



Venice Office
Regional Bureau for Science
and Culture in Europe



FINAL REPORT

Imagining the Balkans

History, Memory and Dialogue in South-East Europe

Bucharest, Romania. 20-21 June 2012

A meeting organized within the initiative



INTRODUCTION

This report presents the results of the discussions held during the international meeting “Imagining the Balkans : History, Memory and Dialogue in South-East Europe”, organized by the UNESCO Venice Office and the National History Museum of Romania, in cooperation with the Romanian Ministry of Culture and National Heritage, in Bucharest, Romania, on 20-21 June 2012.

The meeting comprised museum directors and experts from Albania, Bosnia and Herzegovina, Bulgaria, Croatia, Cyprus, Greece, Montenegro, Romania, Serbia, Slovenia, The former Yugoslav Republic of Macedonia, and Turkey. Participated also senior representatives from European museums (German Historical Museum in Berlin, Germany) and professional organizations (ICOM/International Committee for Exhibitions and Exchange; ICOM/International Association of Museums of History).

This meeting was organized as a follow-up to the previous encounters organized in Thessaloniki (“National History Museums in Southeast Europe: learning history, building shared memories”, Thessaloniki, Greece, 18-19 October 2010), Berlin (“Best practices in museum management: dealing with difficult heritage, educating on history”, Berlin, Germany, 27-28 January 2011), Turin (“History, memory and dialogue in South-East Europe: Exploring the identity of Nations”, October 5-6th, Turin, Italy) and Ljubljana (“Imagining the Balkans: History, Memory and Dialogue in South-East Europe”, Ljubljana, Slovenia, 8-9 March 2012).

These meetings were organized to enhance cooperation and dialogue among the South-East European national history museums and to prepare a regional travelling exhibit, tentatively entitled “Imagining the Balkans”.

This project is developed within the new UNESCO global initiative entitled “Culture: a Bridge to Development”, which aims at better promoting cultural heritage in all its forms as a powerful and unique tool for sustainable social, economic and human development, job-creation opportunities social cohesion, education and mutual understanding, thus bringing forth new opportunities for international cooperation.



The proposed travelling exhibit, as underlined by Anthony Krause, representative of the UNESCO Venice Office, has been now officially presented during the meeting of the Council of Ministers of Culture of SEE in Belgrade, Serbia (20 April 2012) and the annual meeting of Heads of States of SEE in Mostar, Bosnia and Herzegovina (2-3 June 2012), and is gaining strong political support from Member States. The target should be to inaugurate the exhibit in

Ljubljana, Slovenia, at the National Museum of Slovenia, on the occasion of the next annual meeting of the Council of Ministers of Culture of SEE (April 2013), placed under Slovenian presidency.

Sergiu Nistor, Secretary of State of the Ministry of Culture and National Heritage of Romania, praised the ability of history museums curators, though this exhibit, to enhance the diversity of the cultural landscape of the Balkans, and expressed Romania's full support to the organization and travelling of this exhibit, seen as a unique and powerful symbol of peace, cooperation and dialogue in the SEE region. Mr Nistor expressed the hope that other museums in the region (art museums, for example) will launch similar regional initiatives.

Part 1: Contents of the Exhibit: items, text, storyline.

The first day of the meeting was devoted to a summarized presentation by Philippos Mazarakis of the selected items and the "storyline" thematic sequence.



The items, as discussed by the participants during the meeting in Ljubljana, had been previously uploaded on the common **Google Document interface/Drop-box**, initiated by the National Museum of Slovenia: <https://docs.google.com/>.

The rearrangement of the location of some items within chapters was discussed and approved.

Every object was examined during the discussions, and several modifications were proposed, accepted and introduced.

In particular:

Introduction "Coffee shop":

- Tülay Artan to provide additional item (s) on coffee culture.
- Each partner museum can also, if relevant, add an additional item on the coffee culture topic.

Chapter 1 "Living in the Old world":

- Barbara Ravnik to supply with 3D object (costume)

Chapter 2 “Travelling, communicating”

- Philippos Mazarakis to change/replace “Manoussi mansion” object/fact sheet
- Every partner to add a “post card” object/fact sheet

Chapter 4: Creating and diffusing knowledge

- Ernest Oberlander-Tarnoveanu to add an original pen object/fact sheet similar to the patent pen
- Barbara Ravnik to add a children’s periodical
- Leonora Boneva to add grammar book object/fact sheet (complement portrait of Petar Beron by Nikolai Pavlovic)

Chapter 5 “Mapping”

- Partner museums from Albania, Bosnia-Herzegovina, Bulgaria, The former Yugoslav Republic of Macedonia, Serbia and Slovenia to provide, if relevant, additional map object/fact sheet.

