



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*

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Introduction words

“Besieged Sarajevo” is the permanent exhibition of the History Museum of Bosnia and Herzegovina. It was inaugurated in 2003, following a call to the citizens of Sarajevo to donate objects which would testify about their life, survival, creativity and resilience during the siege of 1992-1995. Twenty-five years after the beginning of the war and fourteen years since the exhibition inauguration, the Museum team has decided to revisit and rethink the exhibition. We are convinced that the exhibition has the potential to be developed further and that it’s impact can be even more strengthened, on the local as well as on the international level. This process of developing and rethinking the exhibition « Besieged Sarajevo » cannot happen in one day but has to include different steps. At the beginning of this process, it seemed important for us to organize a brainstorming-workshop, which would gather not only the museum-team, but also other persons from Bosnia and Herzegovina and other European countries who are involved in museum and memory work, in order to work, through an interactive and mutually enriching dialogue, on the exhibition and to develop a first set of recommendations for the future development of the exhibition. This led to the idea to organize the workshop „Wake up Europe, Sarajevo calling“- Connecting Local History and International Perspectives” which took place in June 2017 in Sarajevo, and which through its productive discussions and very concrete recommendations will be very useful for the further process. This workshop was organized with the help and support of different actors which I would like to warmly thank here: the Memory Lab-platform which accepted this workshop to be organized within its framework, the Südosteuropa-Gesellschaft and crossborder-factory for their cooperation and support, and all participants of the workshop for their productive and inspiring commitment.

Elma Hašimbegović, Director History Museum of Bosnia and Herzegovina

Memory Lab is a platform which gathers numerous organisations and individuals from South Eastern Europe and Western/Central Europe which are dealing, in a practical way, with difficult pasts as wars and mass violence. The workshop which the History Museum of Bosnia and Herzegovina proposed to organize in the framework and with the support of Memory Lab reflects what Memory Lab is standing for: to bring together practitioners in dealing with the past from different parts of Europe, in order to exchange experiences and to work on very concrete projects, here the exhibition “Besieged Sarajevo”, and to tackle through this also more general important questions: How to connect concretely local and international perspectives regarding a historical topic, and how to deal concretely in a constructive way with a difficult past? We are therefore very glad that the History Museum of Bosnia and Herzegovina, which is since many years actively involved in the Memory Lab-platform, took the initiative for this workshop, whose results you can find in the present report. This report illustrates how stimulating the exchanges during this workshop have been, a workshop which has been enriching not only for the team of the History Museum of Bosnia and Herzegovina, but for all involved participants, and which constitutes an excellent example of trans-European cooperation.

Alma Mašić, Tamara Banjeglav, Nicolas Moll, Frank Morawietz

Coordination-Team of Memory Lab – Trans-European Exchange Platform on History and Remembrance (www.memorylab-europe.eu)

Executive Summary

1. In the framework of “Memory Lab - Trans-European Exchange Platform on History and Remembrance”, the History Museum of Bosnia and Herzegovina organized in June 2017 in Sarajevo, in cooperation with “crossborder factory” (Berlin/Sarajevo) and “Südosteuropa-Gesellschaft” (Munich) the workshop “Wake up Europe, Sarajevo Calling” - Connecting Local History and International Perspectives”. It gathered curators, historians, educators and architects from the Western Balkans and wider Europe, as well as curators of the History Museum of BiH. The participants were partially chosen by direct invitation, partially through an Open Call which had been published on the websites of the organizers.

2. The aim of this workshop was to reflect and to work on the existing exhibition “Besieged Sarajevo” in the History Museum, related to the siege of Sarajevo 1992-1995, in order to elaborate concrete ideas and recommendations for it’s further development. This workshop is one step within a larger and longer process which is currently in it’s initial stage, and through which the History Museum wishes to develop and rethink the exhibition « Besieged Sarajevo » which has been inaugurated in 2003.

3. The two-days-workshop included several steps: After mutual presentation of the participants, presentation of the Museum and individual exploration of the exhibition “Besieged Sarajevo”, the group shared and discussed first impressions, reflections and questions regarding the exhibition. On this basis the participants, first in parallel groups and then in plenary, worked on four dimensions of the exhibition – narratives and interpretation ; objects ; space a lay-out ; educational activities -, in order to make an inventory analysis regarding these topics and discuss potential changes and developments in these domains. After this, the participants, partially in working groups and partially in plenary, discussed the question what should be the role of the exhibition today, more than 20 years after the end of the siege, and tackled some more specific questions, as how to deal with sensitive questions and how to (re)present the international dimensions of the siege within the exhibition. At the end, the participants gathered their conclusions regarding the further development of the exhibition, shared their personal impressions regarding this workshop, and discussed how the cooperation could be continued in the next steps of the process of redesigning the “Besieged Sarajevo”-exhibition.

4. The main conclusions can be summarized as follows:

4.1. When talking about the museum and the development for the exhibition, it is important to take into consideration different dimensions of the current socio-political context, and especially: a) the complex and complicate situation of the History Museum of BiH as one of the seven cultural state institutions in BiH which since the war and the Dayton Peace Agreement 1995 have an unclear political-administrative status, what creates difficulties but also opportunities ; b) the fact that interpretations of history and the memories of the 1992-1995-war in Bosnia and Herzegovina in general are on the one hand very ethnicized and on the other hand very divided and antagonistic, and where spaces for other approaches and for dialogue are rare; c) the fact that in the last ten years several other exhibitions / Museums in Sarajevo have opened about the siege or about the war more in general, what raises the question about the specificity of the “Besieged-Sarajevo” exhibition in the History Museum.

4.2. The participants agreed that, 20 years after the end of the siege of Sarajevo, it continues to be important to keep an exhibition about the siege of Sarajevo, and this mainly for three reasons: a) as the memories of the siege are partially fading away, it is important to keep and

develop a space in Sarajevo which provides interested visitors with reliable information and authentic impressions about how the citizens of Sarajevo lived through the siege ; b) as historical narratives in BiH are often very ethnicized and very antagonistic, it is important to keep and develop a space which encourages dialogue and constructive approaches of dealing with the past ; c) as the siege of Sarajevo is not just a Sarajevan but a European, even an universal history, it is important to keep and develop an exhibition which allows to combine these different dimensions.

4.3. The participants also agreed that the current exhibition is powerful and well thought, because its narrative is about Every-day-life, creativity and survival of citizens of Sarajevo during the siege, which is developed around authentic objects which were donated to the Museum by citizens from Sarajevo, while the exhibition remains distant from ethnicized and politicized narratives and leaves enough space for the visitors for own opinions and interpretations, and also transmits an universal message about human resilience and the « art of survival » in times of war. It is therefore important to keep the main concept and narrative of the exhibition, and on this basis to think about developments, re-arrangements and additions.

