

Museums in Ukraine

Facing War, Civil Unrest and Conflict

ICMEMOHRI and IC Ethics Expert Meeting

Amsterdam 1-3 November 2023



Program and minutes

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ICOM organizations ICMEMOHRI (International Committee for Memorial and Human Rights Museums) and IC Ethics, in cooperation with NIOD Institute for War Holocaust and Genocide Studies, organized the expert meeting *Museums in Ukraine Facing War, Civil Unrest and Conflict* from 1-3 November. Eight representatives of Ukrainian museums engaged in discussion with international experts in museum heritage and memory culture, especially in relation to war, mass violence and conflict. Besides the representatives from Ukraine, participants were present from Austria, Bosnia-Herzegovina, France, Germany, Italy, the Netherlands, Rwanda, Serbia and the USA. The expert meeting was, in a sense, a follow-up to an earlier gathering of Ukrainian museum representatives organized by Dutch Culture in early 2023

Theme

The war in Ukraine poses huge challenges and dilemmas for museum professionals. They must operate in threatening conditions in a war where cultural heritage is deliberately targeted. What are the implications of this situation for their work, personal lives and the protection of their collections? How do they plan for the post-war period – both in terms of narrative and of collecting tangible and intangible heritage during the war? The expert meeting aimed to work towards an outcome of initiating plans for the future and promoting a sustainable international cooperation.


In this expert meeting, ICMEMOHRI and IC Ethics offered Ukrainian museum professionals the possibility to exchange experiences, ideas, dilemmas, and good practices with colleagues from countries that have also faced armed conflict such as in Rwanda, Lebanon, Bosnia-Herzegovina, and with representatives of Second World War and Holocaust Museums. Based on the needs of the Ukrainian participants, this expert meeting offered a platform for discussing a broad range of questions such as: How will historical and military events, as well as the role of the aggressor, be represented? How can museums become future sites of remembrance and reconciliation? How do they engage with and support contemporary artists? How can trauma be processed through culture, particularly in museum presentations? How should ethical dilemmas which may arise through cultural forensics and questionable collecting practices be addressed?

The expert meeting aimed to foster an outcome focused on initiating future plans and promoting sustainable international cooperation.

 ICMEMOHRI
ICOM
international committee
of memorial and human
rights museums

 ICETHICS
ICOM
international
committee
on ethical dilemmas

 ICOM
international
council
of museums

 niod
institute for war,
holocaust and
genocide studies

Program

Wednesday 1 November 2023, expert meeting, day 1, NIOD

Time	Program	Location, NIOD Herengracht 380, Amsterdam
9.00 – 09-30	Walk in	
9.30 – 10.00	Welcome and introduction	<p>Martijn Eickhoff (NIOD, director) Jane E. Klinger (Chair, ICMEMOHRI) Lina Tahan, (Chair, IC Ethics)</p> <p>Andrea Kieskamp (IC Ethics): Introduction on the expert meeting: purpose and objective</p>
10.00 - 11.15	Session 1: Introduction, meeting each other	<p>Moderator: Lina Tahan (IC Ethics)</p> <p>Introduction round. All attendees introduce themselves and indicate from which quality they can contribute to this meeting. (Ukrainians participants, see also the continuation session after break).</p>
11.15 - 11.30	Coffee break	
11.30 – 13.00	Session 1; Continuation Introduction, meeting each other	<p>Moderator: Lina Tahan (IC Ethics)</p> <p>Ukrainian representatives state what the effects of the war are for their personal life, for their museums in particular and for their work under these war conditions.</p> <p>Milena Chorna (War Museum, Kyiv) Olha Mukha (Memorial Museum "Territory of Terror", Lviv) Olga Novikova (Khanenko museum of Art, Kyiv) Marharyta Stafiichuk (Khanenko museum of Art, Kyiv) Nadia Tymchuk (Pavlichenko) (National Art Museum of Ukraine, Kyiv) Kateryna Chuyeva, (Ex-Vice Minister of Culture and information Policy, independent expert in Museology and Culture Heritage Protection of Ukraine, Kyiv)</p> <p>Roza Tapanova (National Historical Memorial Preserve, Babyn Yar) Irina Rybnitskaya, (National Historical Memorial Preserve, Babyn Yar)</p>
13.00 – 14.00	Lunch break	NIOD

14.00 – 15.30	<p>Session 2:</p> <p>Collections: preservation of cultural heritage treasures and consequences for collecting policy as a result of the war.</p>	<p>Moderator: Erik Somers (NIOD / ICMEMOHRI)</p> <p>How did the war affect the collection policy of the museums? For example, what are the consequences of evacuating cultural heritage treasures?</p> <p>To what extent is collection policy changing, not only when it's about artistic objects (processing art), but also when it concerns items that bear witness to the war and its consequences? These objects will tell and explain the (historical) story in the museum. Museums give accounts of historical events.</p> <p>Museums face the issue of "decolonization" of the narrative of Ukraine. To what extent do the experiences of this "decolonization" within Ukrainian institutions differ from the broader perspective on it outside the museum world and cultural sector?</p> <p>Stephanie Archangel, (Curator Rijksmuseum), Dilemmas in presenting sensitive issues.</p> <p>Wim Hupperetz, (Professor on Museums, Heritage & Digital Curation, University of Amsterdam.) Museum collections and the added value through the use of digital media and a multidisciplinary approach</p>
15.30 – 15.45	Coffee/tea	
15.45 – 16.45	<p>Session 2 : continuation</p> <p>Collections; preservation of cultural heritage treasures and consequences for collecting policy as a result of the war.</p>	See above
16.45 – 17.00	Introduction visit Anne Frank House	Teresien da Silva , Em. Curator and Head of Research and Collections Department Anne Frank House.
17.00 – 17.30	Walk to Anne Frank House	
17.30 – 19.00	<i>Visit Anne Frank House</i>	
19.30	Dinner (optional)	Eetcafé Brakke Grond, first floor Nes 45, Amsterdam