Chapter 7 “Heroes and Antiheroes”

- Partner museums to propose, if relevant, new item/fact sheet on “national antihero” (traitor to the nation, etc) or to provide information on existing fact sheets concerning the conflicting images of the persons involved.
- Ana Stolic to provide additional object/fact sheet, complementing portrait of Prince Karadjordje (3D object).
- Mattea Brstilo Resetar to provide additional object/fact sheet, complementing portrait of Ban Ivan Mazuranic
- Ernest Oberlander-Tarnoveanu to add portrait of Mihail Sturdza to better illustrate his proposed belt.
- Matea Brstilo Rešetar to add portrait of Ban Josip Jelacic to better illustrate his proposed Gloriette

Chapter 8 “Public celebrations”

- Ana Stolic to add video film/fact sheet (Kolo dance)
- Barbara Ravnik to add Sokol costume object/fact sheet

The thematic sequence, as discussed in Ljubljana, follows 9 **thematic paths**: Living in the old world; Travelling, communicating; A new social order: the rise of the middle classes; Creating and diffusing knowledge; Mapping; Using history; Heroes and Antiheroes; Public celebrations; Images of the Nation.



The chapters are completed by a thematic introduction around Coffee culture and a conclusion around the theme/film “Whose is this song?”. The 70’ mn documentary “Whose is this song” (Adela Peeva, 2003) was viewed by all participants. It was agreed that the film could be shown in its entirety in a permanent way in the multimedia section of the exhibit. A fixed fee will need to be negotiated with the film company.

Provisional general texts introducing the thematic chapters have been drafted and shared in advance of the Bucharest meeting, and presented during the meeting by Philippos Mazarakis.



In conclusion, it was agreed that:

- Each partner will review his proposed items according to the discussions in Bucharest (list of changes above), indicate and incorporate the changes directly on the dropbox (+ specify insurance value and special requirements). **Deadline: 15 July.**

- Each partner will send comments/suggestions on the provisional general texts to Philippos Mazarakis and Anthony Krause. **Deadline: 15 July.**
- Philippos Mazarakis will incorporate all modifications into the proposed general texts. He will also, on the basis of the texts already prepared by all partners and available in the “fact sheets”, draft in a harmonized manner the captions, so that they meet the standards described below. **Deadline: 30 July.**
- Participants can approve/make last comments on material and texts. Consolidated material will also be shared with Maria Todorova. **Deadline: 15 September.**
- Material and texts finalized. **Deadline: 30 September.**

Part 2: Practicalities of the Exhibit

Barbara Ravnik, Director of the National Museum of Slovenia, made a presentation on practical issues to be addressed in the coming months, with a view to the inauguration of the exhibit in Ljubljana.

Ulrike Kretzschmar, Director of Exhibition Department (German Historical Museum) and Anne-Catherine Hauglustaine-Robert, President of ICOM/ICEE, summarized all the practicalities related to the exhibit.



A. Text and titles

- It was agreed that the title of the exhibition will remain “**Imagining the Balkans**”, with the addition of a subtitle “**Identities and Memory in the Long 19th century**”.
- The proposed texts of the exhibition will be reworked, without changing their spirit and general content, in order to fit the following specifications:
 - o **General texts:** 1000-1500 characters each
 - o **Group captions**, referring to a number of objects within a chapter (when necessary): max. 800 characters.
 - o **Single object captions:** 300 characters.
- Apart from their size, single object captions will have the following structure:

- Title
 - Producer-Place-Date
 - Lending museum and city/country of the museum (ex: Museum of Nicosia, Cyprus; Museum of Montenegro, Cetinje)
 - Main description (containing the description of the object and its importance in the argument of the exhibition)
- All chapter titles of the thematic chapters could also be provided with a **summary sentence (25 words maximum)**. These sentences remain to be defined.
 - It is agreed that the design of the exhibition will contain no provision for captions for disabled (blind) people. If any of the participant museums wish to add such captions, they are free to do so at their own venue under their own supervision, responsibility and expense.
- B. Maps:** maps should be shown in a digital form, and discussed with the graphic designer. The example of the digital “moving portraits” of USA Presidents, presented by Anne Catherine Hauglustaine-Robert/ICOM, could be envisaged for the maps.