4.4. Regarding the ideas and suggestions articulated during the workshop, they concerned first the exhibition itself, as for example :

- To combine the exposed authentic objects with testimonies from persons who used them, in order to better understand how these objects were used and what they meant for their users, and in order to stronger connect the exhibited objects to human stories related to the siege*
- To ensure the conservation of the photos, which are besides the objects a central part of the exhibition, but which are sometimes in a bad shape, and to increase their visibility by the rearrangement of their lay-out*
- To organize a clearer structure of the exhibition and its different sections (cultural life during the siege, living conditions, etc), through spatial rearrangements and/or creating an itinerary within the exhibition, in order to provide the visitor with more orientation*
- To add explaining elements around the objects and photos, as now the descriptions next to the objects and photos are very short.*
- To introduce audiovisual elements (videos, films) which are currently missing, which show every-day-life during the siege and voices of citizens on their experiences during the siege.*
- To develop the international aspects of the siege within the exhibition, for example regarding the following topics : the commitment of civil society actors, municipalities, artists etc. in various European countries which showed solidarity with Sarajevo ; the presence and role of the UN in the town during the siege ; stories about inhabitants from Sarajevo who left the town during the siege and their lives in exile in other countries ; reactions within Sarajevo to the international community and its attitudes related to the siege.*
- To develop one section within the exhibition which connects the siege of Sarajevo more explicitly with other (historical and current) events and situations of violence, suffering, resilience and survival, in order to increase the universal message of the exhibition*

4.5. Other important ideas and suggestions articulated during the workshop concerned activities around and in connection with exhibition, as for example :

- To continue to develop education activities in connection with the exhibition and to elaborate additional educational material*
- To stronger connect the exhibition to the other parts of the Museum and with other exhibitions which would resonate with the « Besieged Sarajevo »-exhibition*
- To increase the interactivity with the public and visitors through different activities*

- To connect the exhibition with the urban space of Sarajevo : through different activities to bring the town to the Museum and to bring the Museum into the town
- To organize more workshops, panel discussions etc. around the exhibition, also about sensitive topics which are not so much talked about in relation to the siege, and which would emphasize the « space of dialogue »-dimension of the Museum
- To take measures which will contribute to support and strengthen the scientific, cultural, moral and political authority and legitimacy of the Museum, as for example the creation of a Scientific Research Committee of local and international experts

4.6. Open questions: If the participants of the workshop widely agreed on the above-mentioned recommendations, there have been also some questions where there have been no clear conclusions and where different points of view were articulated. But also these points will be very useful as basis for further discussions within and with the Museum about the further development of the exhibition “Besieged Sarajevo”. Among these open questions were the following

- How much introduce/develop the historical context and go deeper into the political history of the siege and the war ?
- Should « Living together » be an explicitly formulated topic/ message of the exhibition?
- How much and how to address sensitive and controversial topics related to the siege ?
- How far should go the participation of the public in the development of the exhibition?
- To what extent connect the exhibition with the Yugoslav break up wars in general?

5. What will happen after this workshop ? Regarding the suggestions and ideas elaborated during the workshop, the participants agreed that they should not be realized through one “big move” all in the same moment, but rather step by step, and within an open-ended conversation with the local community and the visitors. Proceeding in this way would underline the status of the exhibition as an organic and interactive development process, with a clear aim, but also with enough flexibility to act and react in accordance with new insights and priorities. After this workshop, the History Museum will continue with different activities in the process of rethinking and redesigning the exhibition « Besieged Sarajevo ». Participants of the workshop could be involved in the further process in different ways, for example by joining a future Scientific Committee, or by getting involved in specific activities or in a more informal way.

6. In the evaluation at the end of workshop and the written reflections written after it, the participants expressed that they were highly satisfied with the logistical organization, the program, the moderation, and the results of the workshop. All participants expressed their readiness to continue to work with the History Museum within this process in general or regarding certain more specific aspects.

7. The present report documents in its first part the history, steps and conclusions of the workshop, and gathers additionally in its second part the personal reflections and summaries written by the participants after the workshop. By documenting the work and results of this workshop, the aim of this report is to aliment concretely the next steps of the discussion about the further development of the “Besieged Sarajevo”-exhibition. Furthermore, we hope that through this report we can contribute to inspire other projects on similar topics and more general to contribute to discussions about the question how to bring together local and international dimensions in the development of historical exhibitions, etc.. This report is therefore not only made available to History Museum of BiH, the participants of the workshop and the associated organizations, but will also be publicly accessible on the website of Memory Lab, www.memorylab-europe.eu

Part One: General report

1. Background and aims of the workshop

In the year 2003 the History Museum of Bosnia and Herzegovina inaugurated its permanent exhibition *Besieged Sarajevo*.¹ The exhibition deals with the daily life of Sarajevo and its inhabitants during the 1992-1995-siege, focusing on creativity, resilience and survival in most difficult circumstances. The story of Sarajevo and its citizens is told through various documents, photos, articles, and objects, from which many have been donated to the Museum following a public call to the citizens of Sarajevo to bring objects they had used during the siege. In last fourteen years many school classes, groups and individuals, both from Bosnia and Herzegovina and from abroad, have visited and worked with the exhibition.

Twenty-five years after the beginning of the war and fourteen years since the exhibition inauguration, the Museum team decided to revisit and rethink the exhibition. The core topic – the life and survival of the inhabitants of Sarajevo during the siege – will be maintained, nevertheless, there is undoubtedly a potential to develop the exhibition further, particularly regarding its content, structure, design and educational uses. Having in mind new socio-political context and time-distance to the war, it is important to discuss the aims of the exhibition and how it can contribute more to a constructive dialogue about the war and the siege. At the same time, the museum team is convinced that the experiences of the siege of Sarajevo have, beyond Sarajevo and Bosnia and Herzegovina, also European and universal importance, and would like to emphasize more the international dimensions and connections of the exhibition. Sarajevo's war experience and experience in dealing with its past can be widely used, and the status of Sarajevo in the international culture of memory can help to illustrate and to teach about different aspects of dealing with war and post-war societies and challenges within a rapidly changing world.

The development and rethinking of the exhibition « Besieged Sarajevo » is a process which will include different steps and is currently in its initial stage. The Memory Lab-workshop „*Wake up Europe, Sarajevo calling*“- *Connecting Local History and International Perspectives* is conceived to be part of this process. The aim of the two-days-workshop in June 2017 was to gather curators, historians, educators and architects from Bosnia and Herzegovina, the region and wider Europe, in order to make an inventory analysis of the existing exhibition “Besieged Sarajevo”, and on this basis to elaborate concrete recommendations for its further development. It has been organized in cooperation with the Südosteuropa-Gesellschaft (Munich) and crossborder factory (Berlin/Sarajevo), as a workshop in the framework of the initiative *Memory Lab – Trans- European Exchange Platform on History and Remembrance*.