Thursday 2 November 2023, Expert meeting, day 2, RESISTANCE MUSEUM AMSTERDAM

Time	Program	Location, RESISTANCE MUSEUM AMSTERDAM Plantage Kerklaan 61, Amsterdam
09.00 – 09.20	Walk in	
09.20 – 09.30	Welcome	Liesbeth van der Horst , director Resistance Museum Amsterdam
09.30 – 11.00	<p>Session 3:</p> <p>How is the story of war, mass violence and conflict told in museums?</p>	<p>Moderator: Andrea Kieskamp (IC Ethics)</p> <p>Experiences of other museums; how have they interpreted ‘their’ war and violence conflicts in their museum presentations? How was/is the strategy of the culture sector developed at state level. How were public and private initiatives involved. How can Ukrainians identify with war experiences in other museums?</p> <p>The transformation of crime scenes into places of remembrance. How does this process take place?</p> <p>Dionne Nagiriwubuntu, (Manager Genocide Museum Kigali, Rwanda / ICMEMOHRI). How is the 1994 genocide presented in the museum?</p> <p>Lina Tahan, (Affiliated scholar, University of Cambridge, PhD in archaeology and museology, Lebanon / IC Ethics, chair). The civil war in Lebanon. Problems of national identity and collective memory in the National Museum of Beirut and the Beit Beirut Museum.</p> <p>Bruno Boyer (Mémorial de la Shoah, Paris, director of international relations / ICMEMOHRI). Holocaust memorial museums and their relevance for today.</p>
11.00 - 11.30	<i>Coffee/ tea break</i>	
11.30 – 13.00	<p>Session 4:</p> <p>Coping with trauma and museums</p>	<p>Moderator: Henny Slegh</p> <p>What role can museums play in coping and processing with trauma? How can museums contribute to strengthening or restoring social cohesion?</p>

		<p>Henny Slegh, Mental health and psychosocial support specialist in conflict areas. Director International Programs Living with Peace Institute.</p> <p>Dionne Nagiriwubuntu, (Manager Genocide Museum Kigali, Rwanda / ICMEMOHRI). Trauma and the role of the Genocide Museum Kigali.</p>
13.00 – 14.00	Lunch break	Resistance Museum Amsterdam, Restaurant Plancius
14.00 – 15.30	<p>Session 5:</p> <p>Which story are we going to tell in the museum?</p>	<p>Moderator: Jane E. Klinger</p> <p>How do we Present different perspectives in the museum presentations? ‘Truth telling’; who determine the level of knowledge and what is the role of social media and fake news. What ethical dilemmas do we encounter when presenting sensitive topics? Hot topic: how to deal with the enemy?</p> <p>Frans Damman, (H401, director. H401 is a place where Research, Art and Dialogue come together to investigate the human condition with all its contradictions. The central question is how we as a society, organizations and individuals with complex pasts want to deal with the present and the future.) The Heritage Contact Zone Toolkit. How can contested heritage serve as a space of encounter and creativity?</p>
15.30 – 15.45	Coffee / tea break	
15.45 – 17.15	Visit Resistance Museum Amsterdam	Introduction Liesbeth van der Horst, director
17.15 – 18.30	National Holocaust Names Memorial. Daniel Libeskind (2020)	Walk and guided tour
18.30 – 21.00	Offered canal cruise including drinks and dinner	<p>Depart: Amstel 51, opposite H’ART Museum (former Museum Hermitage Amsterdam) – The boat leaves exactly on time.</p> <p>Arrival: Leidseplein, Amsterdam</p>

Friday 3 November 2023, Expert meeting day 3, Allard Pierson Museum

Time	Program	Location, Allard Pierson Museum Oude Turfmarkt 129 (office entrance), Amsterdam
09.00 – 09.30	Walk in	
09.30 – 09.45	Welcome	Els van der Plas , (director Allard Pierson Museum) The Allard Pierson Museum borrowed art treasures from the Crimean museums then the Crimean War broke out (2014). Who is the owner of the artifacts? The items are now returned to the state of Ukraine and not to the Crimean museums
09.45 – 11.15	Session 6: Museums facing war and young generations.	Moderator: Lina Tahan (IC Ethics) How can we learn from the events of war and mass violence? What is the educational task of museums? What educative tools are available to us? How can museums foster historical awareness and contribute to forming independent, critical and socially aware fellow citizens. What are the experiences of other museums? Nevena Bajalica , (Terra-forming) human rights, diversity, and tolerance, combating discrimination, and intolerance, (Among other things experiences in Serbia) Jurmet Huitema-de Waal , Anne Frank House, education Jasminko Halilovic , Founder and director War Childhood Museum, Sarajevo Luc Eekhout , Development Director Netherlands, War Childhood Museum
11.15 – 11.30	Coffee-tea break	
11.30 – 13.15	Session 6: continuation Museums facing war and young generations.	Moderator: Lina Tahan (IC Ethics)

13.15 – 14.15	Lunch break	Kapitein Zeppos, Gebed Zonder End 5
14.15 - 15:30	Session 7: Working together - future	Moderator: Ophelia Leon (ICMEMOHRI) What can organizations like ICMEMOHRI and IC-Ethics, as well as more broadly, the international cultural sector mean to colleagues in Ukraine? How can we jointly meet the needs of Ukrainian museums? Lina G. Tahan (Chair IC-Ethics) Jane Klinger (Chair ICMEMOHRI) Vanessa Fraga Pol (CER) will talk about possibilities for funding and gives an overview of existing initiatives for supporting museums in Ukraine. She will make an inventory of the most pressing needs of the group.
15:30 – 15.45	Coffee/tea break	
15.45 – 16.45	Closing session, conclusion	Moderators: Andrea Kieskamp (IC Ethics), Teresien da Silva (ICMEMOHRI) and Erik Somers (ICMEMOHRI / NIOD) What did we think of this three-day meeting? A round-up of attendees. What did everyone learn from it? What are the expectations for the future? To conclude: what did it achieve in concrete terms? What follow-up actions can we undertake?
17.00 – 18.30	Visit the Mouse Mansion	Karina Schaapman , (artist, director) Museum Mouse Mansion. Muntplein 8, Amsterdam
19.00	Dinner (optional)	Indrapura Indonesian Restaurant, Rembrandtplein 40, Amsterdam

Participants

Expert Meeting Museums in Ukraine Facing War. Civil Unrest and Conflict
1-3 November 2023, Amsterdam