C. Preparation schedule – next actions

It is noted that from now on the realization of the exhibition depends upon tight schedules. All participants are urged to make sure they follow the agreed timetable, as any delays will have a repercussion upon the next moves.

Timetable of following actions:

- a. **July 15:** deadline (all participants) for additions of objects on the dropbox and comments on introductory texts. This includes:
 - i. Corrections of descriptions
 - ii. Changes or additions of objects with all their relevant information
 - iii. Insurance prices (to be noted in the “special requirements” field of the online fact sheet)
Attention: all changed fact sheets must be renamed with “MODIFIED” in the title, and all new fact sheets must bear the word “NEW”. It is also important that any particular conditions as regards handling, showcases, climate boxes etc, be mentioned in the “special requirements” field.
- b. **July 31:** deadline for the editing of the text, the organization of the material and the return of the edited material to the participants (Philippos Mazarakis). Consolidated material will also be shared with Maria Todorova (Anthony Krause).
- c. **July 31 (bis):** All partners who are interested in hosting the exhibition will send a plan of their exhibition space to Barbara Ravnik, in order to provide the designer with information, so that he may produce a design compatible with all venues.
- d. **September 15:** deadline for requests of last changes by all participants.
- e. **September 30:** deadline for incorporation of the last changes and submission of the final selection of items and edited texts by Philippos Mazarakis/Anthony Krause to Barbara Ravnik.
- f. **October 15:** deadline for providing high resolution list of all two-dimensional and three dimensional items, as well as all multimedia material to Barbara Ravnik by all participants. Digital images will be needed for the preparation of the exhibition and for the catalogue. All objects must be included, whether they are to be presented as copies or as originals. All movies are also to be included. Specifications for digital Photographs: Professional TIFF images at 300dpi.

The National Museum of Slovenia will be responsible for preparing and managing calls for tender, for cooperating on a daily base with the designer, the book designer, and the various contractors which will be hired etc, according to Slovenian regulations. It will also keep the other participants informed of the progress



of the project and will discuss with them any subject arising which has not already been agreed upon.

A next meeting of the group may take place, if necessary, in the beginning of year 2013 (January or early February) in order for the participants to see and discuss with the graphic designer the detailed design of the exhibition. Anthony Krause (UNESCO Venice Office) will inform the group.

D. Exhibition travelling practicalities

The following procedure will be used for the lending and moving of objects from one venue to the next one:

- a. Each receiving museum (including the first station, i.e. Ljubljana) makes an official request for the loan of objects belonging to each individual partner museum.
- b. Each lender museum replies in writing providing permission to the receiving museum to take into its charge the corresponding objects and to organize their transport. It provides details for the security needs and any special conditions to be applied for each object or to its collection as a whole. It also specifies the insurance prices for each object.
- c. The receiving museum then makes arrangements for insuring the objects “from nail to nail”, i.e. from its removal from its former location, its shipping to the receiving museum’s premises, the whole duration of the exhibition and until the objects are taken down and handed to the next receiving museum. If this is applicable in the receiving museums’ country, a state indemnity letter by an official competent authority may replace a private insurance policy. The receiving museum also makes arrangements with an experienced international transporter of works of art and is responsible for his payment. For the sake of cost effectiveness, it may be interesting to explore the possibility of passing a contract with a specific company of art movers for the whole duration of the exhibition and for all its successive transfers.
- d. A conservation report issued by the lender must accompany the object, as proof of its initial condition and as a further guide for its handling by the receiving museum.

It is agreed that the loan contracts as described above are sufficient proof of each museum’s engagement and a further document providing its commitment to the project is unnecessary.