History Museum of BiH in Sarajevo is an active member of *Memory Lab* and has in this framework developed a lot of contacts with other organisations in the Western Balkans and in Western/Central Europe, as for example the *Memorial de la Shoah* in Paris, *Buchenwald Memorial* or *EUROM (European Observatory on Memories)*.² By developing different projects and activities with international partners, seminars, trainings, workshops, the Museum is continuously seeking to find its place and relevance in the international context.

¹ For more information about the History Museum of Bosnia and Herzegovina see <http://muzej.ba/>

² For more information about Memory Lab see <http://memorylab-europe.eu/>

The participants of the workshop were partially directly invited by the History Museum, and partially chosen through an Open Call published in May 2017 on the websites of *Memory Lab* and of *Südosteuropa-Gesellschaft*. The overall-selection was made in order to gather different disciplines and different countries. 18 persons participated in the workshop, including four members of the curatorial team of the History Museum BiH, and who came from eight different countries: Austria, Belgium, Bosnia and Herzegovina, Croatia, France, Germany, Slovenia, and United Kingdom. Some of the participants had already worked with the History Museum and / or Memory Lab, for others it was their first cooperation.³

The title of the workshop „Wake up Europe, Sarajevo Calling” refers to a postcard created during the siege by the design group TRIO from Sarajevo which constituted a call for solidarity of the besieged city to the European public. This postcard illustrates the European dimension of the siege of Sarajevo, and also how important it remains today to involve Sarajevo, Bosnia and Herzegovina and the Western Balkans actively in the field of dealing with the past. Therefore, the title “*Wake up Europe, Sarajevo calling*” - *Connecting Local History and International Perspectives* – best summarizes how this workshop aimed to link international and local dimensions in two respects: on one hand, by bringing together experts from the local, regional and international level, with their respective knowhow, experiences and perspectives, and on the other hand, by working on the question how the history and the memories of the siege of Sarajevo can be embedded in the European/international context.

The idea of the Memory Lab-workshop „*Wake up Europe, Sarajevo calling*” - *Connecting Local History and International Perspectives* consisted not only to contribute very concretely to the development of the exhibition « Besieged Sarajevo », but also to contribute to more general discussions such as: How to bring together local and international perspectives in exhibitions on historical topics? How can young people be stimulated to critically reflect on history, and how can the work on historical topics be linked to current issues? How to deal with difficult and sensitive historical topics so that they do not deepen existing divisions but contribute to a constructive dialogue? Therefore, this report about the results and experiences of the workshop is also published at the Memory Lab-website, www.memorylab-europe.eu, making it in that way accessible to a larger public.

2. Content and steps of the program

The workshop was organized in a way to allow all persons to participate actively and benefit from each one’s knowledge and experience, to progressively tackle and deepen different questions within the general topic, and to elaborate concrete suggestions for the further development of the exhibition « Besieged Sarajevo ».

The two-days-program developed in several steps:

1) After introductory words about the History Museum, Memory Lab, and the workshop (presentation of the context, aims and program), the participants presented themselves mutually and explained their link to the Sarajevo, the History Museum and/or the topic of the workshop. Before starting to talk more specifically about the exhibition, the participants were given the opportunity to walk through the exhibition and to explore it by themselves. When returning in the group, they shared their first impressions, reflections and questions they had noted during their exploration, and the members of the curatorial team of the History Museum then explained their vision of the exhibition and reacted to the raised comments and questions.

³ The names of the participants, their functions and the institutions they represented can be found in the Annex to this report.

Like this a first discussion about the current state of the exhibition, its challenges and its and possible evolutions could take place.

2) In order to approach more systematically the exhibition, the group then worked more specifically on four topics:

- a) The narrative and interpretation proposed by the exhibition
- b) The objects displayed within the exhibition
- c) The space and Lay-out of the exhibition
- d) Educational activities organized in connection with the exhibitions

Four parallel groups worked on these four topics, with one curator of the History Museum in each of these groups, in order to analyse the current situation of the exhibition regarding these four dimensions, and to discuss possible evolutions for each of them. In the plenary session, the groups presented their results, followed by a discussion in order to connect the main findings of the different groups.

3) The participants then discussed together some more general questions which were seen as essential to be addressed before and in order to continue to tackle some more specific topics:

- a) 20 years after the end of the siege of Sarajevo – what is / should be role of the exhibition today?
- b) How to deal with sensitive and controversial topics which concern the history of the siege?
- c) To what extent can testimonies and sites outside of the Museum be connected to the exhibition?

For the first two topics the organizers first provided an introduction in order to inform the participants about the sociopolitical context in which the memory of the siege of Sarajevo developed in the last 20 years and about some challenges the Museum is facing concerning sensitive topics related to the siege. These introductions were then followed by discussion within the entire group in order to clarify questions and to develop and deepen the reflection on the mentioned topics.

Before tackling the third topic, two activities were organized: The participants watched the documentary movie “Miss Sarajevo” from Bill Carter from 1995, with testimonies and footage about the daily life and cultural life during the siege. Then was organized a walking tour outside of the Museum, in order to explore the immediate surroundings of the Museum, and then to walk to certain sites nearby which are linked to the history of the siege and its memory: the “Monument to the international Community”, the former front-line on the Miljacka-river between Grbavica and Marindvor, the Vrbanja-bridge where different dramatic events occurred during the siege, and finally the “Monument to the killed children of besieged Sarajevo”. On the basis of these explorations, the group then discussed advantages and possibilities to connect the exhibition with exterior elements, walking tours and video-footage with testimonies.

4) After having discussed these more general topics, the participants split again in parallel groups, in order to work on three more questions:

- a) How can the international dimensions of the siege be (re)presented?
- b) How can the siege of Sarajevo be connected with the wars of the 1990s in former Yugoslavia?
- c) How can the siege of Sarajevo be connected with current events in other countries / regions?

The groups then again met in plenary in order to present their results and to discuss them together.

5) As next and last step, the participants met in a final plenary in order to gather and synthesize the main conclusions, recommendations and questions regarding the further development of the exhibition, which had come out from these two days of work. The participants also shared their personal impressions about this workshop and the common work, and discussed how the cooperation could be continued in the next steps of the process of redesigning the “Besieged Sarajevo”-exhibition.

