



Memory Lab - Workshop
“Wake up Europe, Sarajevo Calling”
Connecting Local History and International Perspectives
Sarajevo 26-29 June 2017

Organized by the History Museum Bosnia and Herzegovina,
in cooperation with *crossborder factory* and the *Südosteuropa-Gesellschaft*

REPORT

Part Two: Individual reflections and contributions by the participants

1. Tamara Banjeglav
2. Kaja Sirok
3. Darko Babić
4. William Blair
5. Lucy Dinnen
6. Ana Antić
7. Christian Melka
8. Gruia Badescu
9. Marie-Edith Agostini
10. Marti Grau
11. Vernes Čaušević

After the workshop, the participants were asked to write a text in which each of them would articulate what in his/her eyes were the main conclusions of the workshop regarding the exhibition "Besieged Sarajevo" and its further development, and also how they experienced the workshop. This part of the report gathers these individual reflections and contributions, which often deepen points mentioned in the general report and/or develop additional ideas. This part of the report therefore also constitutes a very important and valuable basis for future discussions on the exhibition "Besieged Sarajevo".



1. WAKE UP EUROPE, SARAJEVO CALLING workshop, Historical Museum of BiH, June 27-28, 2017: Conclusions about the exhibition. By Tamara Banjeglav (University of Rijeka)

The exhibition does not try to give a definite narrative about the war and the siege of Sarajevo, but leaves some open-ended questions for the visitors. It is not a 'political' exhibition, it does not put emphasis on the political context and background of the events. The exhibition focuses on daily life of civilians and experience of living under siege, while it tries to avoid the political and military context of the war. It tells the story of improvisation and resourcefulness during the times of struggle for survival. The exhibition also testifies to the impressive creativity, spirit of resistance and humour of the city's inhabitants.

The collected objects tell the story of Sarajevo under siege, the story in which the main actors are the city itself and its citizens. The exhibition refuses to blame anyone and uses very neutral terms in describing what was going on in Sarajevo during the siege.

The current exhibition should, in my opinion, be preserved as much as possible in the new exhibition. It should preserve the memory of the siege as we see it now in the museum. It should keep as many objects from the original exhibition as possible, since these objects are the most valuable artefacts in the exhibition because they were donated to the museum by citizens who themselves survived the siege. It's an exhibition about the people made by the people themselves.

The new exhibition could benefit from collecting opinions/comments from citizens about what they think of the existing exhibition and about what the new exhibition should look like. This could be collected through organizing focus groups with different groups of citizens.

The current exhibition is already a very good exhibition that does not need any radical changes, but would benefit from a redesign of panels, preservation of artefacts (in order to protect them) and adding some new materials/artefacts, as for example the documentary *Miss Sarajevo*.

IMPRESSIONS ABOUT THE WORKSHOP

The workshop was very well-structured and consisted of different parts which were needed for the discussion (self-exploration of the exhibition, discussions in small groups, dividing participants into different thematic groups). All of the invited participants were very much engaged and interested in the discussion and contributed with their different knowledge and expertise. The discussions (both in smaller groups and with all participants) were very useful and some good ideas could be heard. The overall impression is that the workshop was a success and could greatly help curators in preparing the new exhibition.

2. Besieged Sarajevo and its further development: Reflections by Kaja Sirok (National Museum for Contemporary History of Slovenia)

Content and structure

The main message will remain the same: *From people to people* (it needs to emphasize that this is the first exhibition that the people from Sarajevo did in order for their memories to remain alive); in this way we will also emphasize the museum's main mission: *A place of shared memories, where the community works to keep its memories alive;*

It is clear that the staff is emotionally attached to the exhibition and wants to preserve it, unfortunately it is in very bad condition and needs to be redone. The recreation has to be more visual and the emphasis needs to be on design- bigger photos, a stronger visual impact on the visitor.

What to add:

- a map of Sarajevo (mapping the siege)
 - personal recollections (testimonies) on certain objects and events
- //it can be written on wall, the place does not support a lot of screens//
- the topic of international influences/ collaboration/ no reaction
 - an emphasis on the humanity through cultural work (and famous people arriving in Sarajevo to help)
 - a corner for personal narrations of people who left/ arrive/ remain
 - projection of »Miss Sarajevo« or other material connected to the topic
 - Study corner with some PCs

Participative note:

- Explaining that the objects were donated by the population
 - Emphasizing certain objects and putting them into the context
 - Also use private (family) photos and ask people to participate
 - Use or create a personal recollection of events
- (or to use also the old one and compare the memorialisation and the narrative structures of the events)

Design as a key factor in putting the visitor into action or to engage them in better understanding of what happened.

- invite them to support the museums
- invite them to take action

Activity/ educational programe

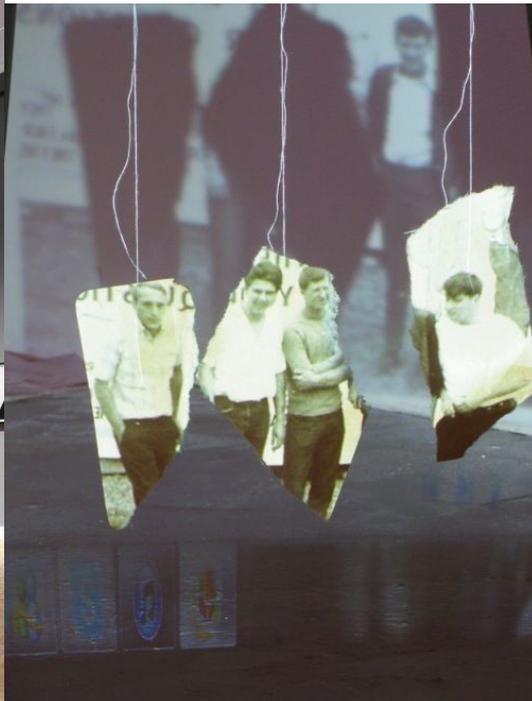
- for schools
- for foreigners
- work on 5 key objects as narrators (fire, water, food, light, play..)
- create a mapping of events in the exhibition and then recreate an urban map of events that work together as one narrator

My idea:

pre room: an object as the simbol near the title and a photo simbol
divide the space into topics, make visible barriers between topics (it can also be achieved with poster photos on cartboard), give a voice to the presented objects (for example in the War children museum this is done very simple: object+ story – and it is very effective);

in some places put also some video material in order for the visitor to listen to it;
do a little »mapping« of some stories on a global perspective (face+name, new place of living and its personal story in 4 sentences);
create a personal urban mapping that connects stories from the exhibition to places of memory- it will be personal and intimate; sth that a guided tour can not provide.

Anyway, I am here to work with you anytime. 😊



3. The "Besieged Sarajevo" exhibition and its further development: Comments by Darko Babić (University of Zagreb)

Preliminary note: Comments/suggestions presented here are 'document in a progress'. They foremost present individual reflections coming out of a group brainstorming done during the Memory Lab Workshop entitled "Wake up Europe, Sarajevo Calling" which took place in Sarajevo 26-29 June 2017.

Reflections included here do address the exhibition Besieged Sarajevo but as well challenges of the Museum in general as we believe those two things are inseparable, especially since the exhibition Besieged Sarajevo is the main communication tool (i.e. permanent exhibition) of the Museum. Reflections follow a logic of SWOT analysis (a process that identifies an organization's strengths, weaknesses, opportunities and threats).

Strengths:

- professional museum staff
- creative and motivated staff (relatively young; open-minded)
- **museum collection** (which goes beyond objects from the very recent history, i.e. 1992 onwards - opposite to situation of 'competitors'¹)
- long tradition, present in memory of citizens
- attractive building and its surrounding
- unsettled position of the Museum - 'belongs' to no-one at the moment (accordingly not or less influenced on museums activities/programmes from a founder/tutor)

Weaknesses:

- lack of funds (for structural improvements of the building)
- lack of funds (for significant improvements of the permanent exhibition)
- Besieged Sarajevo exhibition related collection (which initially looks attractive, but 'competitors' have the same or even better. E.g. location per se as in case of the War Tunnel - Tunnel of Hope, or original objects which trigger emotional reactions as in case of the Museum of Crimes Against Humanity and Genocide 1992-1995)
- part of museum collection is un-used (objects from before 1990s)
- doubtful connection with local community (do locals recognise the Museum as truly theirs? Is it the main museum institution they are connected with?)