	PARTICIPANTS
	Ukraine
1	Milena Chorna , War Museum, Kyiv
2	Olha Mukha , Programme Director of Ukrainian Association of Cultural Studies – Lviv, Head of Information & Education sector of Memorial Museum "Territory of Terror", Lviv
3	Olha Novikova (Khanenko museum of Art, Kyiv)
4	Margarithe (Margo) Stafiichuk , museum of Art, researcher, Kyiv
5	Nadia Tymchuk (Pavlichenko) , National Art Museum of Ukraine, Kyiv
6	Kateryna Chuyeva , Ex-Vice Minister of Culture and information Policy, Expert in Museology and Culture Heritage Protection of Ukraine, Kyiv
7	Roza Tapanova , director of the National Historical Memorial Preserve, Babyn Yar
8	Irina Rybnitskaya , Irina is responsible for the Holocaust memorial and sites of cultural heritage and memory in Uman, nearby Kyiv.
	Organizing committee
9	Andrea Kieskamp , Independent exhibition maker/concept developer/researcher, Chair Blue Shield Netherlands, Secretary ICETHICS.
10	Erik Somers , senior researcher NIOD Institute for War, Holocaust and Genocide Studies, Amsterdam, Netherlands, ICMEMOHRI.
11	Teresien da Silva , Em. Head of collections and Research Anne Frank House, Amsterdam, Netherlands and advisory board ICMEMOHRI.
13	Jane E. Klinger , Special Advisor, Senior Research Conservator, United States Holocaust Museum, Washington, USA and chair ICMEMOHRI
14	Ophelia Leon , Em. Chair ICMEMOHRI, Madrid, Spain
15	Lina Tahan , Affiliated scholar, University of Cambridge, PhD in archaeology and museology, Lebanon, chair ICETHICS.
	Representatives other countries
16	Dieudonné (Dionne) Nagiriwubuntu , manager Genocide Museum Kigali, Rwanda, ICMEMOHRI board member.
17	Kirsten John-Stucke , director Kreismuseum Wevelsburg, Düren-Wevelsburg, Germany, board member ICMEMOHRI.
18	Anna Maria Lorusso , Coordinatore del Corso di Laurea in Scienze della Comunicazione, Direttore del Master in Editoria cartacea e digitale, <i>Dipartimento delle Arti, Università di Bologna</i>
19	Felicita Heimann , Em. Head curator AO Jewish Museum, Wien, Austria, Jewish heritage Ukraine, Advisory board ICMEMOHRI.
20	Henny Slegh , Mental health and psychosocial support specialist in conflict areas. Director International Programs Living Peace Institute.
21	Jasminko Halilovic , Founder and director War Childhood Museum, Sarajevo and optional: delegate from WCM Kyiv office .

22	Nevena Bajalica , Terraforming, education, Serbia.
23	Jesper Magnusson , director Fredens Hus, Sweden
24	Luc Eekhout , Development Director Netherlands, War Childhood Museum
25	Frans Damman , Director H401.
26	Jurmet Huitema-de Waal , Anne Frank House, project manager Education, member IHRA International Holocaust Remembrance Alliance.
27	Bruno Boyer , director ‘des relations internationales du Mémorial de la Shoah ’, advisory Board ICMEMOHRI
28	Stephanie Archangel , Curator Rijksmuseum
29	Martijn Eickhoff , NIOD, director, endowed professor of Archaeology and Heritage of War and Mass Violence at the University of Groningen. History and cultural dimensions and after-effects of large-scale violence and regime change in Europe in the nineteenth and twentieth centuries
30	Els van der Plas , director Allard Pierson Museum, member of the board of Advisors NOW (Dutch Research Council)
31	Tijana Stepanovic , advisor Central and Eastern Europe, Dutch Culture
32	Wim Hupperetz , Professor on Museums, Heritage & Digital Curation, University of Amsterdam. Reflective practitioner, museum and heritage professional in the field of museology, archaeology, built monuments, libraries, cultural landscape and urban environment focused on extra value by digital media and a multidisciplinary approach. Specializing in work related to dynamic heritage issues.
33	Robert Verhoogt , Senior policy officer at the Heritage and Arts Directorate of the Ministry of OC&W in the field of museums and collections including colonial collections, research, acquisition policy, indemnity, copyright, digitization.
34	Liesbeth van der Horst , director Resistance Museum Amsterdam
35	Erik Kleijn , National Cultural Heritage Agency, quartermaster for the Netherlands-Ukraine Cooperation Programme, specializing in cultural heritage protection in armed conflicts.
36	Arja van Veldhuizen , secretary board ICOM the Netherlands. Manager Stadsmuseum Woerden and freelance consultant/trainer in cultural and heritage education
37	Vanessa Fraga Prol , Head of Programmes CER (Cultural Emergency Response)
	total

Minutes

Expert meeting

Museums in Ukraine Facing War, Civil Unrest and Conflict

November 1, 2023, expert meeting day 1

location: NIOD Institute for War, Holocaust and Genocide Studies

Welcome and introduction:

- Martijn Eickhoff (NIOD Institute for War, Holocaust and Genocide Studies, director)
 - Internal and external relations are under threat (the now ongoing conflict in Israel & Palestine)
 - Museums have a mobilising power which is both in a positive sense but also in a negative sense
- Jane E. Klinger (Chair, ICMEMOHRI)
 - Using the material culture of trauma to remember, which often requires preserving the damage that was caused rather than a full restoration.
- Lina Tahan (Chair, IC Ethics)
 - Founded in September 2019, IC Ethics acts as an open forum for any museum professional, discussing sensitive issues that we may be facing
- Andrea Kieskamp (secretary, IC Ethics)
 - We are already thinking about what we as museum professionals will do *after* the war; how will we talk about the war? How will it be presented to the visitors?
 - Hoping that this meeting will be the beginning of a sustainable cooperation
 - Thanking the ICOM Netherlands (although not present today)

General comments:

- Recovery of historical memory
- Importance of collective memory
- Necessity to dignify the victims

The museum function is to preserve the past and offer a mechanism for truth telling about the past.

The memorial function of museums is to acknowledge the victims, provide space for healing and repair and commemorative activities.

Moral function of museums is to provide a normative role, to educate and impart values for the betterment of humankind.