3. Main reflections, conclusions and recommendations

In the following chapter are put together some of the main points of reflection and of the concrete recommendations and suggestions which have been articulated during the two-days-workshop. This content is based on notes taken during the workshop and on the personal reflections sent by the participants after the workshop – it cannot reflect all reflections and all, often very detailed proposals, which have been articulated during the workshop. We therefore invite the reader to also go through the personal reflections and summaries of the participants which have been gathered in the second part of this report and which give an even stronger impression of the richness of the discussions and of the many formulated proposals during our workshop.

3.1. The current sociopolitical context in which the exhibition is situated

When talking about the exhibition and its future developments, different dimensions of the current sociopolitical context should be taken into consideration:

1. The “History Museum of Bosnia and Herzegovina” is one of the seven cultural state institutions in BiH which since the war and the Dayton Peace Agreement 1995 are situated in a political vacuum, without proper funding and with no state-institution being in charge for them. This situation creates on the one hand a lot of difficulties, especially on the financial level, and on the other hand leaves the museum the space to develop its concept and programs without direct political interference.
2. The interpretations of history and the memories of the 1992-1995-war in Bosnia and Herzegovina are on the one hand very ethnicized and on the other hand very divided and antagonistic. This means that the culture of history is dominated by different ethnonational narratives which are antagonistic and mutually exclusive, and which make it also difficult to talk about certain topics within the spaces where these ethnonational narratives are dominating. The History Museum, as all other organisations dealing with history and memory, is situated in this field of tensions, where spaces for other approaches and for dialogue are rare. This makes it for the History Museum even more important to remain and become even more such an open space, but in the same time illustrates also the difficulties to be so.
3. Regarding the memory of the Bosnian war 1992-1995 and more specifically the siege of Sarajevo 1992-1995, the History Museum was the first cultural institution in Sarajevo to develop an exhibition about it, with the “Besieged Sarajevo”-exhibition opened in 2003. In the last 15 years, several other exhibitions / Museums have opened about the siege or about the war more in general: The “Tunnel of hope”-Museum near the airport, the Srebrenica-Gallery (which includes a part about the siege of Sarajevo), the Museum for Crimes against Humanity and Genocide, the War-Childhood-Museum, the Museum of the 105th Motorbrigade, and there have been different announcements by the Municipality of Sarajevo to build a “Museum of the siege”. This evolution of the museum landscape also needs to be taken into consideration when talking about future developments of the “Besieged Sarajevo”-exhibition.

3.2. Why it remains important to have an exhibition about the siege

The participants agreed that, 20 years after the end of the siege of Sarajevo, it continues to be important to keep an exhibition about the siege of Sarajevo, and this mainly for three reasons:

1. As the memories of the siege are partially fading away, it is important to keep and develop a space in Sarajevo which provides interested visitors with reliable information and authentic impressions about how the citizens of Sarajevo lived through the siege.
2. As historical narratives in BiH are often very ethnicized and very antagonistic, it is important to keep and develop a space which testifies about the persistence of humanity during the siege and which encourages dialogue and constructive approaches of dealing with the past, also and especially around difficult topics
3. As the siege of Sarajevo is not just a Sarajevan but a European, even an universal history, it is important to keep and develop an exhibition which allows to combine these different dimensions.

3.3. Keeping the main concept and narrative of the current exhibition

The participants also agreed that the current exhibition is powerful and well thought, because its narrative is about Every-day-life, creativity and survival of citizens of Sarajevo during the siege, which is developed mainly around authentic objects which were donated to the Museum by citizens from Sarajevo, while the exhibition remains distant from ethnicized and politicized narratives and leaves enough space for the visitors for own opinions and interpretations, and also transmits an universal message about human resilience and the « art of survival » in times of war. As a participant of the group put it, this is a Museum's exhibition around authentic objects "from the people, for the people, about the people, and with the people". The concept and narrative of the exhibition is also what makes it's specificity in comparison to the other existing war-related exhibitions in Sarajevo which are often focusing on one specific topic related to the siege or on other topics related to the war in BiH. It is therefore important to keep the main concept and narrative of the exhibition, and on this basis to think about developments, re-arrangements and additions.

3.4. Areas of possible developments

The group agreed that there is no need for a radical change of the exhibition, but there is potential and space for improvement, which would essentially consist to develop and to add different elements to the exhibition, and to develop various more general activities around the exhibition, which both could make the exhibition even more powerful and also strengthen the place of the exhibition and of the Museum in the public space and within its sociopolitical context. In the following are listed the most important suggestions on which most of the participants of the group agreed:

3.4.1. Suggestions concerning the exhibition itself

3.4.1.1. To connect the exhibited objects to human stories related to the siege

If everybody agreed that the authentic objects constitute the strength of the exhibition, the group also thought that it would be important to stronger connect them to human stories : Who are the persons who used these objects ? How did they use these objects, what did these objects mean for them ? These stories could be told or through short texts or through videos with personal testimonies about the use and the meaning of the shown object, what would help the visitors to better understand the use and signification of the exhibited objects.

3.4.1.2. Ensure the conservation of the photos and emphasize their importance

Besides authentic objects photos are another key element within the current exhibition. As they are sometimes in a bad shape and sometimes arranged in way where they can easily be

overlooked, it would be important to think about steps for their conservation and also for their rearrangements and lay-out in order to increase their visibility within the exhibition.

3.4.1.3 To give a clearer structure to the exhibition and to add explaining elements

Although the exhibition is structured around certain topics (cultural life, living conditions, ...) this structure and also some of the topics are not easily recognizable, therefore it would be good to think about a clearer structure of the exhibition, through spatial rearrangements of different sections and/or creating an itinerary within the exhibition and/or a clearer definition and delimitation of the topics, in order to make it easier for the visitors to orient themselves. Also, the descriptions related to the objects and photos are in general very short and rudimentary, it would therefore be important to add explaining elements to the exhibition items. One way to strengthen the structure of the exhibition and to add explanatory elements for the understanding of the siege would be to develop and place a tridimensional map of the city of Sarajevo within the exhibition space through which could be visualized the geographical situation of the town during the siege, and which could become an essential orientation-piece in the space by interconnecting it with the exposed items, for example through marking the places on the map which appear on photos shown in the exhibition. Additionally, also « itinerary-maps » could be placed in the exhibition, connected with individual stories from inhabitants, which could for example illustrate which ways needed to be gone to fetch water, etc.). This could all help the visitors to better understand the topography of the siege and the life of the inhabitants within the besieged city.