Opportunities:

- city guided tours/ Museum location (Museum is perfectly located, much better than possible competitors, for 45-60 minutes long outdoor tour 'Besieged Sarajevo' which could start and end at the Museum)

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Competitors here means any other museological (museum related) institutions or similar no matter are they private, or public which directly or indirectly are addressing the same/similar theme (i.e. Museum of Crimes Against Humanity and Genocide 1992-1995; War Tunnel - Tunnel of Hope; Gallery 11/07/95; War Childhood Museum etc.)

- inclusive and participative methodology/approach during re-shaping of the exhibition (in other words not only creating campaign for donations, which is indeed welcomed but involving citizens to be active creators of future permanent exhibition)
- developing narrative/interpretation which goes beyond existing theme of 'Besieged Sarajevo'. **Make it even more a universal story** (about human rights, about multiculturalism and challenges etc.) people (locals & users/visitors) will end intensely attached/attracted
- stronger cooperation and mutual actions on local level (e.g. with Vijećnica/City Hall where museum has been located from 1945-1963)
- wise approach toward collaboration with competitors (e.g. possible mutual promotion where distinctive elements of 'Besieged Sarajevo' exhibition will be communicated but as well as entire value of the History Museum of Bosnia and Herzegovina)
- networking = developing of museums related networking (within the country, but much more on international level). While the Museum is already doing a lot on this level we believe focusing on development of even stronger international cooperation is something which this Museum could make unique compared to competitors, and bring attention of existing and future users/visitors
- further cooperation with tourist agencies (promotion, based on activities)
- constant production of Exhibition's semi related activities (present now, but even more)
- social networking (especially connected with aforementioned proposal for an inclusive and participative methodology/approach during re-shaping of the exhibition)

Threats:

- competition coming from institutions addressing the same theme (e.g. Museum of Crimes Against Humanity and Genocide 1992-1995; War Tunnel - Tunnel of Hope; Gallery 11/07/95; War Childhood Museum)
- gradually fading of importance of particulars connected with a besiege of Sarajevo (especially for international visitors) since there are others terrible crisis (e.g. Syria) happened in the meantime. Switching/looking at opportunity to communicate a universal narrative through story/ies of Besieged Sarajevo sounds as smart way to continue
- unsettled position of the Museum - 'belongs' to no-one at the moment (accordingly all funds must be fundraised independently, from the Museum director/staff)
- location = not in the city centre (i.e. where tourists stay longest). This is directly connected with competitors, except the War Tunnel. If there are several exhibitions telling the same/similar story it cannot not be expected visitors/tourists will visit all. They will visit those which grab their attention, standing out of many for whatever reason.

4. 'Besieged Sarajevo' workshop – thoughts and reflections by William Blair (National Museums of Northern Ireland)

The History Museum in Sarajevo provides an independent voice, free from political control, which presents a distinctive opportunity to open-up dialogue about the past. This combined with the architecture of the building, the commitment of the staff and the quality of the exhibitions and programming, means that the History Museum has a strong brand on which to build. The network of international interest and collaborations around the History Museum provide quality assurance to international visitors and demonstrates its ability to present alternatives to stereotypical ethno-nationalist narratives and to present difficult histories within a strong ethical framework. In that context, the future development of the 'Besieged Sarajevo' exhibition is inextricably linked to the broader strategy for the Museum itself.

Defining our brand is a priority for National Museums Northern Ireland and an area where we would be happy to share our knowledge.

The History Museum would benefit from developing a more systematic understanding of its audiences – visitors and non-visitors - and how these could be grown and developed. Again, being audience focused and led is a key priority for National Museums NI and we could potentially assist with this.

The opportunity exists to position the History Museum as a 'hub' providing an essential historical orientation for visitors to city. Given that the exhibition is framed within the context of the Museum, the interpretation and orientation must begin as visitors enter. How does the Museum introduce itself to the visitor? What are visitors being invited to engage with? Telling the history of the Museum helps to establish a broader meta-narrative and context for the Besieged Sarajevo exhibition.

The Besieged Sarajevo exhibition itself would benefit from a short introduction to help explain the siege but also the challenges of staging the exhibition and the process through which it has been created, emphasising the socially engaged practice around the community collecting. Its core strength is the powerful resonance offered by a range of objects and images that speak to our common humanity. They evocatively demonstrate the adaptations to everyday life that were essential to survival strategies. The overall exhibition provides a very empathetic and engaging visitor experience.

An important consideration therefore will be how to develop the exhibition whilst retaining the qualities that have made it so successful to date. In that context, there is a strong argument for the exhibition retaining its flexibility and evolving through a carefully considered series of interventions and additions, rather than imposing wholesale change. Introducing the 'Miss Sarajevo' film is an obvious example of how another layer of

interpretation could be sympathetically incorporated. Let the development of the exhibition become an open-ended conversation with the local community and visitors. This is the approach being taken with the development of the Troubles gallery at the Ulster Museum and we can share our experience thus far.

Augmented reality may offer a mechanism to link more content and personal stories to the exhibition without intrusive AV. This an approach being explored by National Museum Northern Ireland.

Currently, the staffing emphasis within the History Museum is firmly on curatorial. Perhaps, going forward, consideration could be given to a dedicated role for public engagement, focused on audiences, programming and understanding the needs and expectations of visitors.

An important developmental consideration is the issue of contemporary relevance. What is the role of the museum and the relationship of the past to the present and the future? What kind of future? Dealing with the legacy of conflicted pasts and related issues of global peace, security and justice is a focus of much international research and museological interest. Many 'post conflict' societies are experiencing difficult transitions to new realities. How can museums contribute positively to a process of transformation?

In this regard, the History Museum provides a shared space and a forum for discussion. Whilst it is beyond the ability of museums to provide solutions to complex intractable problems, they can nonetheless perform a constructive enabling role, framing relevant questions and actively participating in debate. In that context, the theme of 'Living Together?', which emerged at the end of the workshop, offers a rich concept for the History Museum to explore, and one that provides a common platform with National Museums NI.

William Blair, Director of Collections, National Museums Northern Ireland, 19-07-2017

5. Besieged Sarajevo Workshop: Conclusions/ summary/ reflections- Lucy Dinnen (Projekt V Arhitektura, Sarajevo)

In this text, I have tried to summarise key comments and suggestions which were made over the two-day workshop. These are divided by categories discussed at the workshop and can act as a helpful and concise set of recommendations for the Museum. Many of these were suggestions given by colleagues rather than all personal ideas/ reflections. At the beginning is a short section of my personal reflections.

Personal Reflections:

The two-day workshop felt like a landmark occasion for the Museum. Having worked with the Museum for the past year I feel very connected to this process. For me, the key finding from the workshop was that there is no need to change the narrative of the Exhibition. That the work the team are doing is exceptional and they should have confidence in that. Further development of the Exhibition design and structure would be a benefit but can be slow and incremental and does not need wholesale change. Quieter moves could be more successful, for example; adding one video in a small separated space, adding an education/research corner etc, but all the time asking Visitors for feedback. Keeping the Community and Visitors involved in what's changing and why.

Appointing a Scientific Research Committee of local and international experts to help any research activities and consider methods of interpretation would benefit the staff and Exhibition alongside the wider 'Friends' network proposed. It could work well as a continuation of the process started with the two day Memory Lab workshop.

Interestingly, there was a big focus on the wider Museum and using this as an opportunity to define a strategic approach to Identity, Business Case, role in the City, role in the Community and the role of this permanent Exhibition within the Museum Identity. It seems a critical point for the Museum to begin defining these and start drafting a clear strategy for the next 2-5 years, with this Exhibition and its role becoming more defined in the wider Museum context.

One key conclusion for me, was the need for the Museum to act as an incubator for dialogue and conversation. Using the Exhibition as a 'Hero' object in itself, around which programming about other conflicts, the Siege, the progress of Bosnia in the last 25 years, etc can be discussed in neutral territory. This would involve more emphasis on programming around existing content rather than temporary exhibitions, and may require a Programming and Community engagement role.

Main message:

- Generally there was a broad agreement that the exhibition narrative is strong. The focus on the everyday lives during the Siege and the creative survival of the inhabitants of Sarajevo under the Siege, is a strong and uniting discourse which allows a broad dialogue about the Siege of Sarajevo and does not conform to any particular political narratives which have been widely advertised in the past 25 years.
- One key consideration for the Museum going forward remains in Identity. What is the Museum's Identity and brand and how does this permanent exhibition form (or not) part of that?
- Signage on the front of the Museum (towards the main road) could be clearer as to the Exhibition within. Add 'Everyday life..' slogans rather than just 'Siege of Sarajevo'. Try to give a clearer idea of what is inside.

