaesthetic translation that fits the general design of the museum.

Slide 12: Social web

- Social web is a great opportunity to get in contact with the audience. It is not very expensive, but takes a lot of time. It opens the museum up for the visitor's opinion more than the traditional guestbook. Be aware that any comment on Facebook or any other platform needs a response; social web can never be a one-way-communication.
- You can use social web to

- Inform about upcoming events/ exhibitions
- Get feedback from visitors and make it public
- Open the museum for user generated content (virtual exhibition curated by visitors)
- Network with other museums

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