3.4.1.4. To introduce audiovisual elements

For the moment the exhibition does not contain audiovisual elements, as videos or films, which show every-day-life during the siege and voices of citizens about their experiences during the siege : The group agreed that to introduce such audiovisual elements could be an important added value, as it would provide an additional insight/ understanding of the atmosphere in Sarajevo during the siege, especially for foreigners. But in the same time the group agreed that the introduction of audiovisual elements should be done carefully in order not to be intrusive and not to overwhelm the objects. Different possibilities were suggested : One already mentioned would be to record testimonies from persons who donated objects, and to show such testimonies on videoscreens placed just next to the related objects. Another possibility would be to show on one or several videoscreens more general testimonies from persons who experienced the siege in different ways and who talk about their every-day-life during the siege. Another possibility would be to show the documentary film « Miss Sarajevo » from Bill Carter from 1995 and which lasts 28 minutes. There are several good arguments to show this movie : It is itself a historical document from the period of the siege as it was shot and realized between 1993 and 1995, and it is showing the everyday-life and the “creative survival” during the siege, and therefore fits to the content of the exhibition. In order not to become too dominant in relation to the rest of the exhibition, and in order to allow the visitor to watch it in good conditions, a specific space should be created for the film, what would also allow each visitor to decide if he/she wants to see the film. It should also not be cut off from the rest of the exhibition, so the best would probably be a semi-open space: Like this it would serve in the same time as a background to the rest of the exhibition and as a single item within the exhibition. A proper explanation / introduction into the film should be placed at the entry of this space, and also a “trigger-warning” that some pictures show dead persons. Concerning the the sound, there would be two possibilities: a) to listen to the sound through headphones, b) with the hearable sound, what might be advantageous, as it can serve as background-sound for the rest of the exhibition, attract visitors, and create a moment of “shared experience”. And even if some parts of the film are more sensitive/emotional than

others, the film shouldn't in any case cut into pieces, as it is an artefact in itself, and it should also be presented as such.

3.4.1.5. To develop the international aspects and dimensions of the siege within the exhibition.

When talking about the international dimensions of the siege of Sarajevo and more generally of the Bosnian war, there are many different layers which can be differentiated:

a) the role of the international community (governments and international institutions as the UN) during the war

b) the commitment of civil society actors / ordinary citizens / municipalities / artists etc. in various European countries (and beyond) which showed solidarity with Sarajevo, by collecting and delivering food and other items, organizing protests, helping refugees, staging cultural events etc.

c) the presence and the role of the UN within Sarajevo during the siege

d) international media presence during the siege ; how the siege entered the tv-living-rooms of the outside world ; different representations about the siege ; stories from reporters who were in Sarajevo during the siege

e) international justice after the war and how it relates to crimes committed during the siege

f) inhabitants who left Sarajevo during the siege and their lives in exile/ stories from diaspora

g) reactions within Sarajevo to the international community and its attitudes related to the siege (which could also be linked to the ICAR-monument just outside of the Museum)

Some of these dimensions (as the presence of the UN in the town during the siege) are already present within the exhibition, but only sporadically, this topic could certainly be more developed, as as a specific topic-section and/or integrated in other topic-sections. Voices and stories from humanitarians and cultural actors who came to Sarajevo during the siege, from UN-soldiers who were in Sarajevo during the siege, from Sarajevans who left the town during the siege, could for example be integrated as testimonies in video-interviews.

3.4.1.6. To link the siege of Sarajevo with other situations (past and present) of violence and survival

In order to increase the universal message of the exhibition it could make sense to develop one section within the exhibition which connects the siege of Sarajevo explicitly with other (historical and current) events and situations of violence, suffering, resilience and survival, for examples with other cases of towns in war and which could focus on the question of peoples fate and resilience in such situations of violence. Within such a section it could also make sense to open very concretely a space for discussion about questions which remain very relevant today : What are possibilities to act in such situations of violence? What can I do when others are trapped in such situations? As many refugees from other parts of BiH joined Sarajevo or many Sarajevans left the city during the siege, one possibility could also to create a link with the current issue of refugees throughout the world.

3.4.2. Suggestions concerning activities around and in connection with exhibition

3.4.2.1. To continue to develop educational activities around the exhibition and to elaborate additional educational material (for example around comic strips who talk about the siege - what could also become a topic of a own temporary exhibition).

3.4.2.2. Not to reduce the Museum to the siege-exhibition, and to connect the exhibition to the other parts of the Museum : The name of the Museum is «History Museum of Bosnia and Herzgrovina » and not « Museum of the siege of Sarajevo ». For the moment there is no

permanent exhibition about the history of Bosnia and Herzegovina in the Museum Sarajevo – when developing such an exhibition, one idea could be, besides a part on the general political history, to focus on the social relations, for example about « Common life in the history of BiH », which would articulate a historical panorama of social relations and interactions of people living in Bosnia and Herzegovina through the centuries . Such an exhibition would not neglect the challenges and difficulties of this common life, but would in the same time go against the currently dominating tendency in BiH to separate the different groups living in BiH and/or to see them exclusively through an ethnic perspective. Such an exhibition would also resonate with the « Besieged Sarajevo »-exhibition and its focus on ordinary people and the challenge of living-together in the most difficult conditions.

3.4.2.3. To increase the interactivity with the public / the visitors of the Museum, for example by asking visitors more systematically to share their thoughts (for example asking them « what is in your opinion missing »,) by organizing focus groups with inhabitants from Sarajevo about the exhibition and what they think about it, or by regular audience surveys, in order to underline that the making of this exhibition is a constant, organic process done in interaction with the visitors, and also in order to better understand the needs of the public and to identify and attract additional target groups which for the moment do not go to the museum.

3.4.2.4. To stronger connect the exhibition with the urban space of Sarajevo, or, formulated differently : to bring the town to the Museum and to bring the Museum into the town. The Museum is faced with the challenge that it is situated outside the immediate city-centre, while in the city centre where are already several other museums/exhibitions related to the war. Possibilities to increase the presence and the interaction of the Museum in/with the urban space could be: to organize walking tours about the siege which start or end at the Museum, to develop a walking-tour-map/leaflet related to memory sites of the siege in the town, to create an app about siege-related sites in the city which are also connected with the Museum, to put more markers and indicators about the Museum into the city, to create a « mobile Museum » by developing a suitcase with objects from the Museum with which guides or curators would go to schools or public spaces in town.

3.4.2.5. To develop the « space of dialogue »-dimension of the Museum : The Museum wants to be a space of dialogue, what can be done in a more passive or in a more active way, and the exhibition can include both approaches. The more passive way means that the exhibition does not want to impose political interpretations and narratives, but wants to leave the space to visitors to build their own opinions. The more active way is to stimulate constructive discussions, especially by proposing additional activities in and around the exhibition and the Museum, as workshops, panel discussions, etc. The History Museum is already organizing different activities of this kind, which could also be more developed, by trying to involve additional target groups who usually do not go to the Museum. These workshops and panel discussions around the exhibition could also tackle sensitive topics which are usually not so much talked about in relation to the siege, and which would emphasize the « space of dialogue »-dimension of the Museum.