Session 1: Introduction and meeting each other **(moderator: Lina Tahan, IC Ethics)**

Introduction round. All attendees introduce themselves and indicate how they can contribute to this meeting: Bruno Boyer, Robert Verhoogt, Milena Chorna, Jesper Magnusson, Erik Somers, Kirsten John-Stucke, Tijana Stepanovic, Nadia Tymchuk, Dieudonne Nagiriwubuntu, Kateryna Chuyeva, Frans Damman, Anna Maria Lorusso, Erik Kleijn, Henny Slegh, Olha Novikova, Marharyta Stafiichuk, Felicitas Heimann, Ophelia Leon, Stephanie Archangel, Olha Mukha, Pernille Bolander, Teresien da Silva, Lina Tahan, Andrea Kieskamp, Martijn Eijckhoff, Jane E. Klinger (see appendix 2 list of participants)

Session 1: Continuation

Ukrainian representatives state what the effects of the war are for their personal lives, for their museums in particular and for their work under these war conditions.

Kateryna Chuyeva (Ex-Vice Minister of Culture and information Policy, independent expert in Museology and Culture Heritage Protection of Ukraine, Kyiv):
Cultural Heritage and Democratic Memory in Ukraine: in the face of war

- First, a disclaimer: The process of gathering data and data analysis in order to understand what is currently happening in Ukraine is fragmented as the war continues to unfold, but we see that in fact at the frontline villages and cities are totally erased, there is no possibility for the citizens to remain there and there are no safe places to house or store collections and so on.
- We were not prepared for full-scale war despite the ongoing armed confrontation “localized” in the Donetsk and Luhansk regions and its impact on Ukrainian museums. According to Ukrainian legislation we were not able to begin an evacuation of museum collections without a special decree after the imposition of martial law (therefore, until that point, no real preparations took place. It was also complicated to take other measures in advance due to legal, financial and other reasons). Many people, including decision-makers and professionals, had hoped that it was not going to be a full-scale war; we did not have any clear official information about the real level of risk. When Russian bombs fell on all major cities of Ukraine on the morning of February 24, 2022 people were shocked.
- **Damaged and lost:**
 - **At least 835 cultural heritage objects and sites** with an official protection status have been recorded as damaged and/or ruined as of September 25, 2023, by the regional authorities
 - **At least 1470 sites of cultural infrastructure** (libraries, museums, art schools, cultural centres, etc.) have been recorded as damaged and/or ruined as of August 25, 2023, by the regional authorities
 - **At least 93 museums and a number of archives** were damaged or ruined

- According to the preliminary calculations by the museum professionals **more than 30.000 museum objects** have been stolen or illegally transported from Ukrainian museums
- **Damaged and Lost: verified by UNESCO:**
 - *“UNESCO is conducting a preliminary damage assessment for cultural properties by cross-checking the reported incidents with multiple credible sources”*
 - *“As of 18 October 2023, UNESCO has verified damage to 295 sites since 24 February 2022 – 124 religious sites, 110 buildings of historical and/or artistic interest, 28 museums, 19 monuments, 13 libraries, 1 archive.”*
- **People:** One of the main lessons we learned from the Maidan Revolution, is that you cannot do anything without people; everything that you do is for people; remembering museum colleagues who lost their lives while protecting the country and civilians killed in Russian shelling (Svitlana Sharaban and Iryna Osadcha, just to name two)
- **Challenges and threats:**
 - **Uncertainty and fears:** How long will Russia’s military invasion continue? How many lives will it take? Will we and our loved ones, friends and colleagues survive? How many cities and villages will be totally ruined like Bakhmut, Klishchiivka and others, with all the threats for the cultural heritage of Ukraine and its people? Will international partners support Ukraine despite the elections, weaknesses of international organisations, geopolitical battles and interests, other armed conflicts or natural disasters in case the war will take years?
 - **Russian manipulation of information, disinformation, and propaganda all over the world:** As a specialist you must stay rational, however it can be hard to not get emotional. But the dominating Russian discourse in the media, in academia and so on has to be recognized as a threat not only for Ukraine but for all other countries too, taking into consideration that cultural projects are included as special operations according to the public statement of M. Piotrovsky, director of the State Hermitage)
 - **A lack of financial and other resources** which is already felt while the government (and its international partners) must be focused on defense and building capacities of the Armed Forces first; **depletion of resources in regions that are in / near zone of combat operations** which is combined with the uneven flow of aid and/or the possibility of its use
 - **Lack of specialists on sites** (totally ruined or heavily damaged cities and villages are unsuitable for life and work; a number of professionals and institutions have relocated inside the country because of the Russian occupation, some of them have relocated twice – namely in 2014 and again in 2022; many professionals have been abroad for more than a year, and of those who are still onsite in Ukraine many are in the army now and are unable to be near the cultural objects and/or sites on which they were previously working)

- **Growing risks of irreversible changes and losses** of cultural heritage due to Russian missile attacks, artillery shelling, military engineering works, terrorist acts like the Kakhovka Dam explosion, blackouts after attacks on the Ukrainian power plants etc.
 - **Limited resources** for providing the regular conditions for museum collections, archives and libraries, lack of access and resources for evacuation, documentation, conservation measures etc.
 - **Growing risks of irreversible loss of traditional environments** and the weakening or severing of connections necessary for intangible (living) cultural heritage practices
 - **Increasing risks of looting and illicit traffic** of cultural goods, especially archaeological finds, e.g., after the dam blow or in “grey zones”
 - **“Fast recovery”** without comprehensive analysis, clear vision and transparent inclusive politics
- **Collateral damages only?** Documentation of damages and losses according to the national and international standards as evidence of war crimes (authorised bodies, international partners, non-governmental initiatives like HERI (Heritage Emergency Response Initiative) and HeMo: Ukrainian Heritage Monitoring Lab) □ Proving that cultural property was a direct target and therefore war crimes.
 - For the safety of persons and the security of established processes we need to think twice before making any public statements / media comments about measures taken for the protection of cultural heritage (at this moment we have reasons to believe that it could be dangerous, also even for people who are involved in technical operations)
 - **Democratic Memory vs / or / and National Remembrance:**
 - **Decentralized communication** (as a big country, communication between institutions is of great importance; sometimes we can more easily and quickly help each other, through networks and organisations that are outside of national or regional governmental agencies.
Decolonisation, Contested Heritage, Research and promoting, Visibility and cultural diplomacy (making Ukrainian cultural heritage more visible in the world as an important part of world cultural diversity and European heritage, in particular (we cannot do this only with objects; it is also about personal experiences).
 - **Any differences from other armed conflicts? Is it (cultural) genocide?** We think it is a time to revisit the publications of Raphael Lemkin and restart with this discussion, because of evidence already gathered by governmental and non-governmental (also international) teams in Ukraine in order to raise the question of genocidal character of this war.
 - **Resilience and international cooperation (for resilience and future development):**

- **Legislation:** integration of cultural heritage protection into the national security system, management with an understanding of the wartime and postwar challenges
- Development of the national risk preparedness and emergency response system
- Damage assessment, war crimes evidence documentation (standards, field work, coordination on a regular basis), prevention of illicit traffic of cultural properties and effective international cooperation
- Digital transformation (national digital platforms on intangible heritage and museum collections of Ukraine, provided by the Ministry of Culture and Information Policy of Ukraine¹)
- Capacity building, professional education, etc.