- Arrange to train/ educate local tours guides so that when they are guiding Schools/ Visitors around the Exhibition they are using the narrative set by the Museum- one message, one voice. Or coordinate two timed tours per day with trained Museum staff.
- Ensure the Public is aware in advance of any changes to the Exhibition, especially those who donated objects- write to them etc- put signs around the Museum clearly stating what work is happening and why. Ask for feedback.

Aims:

- Addressing the question of what we should add considering the time which has passed since the Siege was a key theme of the workshops. There were clear consensuses on the inclusion of follow up stories. Tracking down individuals who donated objects or appear in photographs and finding out where they are now. In this way, we represent 'life after the Siege' but again, avoid discussing political narratives and focus on the human scale.
- Add Visitor surveys and feedback from now. Try to gauge a good understanding of the Public's support for the Exhibition and Museum and take on board some other comments/ suggestions. Need to ensure the 'Public' presence in the Exhibition is not just donated objects but an ongoing sense of ownership, voice and presence.

Content/ topics:

- Conservation of objects needs to take precedent- There is damage to paper and photographs from strong lighting and no climate control. Trying to preserve the objects and conserve them should be a key to any re-design of the Exhibition.
- The specific strength of the Exhibition and it's 'USP' is the human to human story. The personal narrative behind objects and the physicality of objects and the 'human hand' involved in their making. However, having said this, there was generally agreement that these narratives lacked the 'personal voice' whether through written stories accompanying objects, audio, and audio-visual material. The 'sounds' of the Siege and the personal voices were absent. The inclusion of Video was widely seen as the best solution (see design section for more details).
- Exhibition narrative could weave in more sense of rhythms and stages within a besieged city. Not 100 mortars fell everyday, some days more or less. An understanding of how that rhythm feels would help (this was well represented in Opsada by Remy Ourdan). Using number of days passed as a way to narrate the Exhibition could help the sense of human perspective in the Exhibition.
- Additional stories of all ethnicities during the Siege (Again using the Remy Ourdan 'Opsada' film to narrate these perspectives could be useful)
- Video explanations behind certain objects could enhance the story for first time visitors. Creating a series of shorts about different object groups (i.e. The Making of the Stoves) to be shown discreetly next to the objects. This would also create new content made by the Museum.
- Could add a section on 'Celebration' within the Siege of Sarajevo. How were births, marriages, birthdays and landmark dates celebrated in the Siege?
- Identify 4 or 5 objects which can be moved around the Museum and City for workshops. These can be touched by Visitors and moved easily.

Structure:

- One constant theme in the workshops was the lack of introduction to the Exhibition. Not to the political context of the Siege- understanding that this has been avoided for specific reasons, but the geographical context. The specific geography of Sarajevo which allowed it to be surrounded and besieged in a very particular way, needed introduction and explanation. Mapping showing the front lines and geographical context was considered helpful, and most suggested this would be best represented through a 3D model of the city within the exhibition.

- True witness narrative - the Museum needs to ensure that any changes/ adaptations or new material enhance the feeling of this exhibition as a true witness to the events rather than weakening this.

Design:

- The Exhibition design could provide a better spatial relationship with the content. Firstly to act as a 'keeper' of the collection and preserve the objects, especially the more sensitive objects. Secondly, the space itself could also give something of a narrative. Creating different spaces within the space which allow different activities (i.e film projection- dark intimate spaces for shared experience - which are isolated from the main space to protect school groups etc from certain content).
- Opportunity to weave Education, Research and Conservation live into the Exhibition through a flexible space within the Exhibition which can accommodate all of these functions and be cross programmed. Live workshops in object conservation, a research corner with a curated selection of books written from the human perspective of the Siege, or a selection of ICTY documents could all enhance the Visitor experience and create a local library for the Residents of Sarajevo. Thus cementing the Museum's position as the only Exhibition on the Siege with the academic authority to tell the human stories and be a place for discussion and community forum.
- There was a consensus that the photographs in the Siege Exhibition were very powerful but the quantity and size diluted the impact. Opportunity to learn from the Viješnica Anti-fascism Exhibition (2017) where 10 large photos were very successful.
- A need to create 'mood' within the space without reconstruction. A reoccurring theme of the workshop was to include some Video and Audio related to the existing narrative. Films such as Miss Sarajevo (shown at the workshop) were very successful in showing the human experience. Opsada (seen after) is also very successful at showing the human experience. Both these films also work with the Museum's approach to language and isolating the human story from the wider political and military story. Any film material should be treated as an object in its own right.
- Opportunity to bring the exhibition in from the original Architecture of the Museum and create a loose fit framework inside the 'walls' of the Museum (similar to the original permanent exhibition). This would help preserve the original Architecture of the critically acclaimed modernist Museum.
- Danger was at different levels; ground, air etc. Is there an abstract way to play with levels and volumes within the Exhibition to give a broader sense of the topographical context without reconstructing the city?

Methods of presentation:

- Museum itself could create the narrative frame for the exhibition. A good recommendation was tours that begin on the Ars Aevi Bridge and take the visitor on the physical journey into the Museum, using the Grbavica Siege line as a way to understand geographical context and put the Museum in the context of Besieged Sarajevo. Using the Podium, Entrance and Stairs to curate objects which begin the introduction into the Exhibition could help this.
- Vertical displays and 'Hero' objects could help draw the visitor in more. Separating out individual 'Hero' objects or considering creating vertical displays for object groups.
- Cabinet of Curiosities. Using a Cabinet of curiosities as a method of display could offer educational opportunities and add an element of discovery and additional interest to some of the smaller, everyday objects.
- Text descriptions could be clearer and always bilingual (B/S/C and English for example).

- A clearer graphic identity to the Exhibition would help- using titles, and more descriptive text would be a benefit to the new Visitors especially.
- Written stories would be helpful- you miss a lot of local and personal details without a guided tour.

Accompanying activities:

- Create a 'Loan map' showing where in the world the Exhibition objects are currently on loan. This could help give Sarajevans a sense of pride at the importance of their objects and stories. It would also help communicate the Museum's position as an internationally important Museum to foreign and local visitors.
- Consider all spaces and commercial strategy. Create a business plan and branding strategy alongside the Exhibition work to ensure the Museum is utilising all spaces to the maximum.
- Sell more Siege material in souvenir shop- books, videos, maps etc. Only those which align with the Museum's voice and narrative.
- Develop a stronger presence in the City. This can be done through Sarajevo Siege Tours, stronger presence of advertising for the Exhibition and also a Mobile Museum. This could travel across the City to all the suburbs, schools etc, to discuss individual objects, conservation, stories etc.
- Create a Sarajevo Siege tour map. Which connects objects shown to the City. Also give guided tours. The map should be digital and paper.
- Signposting in public space? Can/ should the Museum add a public realm strategy which leads Visitors to the Museum with key information and plaques around the City they can follow. (Links to Map and App ideas).
- Create an entrance directly from Wilsonova. Create better relationships between the Exhibition and the object storage and conservation spaces and Atrium. Objects/ advertising in the Atrium?
- Create better relationship to the Main Road and Tram connections.
- Create a Museum Network. Friends, Scientific Advisors, Researchers, International advocates etc. Include this into the Business case as a way to get donations and try and cement the culture around the Museum into formal relationships. (i.e. 50KM/ 80KM for a one year 'Friend' Membership. You get free entry for the year, monthly newsletter, a special Membership 'friend' card, badges and a tote bag etc. Look to International Museum models for ideas.)

6. Impressions after the Workshop 'Wake up Europe - Sarajevo Calling': Ana Antic (University of Exeter)

This was my first visit to the exhibition 'Besieged Sarajevo' in over five years. I came to it as an informed layperson - as a professional historian of the Balkans and academic researcher but with limited experience of working with museums and museum spaces. I was fascinated and deeply moved by the exhibition: all of my questions, suggestions or objections aside, it struck me as extremely powerful and successful as it is, mainly because of its design as a people's exhibit, something the Museum has worked on in collaboration with Sarajevo citizens, and because of the enormous emotional effects of the objects and photographs. I was particularly drawn to it because I am myself interested in microhistorical studies and histories of everyday life, and this exhibition was, in my opinion, an excellent application of a microhistorical approach. Given this, I'm confident that the reworked exhibit will be a success, as its starting point is incredibly strong and the commitment of the many people involved in this is remarkable.