3.4.2.6. To develop the cooperation with other actors in Sarajevo and the rest of Bosnia and Herzegovina working on similar questions : The Museum is already cooperating with many different stakeholders in Sarajevo and other towns of BiH, be it other museum institutions, be it other organisations or persons who are dealing with the siege of Sarajevo or other historical topics. These interactions could be intensified, in order to look for more possible synergies and spaces of mutual support and cooperation, and also to make clearer

what would be the specific place of each of the organisations and the complementarity between them.

3.4.2.7. To develop measures and activities which will contribute to support and strengthen the scientific, cultural, moral and political authority and legitimacy of the Museum, and which would enlarge its visibility : It was especially proposed to create a Scientific Research Committee of local and international experts, and also a « Friends of the History Museum »-network. Within the exhibition-space could also be created a « Research corner » with literature and additional material about the siege of Sarajevo for interested visitors.

3.5. Open questions

If the participants of the workshop widely agreed on the above-mentioned recommendations, there have been also some points of the discussions where there have been no clear conclusions and where different points of view were articulated. But also these points will be very useful as basis for further discussions within and with the Museum about the further development of the exhibition “Besieged Sarajevo”. Among these open questions were the following

3.5.1. How much introduce/develop the historical context and go deeper into the political history of the siege and the war ? In it’s current form, the exhibition on purpose avoids to talk about the historical-political context of the siege. Should the historical-political context of the siege be more present and explained in the exhibition ? If yes, how ? For example through a specific introduction panel and/or a chronological time-line related to the siege ? If such elements would be introduced, it would for sure be needed to do it in a very well-thought way, knowing how contradictory, sensitive and emotionalized the various interpretations of the war in Bosnia and Herzegovian continue to be.

3.5.2. Should « Living together » be an explicitly formulated topic/ message of the exhibition? The discussion about this question can be divided in two parts : Is /should « Living-together » (be) the main narrative/message of the exhibition ? And if yes, how strongly should this be emphasized ? Certainly the history of the siege is also a story of solidarity of people living together in dramatic conditions. But the history of the siege is also one of human disillusion and dissapointments – what is not necessarily contradictory : Not everybody experienced the siege in the same way, and such a diversity of experiences could also appear through the diversity of testimonies about every-day-life during the siege shown in video-interviews. Or would the term « resilience » better catch what the exhibition wants to tell ? Or would make it sense to chose a more neutral title, as « Everyday life in the siege of Sarajevo » ? But would it anyway be necessary to make the main message explicit through the choice of a title, or does it make it more sense to keep the main message/narrative more implicit, in order to leave more space for the visitors for discovery and to form their own opinions ?

3.5.3. How much and how to adress sensitive and controversial topics related to the siege ? This was especially discussed in relation to the topic of criminal activities of some defenders of the city, as Musan Topalovic « Caco », and especially those directed against Serbs from Sarajevo. Many agreed that it would be important to introduce such topics in the exhibition, but were unsure how to do it, also because the retience of the exhibition to use ethnic categories. One possibility would be to use press material from « Oslobodjenje » or other newspapers which were published already during the siege about Caco, the fate of Serbs in Sarajvo during the siege, or « Operation Trebevic » in October 1993. Additionally it would

certainly make sense to address the question of sensitive and controversial topics through additional activities as workshops or panel discussions.

3.5.4. How much participation of the public in the development of the exhibition? All participants agreed that having a participatory approach concerning the exhibition is very important – but how far should this participatory approach go? The proposal was made to include the public in all steps, means also in creating the concept of the new exhibition, but others were very skeptical about this: With the current political context and the strength of ethnonational, one-sided discourses, a too-open approach could easily lead the exhibition to a path which the Museum team does not wish. As it is important to dispose of a safe space to develop the exhibition in the best possible way, it might make more sense to be more selective in the choice of interaction with and participation of the general public.

3.5.5. To what extent connect the exhibition with the Yugoslav break up wars more in general? Some proposals were made in this sense, as developing a time-line about all the Yugoslav break-up wars from the 1990s, or to make a specific exhibition-section which would focus on other examples of « wars against towns » from the 1990s. But this raised similar discussions as mentioned before regarding the questions whether the historical-political context of the siege of Sarajevo should be introduced in the exhibition, and if yes, how. On the other hand, as one of the aims of the exhibition is to increase its universal message and to link the siege of Sarajevo also with other wars (past and present), one possibility could be to have a section in the exhibition about « towns in war » (more than « wars against towns »), which could also (but not only) include other examples from the 1990s in former Yugoslavia and which would focus on the question of peoples fate and resilience in such situations of violence (see also above 3.4.1.6.).

3.6. Next steps

Regarding the suggestions and ideas elaborated during the workshop, the participants agreed that they should not be realized though one “big move” all in the same moment, but rather step by step, and structured as open-ended conversation with the local community, the visitors and other interested actors. Proceeding in this way would allow to “test” the new elements regarding the exhibition and would underline the status of the exhibition as a continuous work in progress, as an organic and interactive development process, with a clear aim, but also with enough flexibility to act and react in accordance with new insights and priorities. And this entire discussion-process, including its uncertainties and open questions, could also become an integral and visible part of the exhibition.

The participants also agreed that what they worked on are recommendations and suggestions, but that it will be up to the History Museum then to decide what it would like to implement and what not. The group decided that the conclusions and recommendations should be put together in a report, in order to preserve a written trace of the workshop and to constitute a written basis for further discussions within and with the History Museum.

After this workshop, the History Museum will continue with different activities in the process of rethinking and redesigning the exhibition « Besieged Sarajevo ». Regarding the further involvement in this process of the persons who participated at the workshop, there are different possibilities: if the History Museum decides to create for example, as suggested, a Scientific Committee, some of the participants could join it. Otherwise some participants could also get involved in specific activities or in a more informal way. In any case all participants expressed

their readiness to continue to work with the History Museum within this process in general or regarding certain more specific aspects.

3.7. Evaluation of the workshop

In the evaluation at the end of workshop and the written reflections written after it, the participants expressed that they were very satisfied with the logistical organization, the program, the moderation, and the results of the workshop. Many expressed that this workshop had also been very stimulating for themselves. One participant wrote some days after the workshop to the team of the History Museum: “I would like to say how much this first trip to Sarajevo was a strong and engaging experience for me. (...) The work you are doing is exceptional. After 10 years, you ask with the generosity and humility that seems to characterize you, the questions around how ‘Connecting Local History and International Perspectives’. This is the right time to highlight the considerable and constant efforts provided by the team of the museum, and to broaden the debate. Two days of rich, exciting exchanges, to which I am very happy to have participated.”