(A video call from the **President of ICOM, Emma Nardi**) Committees of ethics and human rights; very symbolic that you are meeting and working together – in Amsterdam which was a centre of persecution; “it seems that humanity doesn’t learn”.

Milena Chorna (War Museum, Kyiv):

The War Museum during the ongoing war: managing the unmanageable

- Part of an NGO (Museum Crisis Center) – staying in touch with over 1000 museum professionals both on the Ukrainian-controlled lands and on the territories occupied by Russia.
- The museums in the borderlands had already packed materials and objects two months before the full-scale war, and made other preparations: a now dead colleague is being labelled a collaborator because pictures were taken with her and local collaborators, however, these pictures were taken at meetings where she had to be present in order to save the artefacts she was secretly taking out of the museum for safekeeping (mostly Ukrainian cultural heritage objects which were destined to be destroyed by the Russian troops if discovered). Thus, the issue of defining “collaboration” for the museum workers at the international (ICOM etc) level is crucial - whether a person who stayed during the occupation in order to monitor and document what is happening to the collection, could be identified as a collaborator.
- The National Museum of the History of Ukraine in WW2 (located in a 102 m. tall monument called “Motherland” in Kyiv) – the museum is now closed for security reasons
 - The museum opened in 1981; it contains more than 400.000 objects on exhibits; it has 223 employees; director general Dr. Yurii Savchuk (appointed in December 2021).
- The museum’s historical soviet tanks were lent to the military to be used as decoys in the defense of Kyiv.

¹ Since 2024 - the Ministry of Culture and Strategic Communications of Ukraine

- Museum expeditions from March 2022: saving artefacts from damaged properties, for example: burned out churches – it is crucial to collect the artefacts within the first days of de-occupation, because in a weeks’ time they are usually destroyed by locals, who are determined to clean up all Russian presence and reminders of the time spent in occupation.
 - You must acknowledge the risks during these expeditions, e.g. mines.
 -
- A comment to Kateryna who spoke about it being potentially dangerous to speak out on cultural heritage: “The occupiers search for the military, then the families of war veterans and present day soldiers, and then - teachers and museum workers, since they are opinion makers, and they know the names and addressed of whom they are looking for, especially those of the museum workers as they are widely known and usually public figures. Those who chose to safeguard and promote Ukrainian cultural heritage have been on the aforementioned list for decades, starting from the KGB times, so there is no need to worry about being put on the list - we are all already there since the start of our cultural activities".
- on the list is museum people, since they are opinion makers”.
- An exhibition called: **“Ukraine – crucifixion”** (curator: Yurii Savchuk, design: Anton Logov) – over 7000 items collected, 1776 items used in the exhibition, 788,6 m2.
 - *The first exhibition about an ongoing war, created and displayed during the war in the very country under attack*
 - *Received the Special Recognition of the “Museum and Heritage Awards” and of the European Museum Academy*
- We set up the exhibition in other locations as evidence (International legal forum of prosecutors; “UNITED FOR JUSTICE” (Lviv, Ukraine) – the door in the exhibition holds the calendar and lists of victims, killed by the Russian soldiers, made by a kindergarten teacher held hostage for a month in a cell together with 300 other people including toddlers (Yahidne, Chernihiv region); it was brought to the UN Plaza in New York before the supposed vote for the exclusion of the Russian delegation.
- **Outreach projects:**
 - An example, art therapy classes – in these, we encourage the military to participate and meet the kids; in this process we collected the stories of both the kids and the military – this raised questions of how to collect stories from traumatised people when you are yourself affected by the events
 - And commemorative events for relatives of the deceased (the challenge here is the lack of trust that the relatives now have for the society – we have to reconnect the military to the society and the other way around; the process of resocialization)

Olha Mukha (Programme Director of Ukrainian Association of Cultural Studies – Lviv, Head of Information & Education sector of Memorial Museum “Territory of Terror”, Lviv)
How to survive as a cultural institution in a full-scale war time: an experience of Memorial Museum “territory of terror”.

- Based in Lviv – one of the safer spaces in Ukraine – we were prepared and packed, but we were not allowed to leave (what Kateryna was referring to; standing by, because legislation demands a certain status, before you can take certain measures) – We were pushing very hard towards the Ministry: what should we do? How to prepare the museum for the emerging situation? – but there was no response!
- The museum is located on the territory of the former ghetto (1941-1943) and transit prison No. 25 (1944- 1955)
 - The exhibitions focus on the history of the individual. It is a platform for dialogue and discussion around the traumatic events of the past and present in order to build a tolerant and inclusive society.
- The main activities of the institution include exhibition and educational projects, artistic interventions in urban space, cooperation with relevant institutions in Ukraine and other countries, and documentation of oral history testimonies about tragic events from the 1930s to the present
 - 630+ hours of interview recordings
 - 450+ people have shared their stories
 - 2 research publications, based on testimonies of people who survived the terror
 - 60+ institutions are our partners
- **Key activities before full-scale war:**
 - Exhibition on the history of terror in Lviv in the XX century
 - Temporary exhibitions
 - Decommunization process and monuments (city mapping)
 - #unheard – testimonies from the witnesses of terror
 - #lostchildhood – history of children’s deportation
 - Transit prison history
 - Yaniv Cemetery history
 - History of Ghetto
- Just a few hours after the invasion: we met in the office – we realised that the history that we have collected about the past deportations help us as understand how we should respond now; pack and leave to safer parts of the country! We prepared for the museum to be a shelter (both for our families and for the artefacts).