As I mentioned throughout the workshop's discussions and in the concluding conversation, the exhibition for me tells the story of what happens when extreme violence suddenly (and brutally) intrudes into 'ordinary' people's everyday lives, and this particular approach allows for the remarkable richness of representation. Because the consequences of such an intrusion are always multiple, contradictory and incoherent: it leads to misery and unspeakable suffering, but also to ingenuousness and celebration of life, laughter and humour; it results in superb artistic and cultural production, as well as violence and cruelty inside the city, feelings of betrayal and resentment as well as selflessness and civic solidarity. To an extent, the exhibition is already telling this incredibly complex story (balancing between very poignant representations of death and suffering, and much more life-affirming objects), and I think it can continue in the same direction by furthering and diversifying personal narratives, including a larger array of voices with diverse and sometimes more detailed stories. As we discussed, this might be a way of tackling difficult or controversial subjects without departing from the overall conceptual structure of the exhibition. I'd be more than happy to help with any projects in this regard, and with any research that might need to be carried out (I've worked in some depth with ego documents such as diaries, letters, memoirs, which might be the basis for some of these narratives).

As was also mentioned throughout the workshop, addressing the international aspects of the siege would be very important, but would probably need to be done in a way that doesn't disrupt the existing framework of the exhibit. This can be done through adding another layer of personal narratives - of international actors' experiences in Sarajevo, as well as of Sarajevans' own complicated encounters with foreigners in different capacities. The question for me would be, can we use such personal narratives to tell a broader story of international involvement (or non-involvement) at a particularly important, watershed moment in contemporary European and global history? My own research interests lie precisely in this area, as I explore the links between global/international and personal/local histories (global microhistory, as this is sometimes called), asking how micro-level developments can shed light on much broader (apparently impersonal or institutional) issues; I'd also be willing to help with structuring this aspect of the exhibit in any way I can. When it comes to addressing

international dimensions of the siege, I'd personally be interested in seeing a section on how Sarajevo was talked about and represented during the war - by various international actors (politicians, intellectuals, cultural workers, military staff, reporters) as well as, perhaps, by the perpetrators themselves.

There are a number of questions that remained open and undecided, for instance what the chronological starting point of the exhibit would be (and, equally, when it would end), how much it should talk about pre-war Sarajevo and its character, how much space it should dedicate to the 1990s wars in Bosnia and the rest of Yugoslavia, and how it could relate to the WWII objects of the old Museum of the Revolution. All these, and many others, remain to be discussed as the Museum moves on to rethink its exhibit on the siege, but whatever changes end up being implemented, I'm confident that this team will nurture and build upon the current unique qualities of the exhibit and the Museum as a whole. I have been very honoured to be part of this project.

7. Contribution to our reflection- Christian Melka

Adviser to the Rector of the Regional Academy of Provence Alpes Côte d'Azur and Special Advisor to the President of the Camp des Milles Foundation (Aix-en-Provence-France). Responsible for coordinating actions between two institutions: a) The Camp des Milles Foundation, memorial site of the Second World War, Memorial and museum. b) The Ministry of Education Nation Regional Rectorate of Provence Alpes Côte d'Azur (France)

I participated with great interest and pleasure in the seminar organized by Memory Lab in Sarajevo and I was able to learn a lot about the setting up of the Exhibition Fund of the History Museum of Sarajevo regarding the siege of the city.

The mobilization of the History Museum team is absolutely impressive and the museum itself is a building of very high architectural quality that deserves the best attention for its maintenance and necessary repairs after the damage created during the war.

The site bears the memory of the siege of Sarajevo and the fund has a very rich artistic and scientific value, and constitutes a possibility to remember, to recognize and to commemorate.

Objects sometimes presented in scenography in reconstructed interiors testify both the living conditions and the necessary adaptation of the victims to the conditions of war and survival for the daily needs: water, food, shelter organization, etc.

The mortal threats to this population appear on photographs.

The whole appears complete, homogeneous and testifies.

It seems to me that supplements would allow visitors, especially from abroad, to better understand the visuals and exhibited objects.

• Contextualisation

In order to contextualize the exhibition it would be in my eyes important to develop different texts, in several languages, on the following topics:

- the historical context
- The causes of the conflict
- Maps showing the dynamics of the advance of the belligerents
- A timeline with dates of the photos for each milestone date, an object.

At the same time, this chronological presentation of events in the world should be indicated.

There would therefore be a scenography, concerning the siege itself and a historical, political aspect allowing to understand the evolutions of the conflict and the aggravation of the situation.

In parallel, the international situation should be mentioned.

Contextualization would probably also address the backgrounds and the different levels of the conflict.

The scenography should consider enlargements of photos, study of details, and orientation-texts which would help to read/explore an image: to identify protagonists on the picture, tell

more about certain details, indicate what is known about certain protagonists appearing on photos.

• **Traffic, movements, itineraries**

It would be better to structure the presentations of documents and objects by theme: daily life, food, information, travel, cultural life during the siege, the means to "escape". In dealing with the traffic within the besieged city one can also approach the plan of displacement and the flow of the visitors.

It is possible to envisage itineraries inside the museum and outside with markers, informing but also offering a promotion outside the walls of the museum, in the town.

Stands carrying scannable codes identifiable with a mobile phone would allow access to texts, images, additional commentary and help visitors to move on these itineraries outside the museums.

Thematic itineraries would allow, with a single mobile phone, not to mobilize museum staff.

On itineraries in town could appear posters representing photographs or documents of the museum, in order to inform passers-by.

The scenography should be able to combine the "inside and outside", as I indicated during our meetings: it is a strong theme that should be declined by taking advantage also of the exceptional architecture of the museum and its views outwards.

The question of the "**positions**" of the belligerents, of the itineraries of the besieged, in order to defend themselves, to protect themselves, to nourish themselves, to get water, to meet others – all this could be treated by maps, designed itineraries, didactical texts, so that the visitors – in groups or individually - could better understand the redevelopment of the space under the siege and the circulations within it.

• **Testimonials, recordings, Interviews**

What disappears most quickly and what is most fragile in the face of time and oblivion is the testimony of "witnesses". A systematic collection, interviews, videos, people who have experienced these events and who are able to bring information about the siege of Sarajevo, the state of mind, the events, and also recommendations so that it does not recommence. It is necessary to constitute a living Memory of these testimonies, on films in the form of small portraits, of interviews, which are made visible to the visitors.

The museum team should put an intense effort to record the memories of yesterday and today, and highlight the discrepancy between the narrative and description of places and events and those who live today in Sarajevo.

The Museum also offers variations (for example the current exhibition on the destruction inflicted on cultural and architectural works - crime against culture) of excellent informative and scenographic quality.

Temporary exhibitions could address issues related to the Memory Lab network and partners.

- **Legitimacy.**

I have several times addressed the issue of recognition of the legitimacy of the History Museum.

The question does not arise on the substance, but in relation to political, scientific, and public institutions. For example, the world of education, schools should be more intensively associated with the Museum's work through visits.

In the sense of a recognition of museographic, scientific and social legitimacy, the History Museum could develop social activities: encounters with persons who lived through the siege, work of resilience with psychologists, psychiatrists, philosophers, politicians, etc.

Several strategies are possible; the first would consist of appearing regularly within the Memory Lab network and ensuring the mobilization of the media.

It is necessary to involve academic leaders, and to promote the work of the Museum at network meetings, and to increase the interactions with the political, scientific, academic and media authorities.

Each of the Museum's actions should result in the presentation of "certificates, diplomas" enhancing visitors, the participant in an event produced by the museum. The best way to be recognized is to give others the means to recognize them.

A seminar like the one held in Sarajevo is a scientific, research and engineering challenge; Memory Lab and the History Museum could produce a press release and promotion of a document attesting to and recognizing the work of this seminar? It carries outside the "walls" the reputation of the institution.

Workshops and training sessions organized at the History Museum must produce such documents that the beneficiary wants to display in his office.

A communication campaign could allow the Sarajevo airport to spot the existence of the History Museum.

The participation of the History Museum in a European project or Memory Lab allows the development of these dynamics.

My modest assessment can only conclude by thanking the organizing team very warmly for both the scientific work and the organization of the seminar days.

Everyone on the team was absolutely great.