E. Exhibition schedule

- It is agreed to target the inauguration of the exhibit in Ljubljana, Slovenia, at the National Museum of Slovenia, on the occasion of the next annual meeting of the Council of Ministers of Culture of SEE (approx first week of April 2013, before Easter), placed under Slovenian presidency.
- The mean exhibition time available to each host museum will be of about three months. The exact length of time available to each venue will be agreed upon in common.
- The objects must have arrived in each venue at the very least two weeks prior to the inauguration of the exhibition.
- The preliminary program of the exhibition is as follows:
 1. Ljubljana, Slovenia : April-June in 2013
 2. Belgrade, Serbia : September-October 2013
 3. Bucharest, Romania : December 2013-March 2014
 4. Skopje, The former Yugoslav Republic of Macedonia : May -July 2014
 5. Cetinje, Montenegro : September/October-December 2014
 6. Tirana, Albania : October-November 2014 or October-December 2015
 7. Athens, Greece : March-June 2015
 8. Nicosia, Cyprus or Istanbul, Turkey (rather Turkey) : July-August 2015
 9. Zagreb, Croatia : early 2016
 10. Banja-Luka, Bosnia and Herzegovina : mid-2016
 11. Sofia, Bulgaria: end 2016 (tbc)

F. Exhibition catalogue

It is agreed to have 2 versions: English/National language.

The booklet/catalogue of the exhibition will contain:

- o all texts of the exhibition (possibly the introductory texts for each thematic chapter will be presented in a more detailed version)
- o all objects from the exhibit with their image and caption.
- o A text by Maria Todorova (possibly, another academic specialist will also be included)
- o A page with “further reading” general references.

The English version will also include 3 foreword texts:

- a. Director-General of UNESCO
- b. President of ICOM

- c. Minister of Culture of Slovenia, in his capacity of Chair of the Council of Ministers of Culture of SEE (2013).

English version: approx 2000/3000 copies (tbc). Barbara Ravnik will ask for estimate.

Each National language edition will include a foreword/introductory text by the relevant Director of the Museum

The catalogue will be designed and printed in English language. Each participant will be responsible to translate it and reprint it by his own efforts, using a blank model that will be provided by the editor. The English version will be paid for in common by all the participants and will be prepared together with the exhibition by the National Museum of Slovenia.

October 15: deadline for providing high resolution images (with name of photographer for copyright) for the catalogue. All objects must be included, whether they are to be presented as copies or as originals. All movies are also to be included. Specifications for digital Photographs: Professional TIFF images at 300dpi.

G. Communication

Each partner museum shall provide materials (leaflets, general catalogue of collections, DVDs) to be presented in the host venue on a common table.

UNESCO Venice will foresee the creation of a virtual web gallery of the exhibit items on the UNESCO website.

H. Budget/costs

The budget of the project will be divided in “common expenses” and “local expenses” parts. Common expenses are to benefit equally all partners. Subventions by third parties (UNESCO, ICOM, Slovenian Presidency, EU, etc) will cover this part. The local expenses are the responsibility of each host museum by itself, including the first station of the exhibition in Slovenia.

- a. **Common expenses:**

- i. English catalogue
- ii. Layout of local catalogue
- iii. Scenography design of exhibition
- iv. Materials of the exhibition that will travel to all venues (panels, showcases etc)
- v. Multimedia production and materials
- vi. Internet site/ web virtual gallery of the exhibit

It is anticipated that UNESCO will provide 50.000€ or more, while ICOM will provide 15.000€ or more, for these common expenses. ICOM committees should also be solicited. Every effort will be made in order for the common expenses not to exceed this total.

b. Local expenses:

- i. Transport of items (the return of items after the last venue of the exhibition will be shared by all) – the exact method for this remains to be defined.
- ii. Those panels (text, image, object support etc), showcases and other materials which will be produced separately in each venue.
- iii. Insurance of objects
- iv. Translation and printing of the catalogue in local languages (or possibly in common expenses, if confirmed by ICOM)
- v. Advertising, opening ceremonies, curation (guards, security, electricity bills etc) during the exhibition

Barbara Ravnik will also inform partner countries of steps to be taken with regards to the next European call for projects (to be launched in September) which focuses on mobility of people involved in creating cultural contents, mobility of artefacts and intercultural dialogue, and perfectly addresses the objectives of the travelling exhibit.



I. Next dates

- A final working meeting could be envisaged end of January/early February 2013, at a location to be confirmed, with the graphic designer of the exhibit.
- The objective is to inaugurate the exhibit in Ljubljana, Slovenia, at the National Museum of Slovenia, on the occasion of the next annual meeting of the Council of Ministers of Culture of South-East Europe (1st week of April 2013), placed under Slovenian presidency.



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