- **Key areas of activity after the full-scale invasion:**
 - **Survival mode:** Covering basic needs - lighting, warmth, connection, salary, and professional activities.
 - **Evacuation of collections:** Assistance in the evacuation of the Luhansk Regional Museum of Local Lore and the start of a joint collection of artifacts proving Russian armed aggression.
 - **Acceptance of the evacuated collections** of The Naked Room contemporary art gallery.
 - **Digitalisation and preservation:** International cooperation and the Museum in a Smartphone project – most of the museum's exhibits are items donated by the townspeople. When the full-scale war began, we decided to close the museum to visitors, hide the exhibits and prepare them for possible evacuation to a safe place, and cover bulky items with fireproof fabric. The need to present the virtual museum and its collections.
 - **Oral history and documenting** the modern war, and the Wounded Culture project: continuation of the oral history project (Un)heard; collecting oral history from people that are 80+ years old before they die.
 - Our focus: 1930 – 1950: War, deportation, forced displacement, repression
 - Storytellers: Witnesses, agents of memory, co-creators of the exposition
 - The Wounded Culture: An act of non-violent cultural resistance to colonial practices of destroying public memory
 - The recording of cultural crimes and professional scientific documentation of oral testimonies about them aim not only to draw the attention of the international community to cultural losses in Ukraine but also to reduce these losses using VR technologies that will help preserve the image of museums located in borderline dangerous areas.
 - **Coordination and assistance to museums and museum workers** (Museum Crisis Centre): Main focus is keeping people alive and keeping them working in their profession
 - The Museum Crisis Centre is a grassroots initiative to help museum workers in difficult life circumstances who remain in Ukraine and work to save museums.
 - Our cooperation network includes more than 190 museums, many of which are potentially at risk and are in the first risk group right now. Today, we have peer- to-peer access to an audience of 1,800 museum workers from the most war-torn areas.
 - Does it change anything that we have documented WW2 if there are no people to see the exhibitions? We need to be a safe place for people!
 - Some officials want the museum to be a refugee centre; became a fight to remain a cultural institution: saving museums during war is not a priority for anyone other than us; we need to take care of ourselves

- **Sharing our knowledge and documenting** war crimes on cultural heritage: The methodology is lectures and educational projects – open the collections: evidence of a continuing presence (ongoing collecting of materials)
- **Results and plans:**
 - A four-minute virtual tour of the museum by director Liudmyla Mishchenko and a show of the preserved exhibits in three VR headsets.
 - Five interviews with museum workers and friends of the museum about the experience of saving the collection and plans for the museum's restoration.
 - Short versions of the interviews are presented on the initiative's YouTube channel, while the full versions have been transcribed and transferred to the collection of the Territory of Terror Museum.
 - All project materials are available in Ukrainian and English, with short videos translated into German
 - The premiere took place in Berlin on 27 February 2023 during the International Forum "Café Kyiv"
 - Museum Ludwig Köln as part of the exhibition "Ukrainian Modernism 1900-1930s and Daria Koltsova": July-September 2023
 - Screening of short videos at the Museum Festival in Frankfurt at the stand of the Ukrainian Coordination Centre e.V
 - Presentation of the project in the United States in September 2023, presentation of materials about Trostianets museums in Dresden as part of the exhibition of Ukrainian art of the XX-XXI centuries "Kaleidoscope of Stories. Ukrainian Art 1912-2023".
- **Our main challenges:** Security, preservation of funds, mobilisation, war burnout (mental health of museum workers), new economic model (expected self-sufficiency of state institutions), keeping a professional focus, building of trust, no state aid (independent museums).

Olha Novikova (The Bohdan and Varvara Khanenko National Museum of Arts, researcher, Kyiv)

Experiences of the Khanenko Museum

- Experiments were started even before the war, however, they intensified after the invasion
- In reality, the war has been going on for more than 10 years
- After the war, the museum
- The courtyard became a place of relaxation and cultural communication: e.g., master classes in the museum courtyard about the collection and master classes in museum packaging
- A tour of the empty halls "Shadows and walls" (the author of the idea is Anastasia Matselo) – the empty space was also used to stage an opera, for

classical and contemporary musical concerts; contemporary Ukrainian artists utilised the empty space for contemporary art installations

- Lectures outside of the museum, e.g., “Cocktail with a curator” was hosted by a café
- The courtyard is still being utilised for musical concerts and discussions between museum professionals; an architectural workshop “Renovation of museums: architecture of accessibility” in the Khanenko Museum was organised with the support of UNESCO together with the National Union of Architects of Ukraine (October 2023)
- The documentary “Shadows and Walls” produced by the Ukrainian Cultural Foundation as part of the creation “Khanenko Museum During the War” – full video on YouTube
- A photo project for World Museum Day: museum staff next to their favourite “missing” items from the museum collection. It is very important to save the lives of the people of culture (and their knowledge)
- Our museum as a place of grounding and a sense of stability; this museum has stood for more than 100 years

Marharyta Stafiichuk (The Bohdan and Varvara Khanenko National Museum of Arts, researcher, Kyiv)

Khanenko Museum. Filling out the void

- How to talk to our visitors about the current situation; we are in an ongoing experience, a process of trauma – it is important to remember that every museum in Ukraine (not just in Kyiv) has their own experience with the war;
- What do we do without the museum’s collection? What do we exhibit? What strategy do we choose - reactionism or escapism? What is the perception of the audience?
- A turning point in our strategy was October 10, 2022: a **missile** hit very close to the museum which shattered all the glass (we still have no glass in the windows, since the window frames are historical and difficult to retrofit) and caused other damages to the architecture; now, the museum cannot be isolated from the cold;
- Shadows and walls: – A tour around the museum’s halls accompanied by ‘ghosts’ of what was once on display
- During the Soviet times the museum narrative didn’t talk about the history and traumatic experiences of the museum during the First World War, the Second World War and during the Soviet occupation for understandable reasons; After the renewal of Ukrainian independence in 1991 the narrative started to shift. But now with the new reality of the museum doing through similar circumstances as before, which seemed like a past long gone, we have the opportunity to delve into these experiences more deeply;
- Dealing with the artistic cultural heritage (of war):
 - **Exhibition:** “Toy soldiers. Invasion”. As an art museum we tried to reflect on combining war, museum collections, and displays.
 - Very quickly the visitors started to say that they come to the museum not to see the horrors of war (they have enough of that already), which made

us think further about such questions as: *what is the museum's role; to provide solace or information in a time of conflict? How should art be talked about in the midst of war?*