The foundation of the Camp des Milles in France was very pleased to participate in this program and thanked Memory Lab very much for allowing all these exchanges, reflection and sharing of high quality.

Thank you.

8. Quick reflection on the Besieged Sarajevo workshop- Gruia Badescu (University of Rijeka)

There are many days in the life of an academic when you are wondering how all these thoughts, critiques and arguments will be useful for some other people than the 5 who'll read your next paper. When you think how can you actually be taking part in a meaningful conversation, away from dissecting academic trends. And then there is a day like the "Besieged Sarajevo" workshop —sadly just a day for me, as I had to miss the first part — in which the discussions with a group of engaging people around a meaningful, important topic just gives you energy, excitement and inspiration to keep you going. I found the workshop important and timely for the museum, and an extraordinary occasion for me to discuss through lived, practiced memory work with a fantastic group of people. Thank you to the organizers for such a great event!

While I missed the first day, dedicated to the actual siege exhibit and additional sites of memory in Sarajevo, I am no stranger to the city, where I spent many months from 2009 to 2015 and conducted research first for my masters and then for my PhD dissertation on the connections between architectural reconstruction in cities and the process of dealing with the past. I remember that in my first trip to Sarajevo, it was this particular visit that had a deep impact on me, not only through the story represented, but also the careful way it was said and the message of resilience. As years passed and I learnt a lot about spaces and memory politics in Sarajevo, the museum exhibit did feel like an outlier in the often accusatory tones of plaques that made much of the city's memoryscape. I took all my visitors there and students from various countries, like at the LSE city design workshop, when we had a fantastic guided tour, which involved not only the exhibit per se, but also the challenges that the museum has had. Students left very impressed. I remember how a few started a campaign back in London to fundraise for the museum- I don't know the follow-up, but this was one visit they remembered.

As the discussions take place to rethink the role and the future of the siege exhibit, I would like to revisit and reiterate five points I made during the workshop as part of the discussion. The first one relates to the identity of the museum and how it is perceived amidst the locals and represented in materials. I was talking at the workshop how my local host asked me the morning of my arrival to what museum am I going. When I mentioned the name, she exclaimed, "ah, the war museum". Is the museum of history of BiH reducible to the war museum? How can the museum weave other threads of history of BiH? Also, should it aim to depart from what is now a Sarajevo-focused approach? Or should the museum actually become a city history museum? Beyond these general questions, to which I return below, there is also the issue of how the identity of the museum and the siege exhibit in particular is represented just outside, visible by passers by and tram passengers. At the moment, it mentions the siege- but could the passer by then assume this was an exhibit of military operations of the siege? Consequently, I suggested that the main take on the siege- everyday life and resistance should be perhaps included in the title and the advertisement- "Exhibition: Everyday Life during the Siege of Sarajevo".

This everyday life angle brings me to the second point: the narrative and role of the siege exhibit per se. I wholeheartedly agree with the museum director with regards to the need to preserve the current narrative in a country where the account of the siege focused on survival and solidarity has been superseded by one of ethnicized accounts on tension. In Sarajevo's urban space, there are abundant plaques and memorials describing culprits by ethnicity; political actors often use the repertoire of a divided memory politics; the museum thus currently presents a distinctive point of view. More, it is this point of view that actually could be seen as representative of much of the way in which the siege was seen by local media and many locals during the war. Sure, if we are to look at the changing dynamics of this narrative—what Ivana Macek does in her superb book on the anthropology of the siege, when she sees how people change their attitudes towards neighbors, and “groups”, and “others” as the war progresses—then this common life and resistance and solidarity narrative has its challenges—but I do think that it is important to have this narrative of common life and resistance present in the museum. Changing the exhibit to talk about perpetrators would homogenize memory sites in Sarajevo. The museum as a place of resistance, especially as housed in the former Museum of the Revolution, can be transgressive; and I think, should be transgressive.

This can also connect to the first point- perhaps another space for the [permanent] exhibition, preceding the siege, would be about common life in BiH, introducing the representation of the Sarajevski Duh for instance. Different perspectives could be presented- BiH as haven of diversity vs. one of antagonism; urban cosmopolitanism vs rural monocultural. By having this multiplicity, the visitor, local or foreign, can get a sense of the fact that living together and mixity has been also on the radar, not only the tales of division that emerge through a conflict-ridden lens. Showing tensions and contradictions eliminates the risk of overromanticizing, introduces the narrative that dominates the siege exhibit, contextualizes it better, without the need to insert these tensions also on the siege exhibit and thus alter its meaning as a narrative of resistance (to memory narratives of the present) about resistance (in the siege).

Third, related to the discussion on how it connects to the city, I also think that the museum can engage with urban space in terms of linking with other sites of memory. I talked during the workshop about the example of Turin's Museo Diffuso, in which various sites are connected through a walking tour, little plaques help orient the visitor, the city is really a stage of memory. During the workshop, there was a lot of discussion on guided tours- I think this is fine and guides could be employed in particular situations, like when having preregistered groups, but the idea of memory walks needs not be just connected to human guides, and therefore to costs. {particularly for the many individual tourists who visit the city, a printed explanatory map of a tour available at the museum- and in many places they frequent, such as bars, cafes, cinemas- they can be printed in bulk and last for a while, minimizing the costs of the museum for managing a guided urban memory walk.

This connects to a fourth, small, point, about advertising. How to advertise in a city where public tourist services are weak, and the adverts are mostly private through various agencies, hostels running tours etc? I was giving the example of Bucharest, where there is an abysmal level of public infrastructure for tourist information, but materials are places in popular bars,

theatres etc. This can be done with very little cost, or even for free, if there are agreements with places – from Kriterion to Franz&Sophie etc.

Finally, the point about participation, a key one. Participation and opening up the museum for further dialogues with the community is salutary. Co-production of a new exhibit, however, in the context of memory politics in Sarajevo, is problematic for a number of reasons. First, the challenge of including voices in such a fragmented and diverse context; what kind of voices could be chosen for this co-production? Considering the very diverse sets of voices- people who lived in the siege of various backgrounds, people who arrived as IDPs or returning refugees- how can we get a democratic, inclusive landscape of voices? Second, understanding of the war and siege have mutated in the last decades in a context of politicized memory and many people's conceptualization fo the siege is now different from what they might have thought in the 1990s- the museum is transparent about presented the narrative of the siege also from the perception of how it was seen by people and media in the 1990s. Consequently, I think that participation is beneficial, while the museum can reserve the "agenda" to be a place of resistance to the new narratives, and put forward a historically sound and grounded narrative- one that represents voices of the 1990s, revisiting them as well. An exhibit on history should not be rewritten by a newly ossified, yet mutated memory landscape.

9. Marie-Edith Agostini (Mémorial de la Shoah, Paris)

In introduction I would like to say how this first trip to Sarajevo was a strong and engaging experience. The city, its inhabitants ... The kindness of the people, the apparent calm and the dull boiling that one feels. The beauty of the river that runs through the city, the green mountains that can be seen at the end of each alley, the Ottoman district of course, the music.

The strong presence of the siege in the city, numerous memory spaces, lots of places linked to the topic of the siege.

This is the right moment to value the team's considerable and consistent efforts.

To Insert the present exhibition in a broader exhibition, with the evocation and development of topics such as the international perspective, the question national and international justice.

The city as a memory space very marked by the war, the difficulty of rebuilding, the abandonment by the international community?

And then the museum where we are so welcome!

By re-reading the title of the workshop: "Connecting Local History and International Perspectives", I think of the need to widen the visibility and anchor the legitimacy of the project.

To do this 2 points seem important to me:

1) To make the museum the place of archival reference concerning the siege, continue the work of acquisition as a priority. Collect all types of documents: objects, newspapers, letters, photos, sound documents, films, video testimonies, Sarajevan itv, etc. At most try to scan the referenced documents in order to be able to offer online visibility and to facilitate access of the fund to researchers abroad, etc. Make a co-production with Proba Production, which holds important itv so that these can also be visible at the Museum? Constitute a photographic and audio-visual fund even if these elements are not used at the moment. They can be lent and each time it is an opportunity to enhance the museum and talk about the collection. Work on the digitization, classification, legends, etc., so that it can be visible outside. Ask Trio and any other active group during the siege to donate or deposit their archive, their collection to the Museum (highlighting the issue of transmission and preservation).