Sarajevo, November 2017

This report was written by Nicolas Moll, in coordination with the team of the History Museum of Bosnia and Herzegovina and the other participants of the workshop.

Annex A. Program

Monday 26 June:

Arrival of the participants

19h30: Informal dinner, Restaurant “Pod Lipom”

Tuesday 27 June

8h30: For participants accommodated in hotel Saraj: transfer to the History Museum

9h-12h30:

- Welcome and introductory words about the History Museum, Memory Lab and the workshop (context, aims and program)
- Mutual presentation of the participants
- Individual exploration of the exhibition “Besieged Sarajevo”
- Sharing of impressions, reflections and questions after the exploration
- Sharing of experiences with the exhibition by the curators of the History Museum
- Discussion about the current state of the exhibition

12h30-13h30 : Lunch in the Museum

13h30-15h:

Inventory analysis of the exhibition in four parallel working groups:

- 1) Narrative and interpretation
- 2) Objects
- 3) Space and Lay-Out
- 4) Educational activities

Leading question: What is the current state of affairs, and what could be done differently?

15h-15h15: Coffee break

15h15-16h30: Presentation of the results of the working groups and discussion

16h45-17h15: Projection of video-footage about the siege

17h15 - approx.19h30: Exploration of sites related to the history of the siege: Walking tour through Sarajevo and testimonies

20h: Dinner, Restaurant “Park Princeva”

Wednesday, 28 June:

8h30: For participants accommodated in hotel Saraj: transfer to the History Museum

9h-10h: Feedback-session about the walking tour and the testimonies / discussion: To what extent can walking tours and testimonies be incorporated / linked to the exhibition?

10h-11h15: 20 years after the end of the siege of Sarajevo – what is / should be role of the exhibition today? Discussion

11h15-11h30: Coffee break

11h30-12h30; How to deal with sensitive and controversial topics which concern the history of the siege? Introduction and discussion

12h30-13h30: Lunch in the Museum

13h30-14h45: Three parallel working groups:

- 1) How can the international dimensions of the siege be (re)presented?
- 2) How can the siege of Sarajevo be connected with the wars of the 1990s in former Yugoslavia?
- 3) How can the siege of Sarajevo be connected with current events in other countries / regions?

14h45 – 16h: Presentation of the working results of the different groups / gathering and synthesis of the different results

16h-16h15: Coffee break

16h15-17h30: Synthesis of the work: Gathering of proposals / recommendations for the development of the exhibition, regarding it's main message / its' aims / it's content / it's structure / it's design / it's methods of presentation and surrounding activities

17h30-18h30: Evaluation of the workshop and discussion about possible next steps

19h30: Farewell Dinner, Restaurant "Pod Lipom"

Thursday, 29 June:

Departure

Working language: English

Annex B: Participants

NAME	INSTITUTION	TOWN	CONTACT E-MAIL
Marie-Edith Agostini	Mémorial de la Shoah (Curator)	Paris (F)	marie-edith.agostini@memorialdelashoah.org
Ana Antić	University of Exeter (Lecturer in 20 th Century International History)	Exeter (UK)	A.Antic@exeter.ac.uk
Darko Babić	University of Zagreb (Assistant Professor for Museology and Heritage Management)	Zagreb (HR)	babic.darkobabic@gmail.com
Gruia Badescu	University of Rijeka (Researcher)	Rijeka (HR)	gruia.badescu@gmail.com
Tamara Banjeglav	University of Rijeka (Researcher)	Rijeka (HR)	banjeglavt@gmail.com
William Blair	National Museums of Northern Ireland (Head of Collections)	Belfast (UK)	William.Blair@nmni.com
Vernes Čaušević	Project V Architecture (Architect)	Sarajevo (BiH)	info@projectv-arch.com
Lucy Dinnen	Victoria and Albert Museum (Architect)	London (UK)	lucy.dinnen@gmail.com
Marti Grau Segu	House of European History (Curator)	Brussels (B)	marti.grau-segu@europarl.europa.eu
Elma Hašimbegović	History Museum of Bosnia and Herzegovina (Curator/Director)	Sarajevo (BiH)	hasimbegovice@gmail.com
Elma Hodžić	History Museum of Bosnia and Herzegovina (Curator)	Sarajevo (BiH)	ellmahodzic@gmail.com
Amar Karapuš	History Museum of Bosnia and Herzegovina (Curator)	Sarajevo (BiH)	akarapus@hotmail.com
Joachim König	Memorial Buchenwald (Museum educator)	Weimar (D)	joe-koenig@gmx.net
Tijana Križanović	History Museum of Bosnia and Herzegovina (Curator)	Sarajevo (BiH)	tijana.krizanovic@gmail.com
Christian Melka	Mémorial du Camp des Milles (Education Advisor)	Aix-en-Provence (F)	christian.melka@campdesmilles.org
Nicolas Moll	Memory Lab (Coordinator) and crossborder factory (Researcher)	Sarajevo (BiH) / Berlin (D)	moll.nicolas@gmail.com
Kaja Širok	National Museum for Contemporary History (Director)	Ljubljana (SL)	sirokkaja@gmail.com
Christina Rajković	GrazMuseum (Museum educator)	Graz (A)	christina.rajkovic@gmx.net

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Annex C: Article on the workshop published by “Deutsche Welle”, 29.6.2017:

Panorama

Sjećanje na život u opkoljenom gradu

Podsjećanje na život Sarajlija za vrijeme opsade je i dalje bitan segment. Historijski muzej u tom smislu je organizirao seminar u suradnji sa Südosteuropa-Gesellschaft iz Minhena, a u okviru Memory Lab inicijative.



„Idea ovog seminara je da okupi kustose Historijskog muzeja BiH, ali i kustose, historičare, muzejske edukatore iz zemalja Zapadnog Balkana, ali i drugih europskih zemalja poput Njemačke, Francuske, Velike Britanije. Takav jedan međunarodni tim zajedno će promisliti o daljem razvoju stalne postavke 'Opkoljeno Sarajevo', otvorene 2003. godine“, kaže za Deutsche Welle Dr. Nicolas Moll, historičar, predstavnik Memory Lab inicijative i Südosteuropa-Gesellschafta.

Takav način stručne suradnje, prema riječima Elme Hašimbegović, direktorice Historijskog muzeja, je na neki način „revolucionaran“. „Pozvali smo ljude sa strane da učestvuju u razgovoru o našoj prošlosti, da donesu taj svježiji pogled ne na prošlost, nego da nam pomognu da neke stvari možda mi sami promislamo i na neki drugačiji način i sagledamo, iz neke druge perspektive“.