- What is our language? Whatever we do is inevitably related to war, which seeped into every aspect of our lives.
- Should we destroy/negate Russian culture? How do we deal with a trauma that it resurfaces?
- A new experience and a new relationship with the art objects: the contemporary artists were not as worried about people touching and interacting with the objects (visitors were allowed to sit on, lay on, meditate on the exhibits);
- “The Fountain” by Pavel Makov: some visitors find it calming and describe how the stress leaves their bodies as the water runs, other visitors describe the fountain as a fountain of tears;
- The basic question that it comes back to: how do we survive the war? Both as individuals and as a museum – Do we act as a social hub, as a psychological relief, should we be reflecting on the actual circumstances going on around us, or merely provide aesthetic pleasure;
- **The question:** As a museum, how do we accommodate visitors after the war is over? How do we represent the collective trauma of our visitors, that all have different experiences of the war? How are we going to “pretend” that everything is back to normal and now we are again, “just an art museum”? Should we change? How do we change our presentation and narrative?

Nadiia Tymchuk (Pavlichenko) (NAMU National Art Museum of Ukraine, Kyiv)

“I cannot walk through empty spaces and see empty walls”

- My biggest fear... (A picture: After the bombing of the Maria Prymachenko Museum in the village of Ivankiv)
- NAMU exists for people and because of people; the leading art museum with the most representative collection of Ukrainian art – generations of visiting the museum and recognising the pieces of art
- NAMU has always been a special place, we were devastated after February 24, 2022 – we evacuated all the artworks from the permanent exhibition to the basement in four hours – artworks are preserved, packed, and then hidden in the safest places
- “We are survivors”: for the first time in the history of the museum, we did restoration work on the building even during the wartime
- Digitalising: photographing artefacts
- **Rethinking: What is a museum?** A building with a collection. An idea that unites a nation. A place of discussion. A museum is about community and nation.
- The front door is closed (restoration of the front part): the visitors now use the same (back)door as the museum staff – they are a part of the museum, equal to the staff
- The museum contributes: we held an auction; artworks² were sold, and the money went towards the army and supplied the army with cars

² Contemporary artworks not from the museum collection

- Sharing experiences and knowledge on the storage of objects – and sharing the material to pack and store museum objects
- Nine people lived inside the museum from February 24, 2022 for a few months forward; the story continuous as the first curator used to live in the museum in an apartment in the back
- The **Charitable Foundation of NAMU**: NAMU unites people who love Ukrainian art and understand the importance of its proper preservation, research, and exhibition. Today, the museum’s patrons continue the history of several generations of philanthropists, thanks to the first of which the museum was founded more than 120 years ago

All non-Ukrainian museum representatives introduce themselves and indicate their expertise and their personal connection to the subject matter.

See Appendix 3 for the questions - by session - from the Ukrainian participants in the expert meeting.

Session 2: Collections: preservation of cultural heritage treasures and consequences for collecting policy as a result of the war (Moderator: Erik Somers (NIOD / ICMEMOHRI))

- How did the war affect the collection policy of the museums? For example, what are the consequences of evacuating cultural heritage treasures?
- To what extent is collection policy changing, not only when it’s about artistic objects (processing art), but also when it concerns items that bear witness to the war and its consequences? (*How do you collect materials when you are traumatised yourself?*) These objects will tell and explain the (historical) story in the museum□ Museums give accounts of historical events.
- Museums face the issue of "decolonisation" of the narrative of Ukraine. To what extent do the experiences of this "decolonisation" within Ukrainian institutions differ from the broader perspective on it outside the museum world and cultural sector?

Stephanie Archangel (Curator Rijksmuseum)

Dilemmas in presenting sensitive issues

- The Rijksmuseum is the national museum of art *and* history
- Exhibition dealing with slavery; the approach: finding a person and after that, finding an object that corresponds to the story□ Ended up with ten historical individuals found through research and through our think tank (which consists of different types of people with different kinds of ideas, from left wing to right wing)
- We were looking through the archives, finding the names of enslaved people for the exhibitions, but then realised “what are we doing? We are looking for traces and stories of an enslaved person, by looking in an archive created by a white

man!” You must constantly problematise every object and think about whose story you are actually telling

- Looking for oral history and finding for example songs in Surinamese that were about being an enslaved person, something that we would not have found were we not looking for oral history – these songs were the start of the exhibition
 - Songs like, “hot stones don’t burn me so / don’t burn me so / don’t burn me so / again, master Jan killed another child” (Surinam) which is in fact about punishment
- A document as the only evidence that Joao (the name of an enslaved person) ever existed, therefore the curators wanted the document to be displayed vertically, so that you were confronted with it right when you walked into the room (as you would, had Joao been standing in front of you)
- Showing the instruments of violence without reproducing the violence – the curators chose to not show too many objects of violence
- Answer to critiques from scientists: we are using oral history to tell the history of slaves, stories about pearls washing ashore, stories that have been told through generations (“we simply do not have time to research whether these pearls came from sunken ships”)

Wim Hupperetz (Professor on Museums, Heritage & Digital Curation, University of Amsterdam)

Transformation of Museums in the 21st Century and the added value through the use of digital media

- How can we use the crisis in Ukraine for good things? Transforming the museum world from old and to new generation museums
- Propaganda of innocence: Propaganda in order to gain money for the rebuilding of cities and societies; showing a still from the film *Noord helpt Zuid (North helps South)* with devastated houses near the Old Market in Venlo in 1945
- A transnational memory war: the Treasures of Crimea
- Documentary: In the Rearview – filmed through a taxi driving people from danger zones to safe places
- From Graham Black “Museums and the Challenge of Change”: “A tale of two visions: alternative museum futures”: **the ‘Old Power’ inward-looking museum and the ‘New Power’ confident outward-facing museum”**
 - Old Power: Stand-alone – strict boundary between institution and users; Professional; Static, expensive, exhibition-dominant, slow to change, operationally rigid; Prioritising collections, with museum as gatekeeper; Elitist – focus of curatorial ‘excellence’ and the single voice of authority; On-site; Focused on the visit; Traditional museum offer – read, listen, contemplate, didactic; Interactive, to/for; Content provider, Didactic content delivery; Museum in control of visit; Dull environment
 - New Power: Working in partnership with users and communities; Partnered professional and amateur; Agile, fast-moving, cheap, frequent events programming, ‘always something new’; Prioritising use of collections with audience, including open access; Inclusive – focus on ensuring relevance to whole of society and incorporating diverse voices, underpinned by continuing expertise; On-site, online, and mobile;