2) Develop partnerships, bridges with other institutions and retain the public: possibilities to become a member or a friend of the museum – stimulate active participation that can be financial donation or time to help the team. Target the universities of Bosnia and Herzegovina and internationally. Develop the internship system, train guides for visits. Gather the friends of the museum, the active members... See what to give them in exchange: annual pass, invitation to the vernissages, sending of the documents of communication, newsletters. Participation in debates? Organization of discussion groups, collection of images, get together to try to identify photos .. Establish a scientific committee,

which will decide the content of the exhibition, its changes and possible additions, choice of temporary exhibitions ...

The ideas I retain from others:

1) About the exhibition:

Keep the spontaneous and organic atmosphere that makes its specificity. An exhibition on everyday life in a city in a state of emergency: Sarajevo. This aspect also makes it possible to make a link with a universal aspect. How do people survive in times of war - creativity in survival.

This experience can be easily linked to a broader and universal experience.

Extend the space of the exhibition with a walk outside the walls, around the memorial places. Creating a map and an app. The Shoah Memorial in Paris offers as part of its educational visits (with older students from high schools) "memory visits" which combine the visit of the Memorial and visits of places of the Paris region related to history and memory of the Shoah.

We all agree that the goal of the exhibition is greatly achieved. Congratulations! I was very impressed by how you succeed to make "feel" the siege, and the visit was overwhelming without being "sentimental".

Concerning the languages, you should pay more attention to captions, with systematic translation of information to accommodate a more diverse audience.

There should be a stronger hierarchy of information, and the itinerary though the exhibition more structured .

Develop the part about resistance through culture, which is a phenomenon deeply rooted in the history of Sarajevo - love of art.

Show more posters - slogans have a strong and immediate impact, as show the graphic productions of the Trio group or others.

Some very accessible mediums could be used like comics for example. Erwin Rustemagic, who runs the graphic agency Strip Art Features in Sarajevo, is blocked with his family in the besieged city, and sends hundreds or even thousands of faxes to keep his friends informed of the situation in Sarajevo. Joe Kubert draw the album "Fax from Sarajevo".

Joe Sacco's The Fixer, excellent (!) Can be a good medium for dealing with wider and more difficult topics - Kazani for example.

If necessary, I can put you in contact with these authors.

Showcase individual journeys either through testimonies or stories. This can be done by presenting for example one object / photo (s) / one story.

2) The presentation:

The Museum furniture can be made from recycled materials: paper, cardboard, wood .. a stack of books can become a totem to enhance an object, bundles of belted clothing can become a bench. The idea of recovery lends itself to the subject in addition to being a citizen act ☺

I mention a young Parisian company, “La Réserve des Arts”, which recovers the exhibition furniture in the Parisian museums (they are in contract with the most important cultural places in Paris), in order to recover / inventory / resell at low prices materials that are usually thrown away by museums because it is too expensive to store them. I established 3 years ago a partnership with them.

Why not get in touch with them - I'd be happy to make the connection – so that they start a solidarity action and recover from them museum items.

Prioritize the images, with large formats, which can also be breaks in the general structure of the presentation.

I proposed to the Shoah Memorial to give exhibition furniture, and it would be feasible! See if it is possible, what would be costs for transportation, etc.

3) On the idea of participatory museum.

I find the idea very beautiful but experience has shown that this is a huge energy deployment for a result which is not always up to the task.

The idea of a questionnaire is easy to manage (not very engaging for people who answer questions) and it can be interesting.

I mention the show "Memories of Sarajevo" presented at the Avignon Festival!

Unfortunately I will not be there this year.

<http://www.festival-avignon.com/fr/spectacles/2017/memories-of-sarajevo>

One last point: "History Museum Bosnia and Herzegovina" is a name that refers to the history of the construction of Bosnia and Herzegovina and whose roots derive from Otoman colonization, the first and second world wars, etc. It seems to me that the mediation in the exhibition around the history of the creation of this country should be an objective of the museum and that this will allow the visitors to understand in particular the Siege of Sarajevo. Maps and time-lines are useful didactical supports for that!

10. Follow-up on the seminar “Wake up, Europe - Sarajevo is calling” : Marti Grau Segu (House of European History, Brussels), July 2017

I am pleased to have counted myself among the professionals who were invited to Sarajevo to participate in the seminar “Wake up, Europe - Sarajevo is calling”, with an eye to providing input to the History Museum of Bosnia Hercegovina for its future revamping. I wish to thank the organizers for the possibility of contributing with my ideas, in relation to my work at the House of European History in Brussels, and for what I think was a formative experience for all participants.

The first thing all participants acknowledged was the powerful nature of all the exhibits already on display. From collection and narrative potential point of view, strength is already there. Not mentioning any affiliation of crime perpetrators -most participants agreed- is an important asset for the permanent exhibition this is not dereliction of historic accuracy, it is about not opening more questions than those the museum would be able to deal with, given the complexity of an armed conflict like the one that engulfed the capital of Bosnia and Hercegovina.

The main challenge ahead lies on how to redesign the museum space to make its visit more impactful. In connection with this, it will be crucial for the museum in the near future to answer to the question of whether the existing permanent exhibition centred on survival during the siege of the city in 1992-1995 will continue to be the exclusive focus, or if this will constitute the core from which the museum exhibits will expand to other periods and topics. During the discussions, I advocated for the second possibility because it would allow the museum to claim a centrality in the country’s museum landscape that is fully consistent with the museum’s name.

On a more practical level, it would be good that the future exhibition(s) incorporate(s) some elements or indications giving to the visitors some sense of time and space. That would give the visitors a greater ability to visualize the succession of events or phases through which conflict and violence inflicted on the population unfolded. It does not necessarily need to be based on a conventional method relying on dates and places, but it could be built around the idea of changing general moods and constraints. Visualising danger in its many sources and manifestations -snipers, bombs, minefields, executions, rape, food deprivation...- would be instrumental here. During the seminar, I had the opportunity to explain how in the permanent exhibition of the House of European History (HEH) we display a total of 28 objects loaned by the History Museum of Bosnia Hercegovina, and most of them show the dire living conditions of Sarajevo during the siege: this is the central aspect in the HEH permanent exhibition when dealing with war in former Yugoslavia, and at the same time we associate the exhibits with a video (3-4 min) showing the different scenarios of locations of the wars on a dynamic map (zoom effect displaying different clips). On a different note, and going back to the permanent exhibition of the History Museum of Bosnia Hercegovina, it

would be enlightening also to incorporate external perceptions and action/inaction surrounding the conflict.

Although not located in the old center of Sarajevo, the museum is conveniently situated considering the development all the surrounding area is going through. Street itineraries with linking the city centre and the museum by means of information stations could be proposed to visitors (especially foreign).

Last but not least, I would like to stress that the idea of "living together" is implicitly contained as a given in the main message of the existing permanent exhibition, and I think it should stay like that rather than becoming an explicit motto in the remodelled exhibition. It is important not to give a dialectic advantage to those who would like to find a ground to be against, and using that to state that, no, living together is not possible. The existing exhibits are a testimony, grave but eloquent, of the *resilience* of Sarajevo people living together, and I think the emphasis should stay where it is.

11. Siege of Sarajevo Exhibition – workshop notes: Vernes Čaušević, Project V Architecture, Sarajevo

Summary Overview:

The project to upgrade and re-design the Siege of Sarajevo exhibition is the catalyst for a wider strategic re-thinking of the Historical Museum's identity, mission and role in the cities process of planning the memorialisation and legacy of The Siege of Sarajevo. Some of the aims of the exhibition are: to make the work of the exhibition and museum more visible and relevant in dealing with memorialisation and the social and cultural issues of Sarajevo's and BiH's transitional post-war society, linking this to the contextual research area of global / universal conflicts, sieges and post-war transitional societies, and to increase its visitor reach and create more sustainable relationships with visitors and users of the exhibition and museum through more strategic and structured programs involving the local disenfranchised public and more organised international group visits. The results from the 'Wake Up Europe: Sarajevo Calling' workshop can become the initial ingredients for a Strategic Development Plan for both the project to upgrade and re-design the Siege of Sarajevo Exhibition and the wider project of reprogramming and reconstructing the Historical Museum. The following documents need to be developed simultaneously to initiate this:

- 1 Strategic Development and Curatorial Plan for the Siege of Sarajevo Exhibition Re-design project (to be owned by the museum team, to include a mission statement for the exhibition itself).
- 2 Design Brief for the Siege of Sarajevo Exhibition Re-design project (to be owned by the museum team and their exhibition designers).
- 3 Strategic Development Plan for the Museum as a whole (includes mission statement, business plan, branding strategy, reconstruction plans for the building etc.).