Plavi, vuneni džemper Nermina Divovića, jednog od više od 1,600 djece ubijene tokom 43 mjeseca opsade Sarajeva, među eksponatima je stalne postavke „Opkoljeno Sarajevo“ u Historijskom muzeju BiH.

Efekti opsade se još osjete

„Opkoljeno Sarajevo“ je, dodaje Nicolas Moll, izuzetno važna izložba. „Važna je za Sarajevo zbog opsade grada i zbog činjenice da se efekti te opsade još uvijek osjećaju. Važna je i za strane posjetitelje, kako bi što bolje shvatili šta se ovdje događalo, kako je izgledao svakodnevni život Sarajlija, kako su uspijevali opstati“, pojašnjava Moll. Priča o Sarajevu, smatra on, univerzalna je priča u vrijeme kada ratovi bukne na raznim stranama svijeta, „univerzalna je jer se iz nje može učiti kako se nositi s ratom“.

Za projekte sa Historijskim muzejom BiH zainteresiran je i njemački Memorijalni centar Buchenwald, berlinski Wannsee Conference muzej i nekoliko institucija u Francuskoj. Kako za Deutsche Welle kaže Joachim König iz Pedagoškog odjela Buchenwald memorijala, već tri godine nekoliko institucija surađuje s Historijskim muzejom BiH na projektima obuke nastavnika – njemačkih, bosanskih, hrvatskih i francuskih. „Razgovaramo o prezentacijama muzejskih postavki i historijskih mjesta iz Drugog svjetskog rata, ali i o onome što se dešavalo 90. godina u bivšoj Jugoslaviji. Raspravljamo o metodama i ciljevima i kako historijsko gradivo prenijeti učenicima“, kaže König.



Nicolas Moll

Suočavanje s prošlošću

Osim historijske, edukativne, emotivne vrijednosti, „Opkoljeno Sarajevo“ svakako ima i značajnu ulogu u procesu suočavanja s prošlošću. „Jako puno ljudi je vidjelo izložbu do sada u proteklih 14 godina, ali ono što je nama jako važno je da ju je vidjelo jako puno građana Sarajeva, jer je naša ideja da uključujemo što više lokalnu zajednicu, građane Sarajeva, one koji su prošli kroz opsadu, mlade generacije i da koristimo izložbu kao platformu za dijalog, za razgovor o prošlosti, za suočavanje sa teškim temama“, naglašava direktorica Hašimbegović.

Čini se, dodaje ona, da je proces suočavanja s prošlošću jako spor. „Prošlo je više od 20 godina od rata, a čini nam se da se nismo odmakli od priče o ratu, da su još uvijek pozicije zabetonirane. Ipak, ako sagledamo iskustva europskih zemalja i europskih društava nakon rata, vidjet ćemo da su to procesi koji moraju dugo trajati“, naglašava Hašimbegović. „U nekim stvarima možda vrijeme brže prolazi, drugačiji je tempo života, dostupnije su nam informacije. U nekim stvarima, iako se nama iz ove perspektive čini da je sve sporo, da se nismo odmakli, čak da nazadujemo, zapravo, nešto pomjera i moramo shvatiti da se radi o procesu i da smo mi tu kao muzej preuzeli na sebe možda i previše odgovornu ulogu da pokušamo na neki način pomoći i ovom društvu da se lakše ili konstruktivnije suočimo s prošlošću“, kaže Hašimbegović.

U vrijeme krize po pitanju financiranja državnih muzeja u BiH, koji su prema Ustavu u nadležnosti državnih vlasti, a koje apsolutno nemaju interesa za njih, mlada direktorica, čiji muzej također zavisi od državnog budžeta, odlučila je otrgnuti tu instituciju iz krize, i javnosti se maksimalno otvoriti zanimljivim postavkama, među kojima i „Opkoljeno Sarajevo“, stalna postavka koja posljednjih godina izuzetno privlači pažnju turista, ali i domaćih posjetitelja.

„Wake Up Europe“...

Među prvim eksponatima na koje posjetitelj nailazi ratni su plakati, poput poziva „Wake Up Europe, Sarajevo Calls“ (Probudi se Europo, Sarajevo zove), sarajevskog dizajnerskog tima Trio. Vapaj opkoljenog grada ujedno je i naziv seminara muzejskih eksperata u Sarajevu.



Elma Hašimbegović

„Danas ovdje nema rata, ali mi znamo za poteškoće sa kojima se BiH susreće. Za mene je ideja poziva 'Wake Up Europe, Sarajevo Calls' još uvijek jako aktuelna, budući da je BiH dio Europe“, smatra Nicolas Moll. Napominje da se „rat dešavao u Europi“ i „da su druge

europske zemlje u njega bile uključene na ovaj ili onaj način“, a i obnova BiH je također „odgovornost Europe“.

Sjećanje na Mitterranda

Seminar o muzejskoj postavci „Opkoljeno Sarajevo“ podudario se s 25. godišnjicom jednog političkog čina, za koji se smatra da je produljio agoniju rata u BiH. Naime, 28. juna 1992. godine Sarajevo je posjetio tadašnji francuski predsjednik Francois Mitterrand. Prošetao je gradom poručivši kako nema potrebe za vojnom intervencijom na Balkanu. Naslovna stranica sarajevskih dnevnih novina Oslobođenje od 29. juna 1992. godine, sa tekstom 'Mitteran vidio Sarajevo' također zauzima značajno mjesto u stalnoj postavci Historijskog muzeja BiH.

„Važno je govoriti i o međunarodnoj odgovornosti i ulozi međunarodne zajednice na različitim nivoima“, kaže Nicolas Moll. Podsjeća da je opsada već započela kada je Mitterrand stigao. „Naravno, njegova posjeta budila je mnogo nade ovdje među ljudima u gradu, nadali su se da će imati konkretan rezultat, a onda su se jako razočarali, jer Mitterrand nije pokušao ništa da prekine opsadu. Bio je jasno protiv vojne intervencije“, podsjeća Moll. Naglašavajući da se mišljenje naroda često razilazilo od mišljenja vlada po pitanju opsade Sarajeva i rata u BiH, Moll zaključuje kako je Mitterrandova posjeta Sarajevu svojevrsan „simbol propale politike međunarodne zajednice“, o čemu danas podsjećaju eksponati u Historijskom muzeju BiH.

Datum : 29.06.2017

Autor : Zdravko Ljubas

<http://www.dw.com/bs/sje%C4%87anje-na-%C5%BEivot-u-opkoljenom-gradu/a-39469726>



Postcard created by TRIO, Sarajevo, 1993