These documents could be prepared as 'living documents' by a Core Team (Working Group) who will be designated to work on the Siege of Sarajevo exhibition re-design project. Key initial aims, strategies and proposals should be defined in writing by the Working Group, which can be added to and refined over time in response to project development. The documents can be conceived as participatory briefing documents, which should allow space to invite and enable groups of stakeholders and beneficiaries, including the public, to contribute to the documents through public feedback. This participatory process should include Museum Staff, Designers, International Experts Review Board, Local Public, Visitors and other User groups. The Working Group can develop interactive ways for the above mentioned groups to be involved in a democratic decision making process about the future direction and design of The Siege exhibition and museum. Some ideas for how to employ this are: temporary participatory exhibitions discussing the exhibition upgrade, pilot projects and events that provide a platform to test ideas and engage feedback from the various groups, feedback books or interviews for visitors in the foyer, engaging the public in interactive and collaborative research and educational programs around the exhibition design etc. The Design brief can be conceived as a 'Toolkit' for developing curatorial, spatial and design strategies and engaging stakeholders, visitors and the public. The process of upgrading the exhibition should itself be recorded. An exhibition or film about 'making the exhibition' and about the work of the Museum Staff and the Working Group could be a relevant part of the exhibition content itself. Systems can be developed for recording this process.

Problem of Identity:

There is a balance to be made between the museums various identities: the original identity of post WW2 Museum of the Revolution, for which the museum building and its original permanent exhibition were purposefully designed, the current identity imposed by the government to become 'Historical Museum of Bosnia and Herzegovina', current identity developed by Museum staff as a platform for memorialisation projects related to recent wars in BiH, which is rooted in the identity of the Siege of Sarajevo permanent exhibition.

The uniqueness of the museum today is: its independence from the state run institutions, its community of staff and small community of regular local and international visitors and collaborators, its relationship with individual contributors of content for the Siege of Sarajevo exhibition, and its offering of a counter-narrative that avoids ethnocentric versions of history with the Siege of Sarajevo exhibition's particular focus on the art and creativity of everyday survival of all Sarajevan's (regardless of their ethnicity). The Siege of Sarajevo Exhibition's 'counter-narrative' can be a vehicle to unify the multiple identities of the museum and re-branding the museum's broader mission.

Working closely with designers and employing a communications and community engagement member of staff could also help in this process. Recent attempts to rebrand the museum as 'The People's Museum' have gone some way to doing this. The museum would benefit from writing a new Mission Statement. The museum is an 'Independent Voice'. What is the relationship between the Siege of Sarajevo exhibition / the Museum's current activity and the original post WW2 exhibition / the 'Museum of the Revolution'? How can the exhibition re-design project address this relationship?

Legitimacy and the oversaturated market for memorialisation in Sarajevo and BiH:

The legacy of the: Historical Museum building, the Siege of Sarajevo permanent exhibition, the museum staff and the museums cultural community of followers, provides the legitimacy for the Siege exhibition on the local level ('bottom up legitimacy'). Increasing the size of the local general public following and local user community through more participation and more visibility can provide a 'critical mass' to give the museum and their mission more public support, which can in turn provide useful political gravitas. Ideas such as membership schemes, 'active members' of the public and apprentice curators, more permanent roles for volunteer students, more online visibility etc. were discussed. More 'top down' legitimacy is also required and can be provided by a scientific review panel of international experts and high profile funders, donors and sponsors, which can give backing to the museum that could support high level decision making and funding processes. Legitimacy from 'bottom up' and 'top down', combined with the successful re-design of the exhibition, increased visitor intake and more public support could become more attractive for the local government and may inspire city government to appreciate the work of the museum and the siege exhibition as an 'asset', which could lead them to provide more support and sustained independence for the museum to carry on its activities independently of the governments interference. The museum should act quickly to take ownership of The Siege of Sarajevo memorialisation theme and be clear on their unique concept because there is growing competition in the local 'market' for memorialisation projects and museums related to The Siege: The Siege Museum, Tunnel Museum, War Childhood Museum etc. The name Historical Museum of BiH could also be used as a tool to give the museums work 'legitimacy'.

Process and Participation as Strategy:

In practice, the Historical Museum of BiH is the most legitimate and active platform for memorialisation and independent exhibitions, programs and events, and the staff are performing this role inherently and implicitly. There does not seem to be a written structure, strategic development plan or financial sustainability strategy that is being followed or communicated publicly, which does seem to have an impact particularly on the clarity of the museums identity amongst museum staff, financial sustainability and the wider public's awareness of the museum and its work. This is in large part due to working in the context of political neglect and limited resources, which has significantly reduced staff capacity and the regular audience of the museum. This has however enabled the museum team to develop unique capacity and skills for improvisation, community engagement, responsiveness and incremental development, using many opportunities for collaboration on temporary projects in the city with other cultural organisations, for whom the museum has become a platform for

publicity. This has also become as a way to promote the museum and accumulate some extra resources. Therefore rather than writing a rigid strategic plan, a large part of the museums strategy could be to build-in and give more form and structure to their already successful and organic models of operation and their growing network of collaborators, which should still allow some space for improvisation and organic development. This can also involve a structured participatory design process for the Siege of Sarajevo exhibition. Ideas for how to achieve this include: a phased or incremental development of projects, exhibition to evolve, pilot and test an approach, designing a process rather than the end product, using participation and becoming a more formal 'Hub' for memorialisation in the city could be developed, museum journal / blog, visitor surveys, certificates for participants, training courses, website.

Key aims of the Siege of Sarajevo Exhibition / Framing the Exhibition:

- Promote the unique message of The Art and Creativity of Everyday Survival by Sarajevan's and Living Together in the Siege of Sarajevo 92-95, to inspire a new generation of Sarajevans. Regardless of ethnicity. This is a Counter Narrative to the dominant ethnocentric narrative of the Bosnian War. Make a link to the Universal message of the creative resilience by ordinary people in times of conflict, which is becoming more relevant in global society.
- Inspire the young generation in Sarajevo, who could become a more active target audience for the museum. Find ways to involve the Youth more actively in the work and evolution of the exhibition. Turn visitors into 'active researchers'. Grow and make more prominent the Education aspect of the exhibition.
- The exhibition is a True Object Witness. It is a platform for giving public access to Public Truth, through collecting and presenting factual evidence of The Siege.
- It is a 'Living Exhibition' that is continually evolving and dealing with both the 92-95 Siege period, but also the legacy of the Siege from 1995-2017.
- Museum as a Laboratory and a Forum for Memorialisation on The Siege of Sarajevo. A centre for: testimonies, archiving, investigating, Hub and platform for researching, gatherings and discussing sensitive topics related to the Siege of Sarajevo.
- The Museum has an enabling role (rather than a 'determining' role). It does not need to have all of the answers, it can provide the framework and tools for its visitors and the local public to develop their own understanding, their own research or projects related the topics that the museum are dealing with.

Legacy of The Siege and ideas to give relevance to the exhibition 20 years after the siege (1995-2017):

- International law since siege, memorialisation, personal narratives.
- Making contact with donors of objects and giving a 'voice' to them in the exhibition.
- Making contact with people from photographs or photographers and giving them a 'voice'. Where are they now?
- Layer of factual information about Siege of Sarajevo ICTY and similar activities since the war, which could be related to specific objects, photographs etc. from the exhibition. This could also just be situated in a separate research corner. This does not need to 'take sides'. This is mainly related to the exhibitions role as a factual evidence archive. A part of this could also be downstairs at a new entrance orientation foyer area.
- Carry out investigations, research and reconstructions of Siege events and collate as material evidence for the evolving exhibition. Visitors and active members could also be involved in this process.
- Make parts of the exhibition interactive, ask visitors to contribute their stories on their visits.
- Show films made about the Siege since the war.
- Provide a space for gatherings and discussions in the exhibition space for discussions and debates about sensitive topics.

- The Besieged City as a topic of research that links 20th and 21st century sieges. The current exhibition narrative could draw out universal elements of a siege as well as showing the specific Sarajevo story.
- 'Loan map' of objects. Map of Europe showing where your object donors live now.
- Legacy of conflict research area, links to academic institutions to be made globally.
- Conclusion of the exhibition to bring visitor back to current state of conflict and sieges around the world. Don't give answer, but rather pose a question on the current state of affairs globally. International dimension today.
- Potential to investigate and represent involvement of international community in the exhibition also a 'neutral' human voice in the siege.

Curatorial Items:

- Consider the narrative as one would consider directing a film about the siege. A collage of memory fragments arranged and edited spatially in a way that guides visitors through a story.
- Conservation of objects needs to be addressed immediately. Storage archive spaces in the basement need re-organising with new storage systems to keep exhibition content safe and preserved. Some objects are poorly protected. Some more objects could be used in exhibition upstairs e.g. Coal Heated Iron. Some of the objects from the exhibition could be put down into storage to conserve them etc. Requirement for digitisation of objects and other key items on display in the exhibition for records and online visibility.
- More Content to be acquired in phases from Sarajevo's as an evolutionary process. However a clear framework and strategy for this should be put in place to give some coherence to the process and potentially provide a framework within the re-designed exhibition space into which the exhibition can grow.
- Kitchen reconstruction is very successful as an immersion into the daily life survival concept and could have more impact if it is given a separate room or a window to look into it, or was more interactive e.g. allowing visitors to look into the fridge. Potential for other reconstructions to be considered also, such as classroom reconstruction as part of Amar's story, other reconstructions to be discussed with museum team...
- Provide a room for films with acoustic insulation and seating.
- Select and group objects in a way that plays with scale and helps guide people through the space. Sometimes 'less is more'. Avoid cluttering the room with too many objects etc. Use full height of the exhibition space, e.g. Can arrange objects vertically by hanging from ceiling etc.
- Empty, dark and silent spaces are also valuable to the experience of the exhibition. Give people time to reflect in between the main parts of the exhibition.
- More sensory experience of the siege could be embodied in the exhibition redesign e.g. Darkness, sounds, small spaces, different kinds of movement through space etc. Could there be a small sectional reconstruction of the Siege Tunnel of Hope? Which visitors could walk through and maybe learn about. This could encourage visitors to also go to visit the Tunnel of Hope Museum.
- Cabinet of curiosities could be made for each object theme to give a more coherent and legible way of presenting the object, e.g. build a cabinet for each group of objects from one material that displays 1 or 2 objects, text description and a photo. The cabinets could also be different shape and size according to the content, but made from same material or architectural components.
- Keep the 'ghost' of the original WW2 Liberation exhibition on the floor markings etc. Palimpsest / layers of history of exhibitions in the cubus. Could re-use some parts of the old exhibition as the 'ruins' of the old building and old system, which could be in the 'background' of the new exhibition (this provides context without in depth explanations of the Yugoslav period). This could also be placed underneath new exhibits under glass floor or behind new exhibits to catch glimpses of 'the past'.

- Objects are 'object witnesses' and material evidence of The Siege. Give them space to be observed and explored from all angles either as individual objects or distinct groups of objects.
- Some visitors look to be 'at home' in the exhibition space. How could the exhibition become a 'home from home' or a kind of microcosm of a 'neighbourhood' in the city that attracts more regular visitors. Could the Cubus exhibition space itself be given another function entirely to attract regular visitors? This could be linked to the idea of a 'research centre' or it could be a permanent office space for museum staff, continually analysing and implementing the evolution of the exhibition. Could be a Youth radio station, diary writing room, a debating chamber or something related to the cultural period of The Siege. Something that would popularise the space, which could be given its own room within the exhibition space.
- 3D topographical model of the siege may be helpful to help visitors orientate themselves in the city. This could be made Interactive to enable visitors to locate each object and event from the Siege exhibition. However this could also defeat the purpose of the exhibition narrative, which positions the visitor directly inside the siege, which could become an intentional part of the narrative. This would be a more abstract and psychological experience of the city, linked more to memory than geography. A map of Sarajevo with Siege objects and events could be given to visitors after the exhibition.
- Consider accessibility for different visitors; people with different needs and small children. e.g. tactile objects for visually impaired, low level drawers and display cases for children etc.
- Consider giving the exhibition orientation through a coherent graphic language, potentially through use and positioning of large Trio posters or Infographics etc.
- Objects are the strength of the exhibition. They could be re-arranged to give them more focus and attention and to help guide visitors through the space. Some of them could have their own cabinets or small rooms.

Spatial and Design Ideas:

- Consider the point of arrival: Siege Exhibition experience to begin at the entrance foyer. The first Siege Object could be the Mural 'Smrt Fasizmu Sloboda Narodu', which could have a description panel. Move shop to opposite side of the foyer or to glass room - this object and a more curated space could provide an orientation space where some introduction material e.g. maps, model of sarajevo etc. could be provided, which are not necessarily only related to the permanent exhibition, but also to temporary exhibitions. Map of museum in foyer also.
- Second point of arrival is the stairs, which could also be used to set the mood and give a sense of orientation for the exhibition. Some subtle signage could be used on stairs.
- Give more space between objects. Provide some empty spaces for visitors to rest and reflect. Currently too crowded, cluttered and unclear.
- Play with scale: curate large and small objects, photos, films etc. To guide visitor through the exhibition. Large spaces for group visitors to view content together and small spaces for one visitor to be alone with an object.
- Innovation and manufacturing during the siege. What can the exhibition learn from this. Could some of the innovative 'survival objects' and the way they were made e.g. Recycled or upcycled objects, hand crafted objects, re-appropriated objects etc. become an inspiration for the exhibition design and the materiality of the exhibition?
- Spatial Design can be used to curate the dialogue between: visitor and object, object and object, visitor and visitor.
- Play with senses: sound of silence, darkness, cramped claustrophobic spaces, smells or tastes of humanitarian aid food, etc.
- Provide one larger gathering space to be used in different ways e.g. For film screenings, lectures, workshops etc. in the exhibition space.

- Consider signage on floor, walls, ceiling etc.
- Be sensitive to original features of the existing building. Preserve the key original features of the exhibition and floor markings from original post WW2 exhibition.
- Spatially of danger: shells from above, snipers from mid level and mines from below.
- Use one material or colour to give coherence and connect the objects, which are currently swallowed up by the power of the existing building and cubus.
- Ideas to recycle / upcycle unused material from other temporary exhibitions or from other museums, potentially from other countries and collaborating institutions, or donated materials to use to make exhibition furniture, stands, structures, rooms etc. This could be in line with the innovative and recycled / upcycled nature of objects from the exhibition.
- Design an overall architectural framework or system, which may use one coherent material or construction technique to frame and 'tie together' the exhibition, while allowing space for the exhibition to be 'filled in', to evolve and grow as and when resources and new material or exhibition content becomes available. This should be a designed system rather than just building space by space without a strategy to ensure coherence is given to the exhibition narrative. Currently the exhibition feels cluttered, the narrative and orientation of the exhibition (beginning and end), hierarchies are unclear.
- Consider improving levels of comfort; insulation, heating, cooling, ventilation, noise interference, seating levels of daylight etc. to improve visitor experience.
- Play with orientation vs disorientation.
- Consider different Spatial experiences and needs and for large groups and individuals.

Relationship of exhibition to the wider building site and city context:

- The building is an asset and some exhibition content could be displayed around other spaces in and around the building (outside and inside).
- Design a map of siege sites around the city that are visible in the museum. Could be interactive. Could be a tour guide. Could use QR codes social media. The experience of the museum does not need to end at the museum, the museum should encourage further exploration of the city by visitors. Navigating memorialisation sites in the city. Smartphones. Find successful examples in other cities. Could be an interactive game. e.g's discussed by others: Museum of Torino.
- City tours e.g. Tours from museum-grbavica-skenderia bridges-walter-city centre... Other tours routes could be designed / curated by museum staff. Could also become part of the financial sustainability model for museum. International Group Visits could get ticket 'packages' that include tours, lunches and dinners etc. in significant Siege sites.
- Play between the inside and outside space of the exhibition and the building. The building is a constant play of inside vs outside, transparency vs solidity, solid vs void. This concept could make its way into the exhibition design also.
- Another entrance from the south of the building, from Wilsonovo to link users to Grbavica. Parts of the Siege exhibit could make their way to the atrium. Take advantage of the green park area outside the museum to announce or publicise the permanent exhibition with outdoor pieces.
- Take the museum to the city centre. Idea of a Mobile Museum, to make parts of the exhibition travelling. Could be part of the participatory development process and getting feedback and support from the public.