Focused on engagement across mediums; Expectation of active engagement, involvement of social media, multiple perspectives, etc.; Participative, with/by; Content provider + platform; Focus on learning through social interactions; Personalised experience; Immersive, welcoming environment

- “You have lost a lot, but this is something you can gain from the crisis in Ukraine”
- Wim would like to organize a “museum camp” at the Historians’ Days in Maastricht next year (2024), where these things could be further explored and discussed

Session 2: Continuation

Andrea Kieskamp: It seems that the New Power of museums is accelerating in this time of crisis. In the sense of escapism vs. reactionism, we can also talk about from whose perspective you are telling the story; is it a nationalistic story? What is the nationalistic story even, when every person has a unique experience of the times we are going through?

Nadiia: We cannot help talking about the war. There is no distance to trauma. We are in it right now.

Milena: In the case of the War Museum, we do not try to persecute the Russians, but it is shown through the material on display that they are acting inhumanly. For example, a diary of a Russian official, talking about how he tortures people and enjoys it (serves as evidence)

Olha M.: We only have the objects shown, everything else is a discussion

Teresien: If you are in the ongoing crisis, you look at the objects that you are collecting in a different way, than you will look at them in 30 years

Milena: And we are still discussing the Second World War and objects from it

Erik: You must find and utilise a collecting practice that works right now

Jane: Provenance of an object. The USHMM recently made a deep dive into their collections and could see that some of the objects taken into the collection very early on that had no real provenance. For example, a donated cup that had “belonged to Anne Frank in Auschwitz” (it was probably very important to the person who handed it in to the museum although there is no evidence it was, in fact her cup).

Kateryna: Not only collecting policy challenges, because not all the museums are collecting objects from this war. But one day every museum will tell this story and / through the personal stories, it will be with us forever.

Milena: Technologically we are behind.

Stephanie: (example from the slavery exhibition at the Rijksmuseum) telling the story of the oppressed *and* the oppressor. Finding specific objects that can preserve history.

Milena: The context of when an object is collected is a part of the provenance (important)

Nadiia: (Collecting affective experiences) How can we musealize and preserve the smell that was in the winter 2022?

Olha M.: Collecting the memes that became a symbol of resistance, but taking out of context (and at another point in history, without the feelings that we are currently experiencing) they will not make sense

Jane: 3000 shoes from Majdanek in the collection of the USHMM. Visitors that comment that they can smell and hear the sounds of the gas chambers. No, you cannot. It is the smell of shoes made of organic material that are deteriorating and the sound of the climate system. The visitors create a context based on assumptions and own lived experiences.

Frans: we see what art museums are capable of. Question for the Ukrainians: despite the tragic reasons – that we are in no way underestimating – is it a “relief” (/“opportunity”?) to be able to make a hard reset for your museum?

Ophelia: we saw this when COVID came; it is a challenging moment, but we can use it creatively. ICMEMOHRI started doing webinars, which became the standard practice in the international committees. Our Ukrainian colleagues are actually giving us ideas more than the other way around. You already did all of this.

An ongoing issue; how do you portray the perpetrator, and *do you even* portray the perpetrator? For example, do you show the swastika in exhibitions?

Nadiia: It was not our choice to take down our collection and it is traumatic. Knowing that the artefacts that I grew up with, are “taken away from me” and put “somewhere safe” is a trauma

Marharyta: (addressed to Frans) Shaking up the collections that can otherwise appear static. But we were not static, and we are doing this because we have no choice and we were forced to do it.

Frans: You are rewriting the history of your museum, as we are speaking.

Olha M.: The best way to put it is that it is “a hard reset”; but the outcome of a hard reset depends on the situation that you are resetting in; if you pull the plug on your laptop (which is a hard reset for your laptop), the risk is that you could lose all your data; same with museums that are forced into resetting themselves. However, it is a learning experience. But we are working from survival mode, Ukrainians are good in crisis mode, but it is not sustainable. It does not work in the long run. Establishing long-running

practices (from now on and post-war) is the challenge. We do not have the luxury to have the time to reflect.

Felicitas: The museum practices in the war in Ukraine is happening at an academic level.

The objects (packed away) that will come back into your museums, will have a new context and you will have to recognise and deal with that new context; a possibility of a recontextualization of museum objects. The same with the objects stolen, trafficked, and returned during the Second World War.

Anna Marie: The narratives that are created about the war today, will have an impact in the future, and will influence how we look back at this war in the future. What are your feelings and your scope on what is going on, in terms of being the strength of the museum community?

Milena: (to Frans) Since 1991 the historical museums exhibitions almost did not change. A lack of funds and a lack of creativity. Yes, it is a great chance for historical (regional and local) museums, but I am not sure that the chance will be taken by everyone.

Introduction to our visit to the Anne Frank Museum (Teresien da Silva)

- Otto Frank (the only survivor of the eight people) managed to cope with his trauma, through his daughters' diaries
- It took 15 years for the museum to open – it took some time to realise that we are a museum, and therefore, have a collection
- From being a symbol of resistance (the helpers) to a symbol of the victims (Anne as being one of six million innocent people)
- The building was to be demolished – however, after the Hollywood movie and the public becoming aware of the story, the narrative changed, and people wanted to save the house as documentation
- In the beginning you could visit the house, without knowing the story of Anne and her family
- The story of the Anne Frank House is a story of how difficult it is to find an identity (as a museum) immediately after a war. It is difficult to tell the story of six million people







November 2, 2023, expert meeting day 2
Location: Dutch Resistance Museum, Amsterdam

Welcome by Teresien da Silva

Welcome by Liesbeth van der Horst (director of the Dutch Resistance Museum)

- Museum opened in 1945 by members of the resistance and moved to its current location in 1999. We are creating an exhibition about the colonies: Resistance *against* the Netherlands; sure to gain a lot of attention
- 100 personal stories (of no more than a 100 words) carefully chosen to tell the story of resistance in the Netherlands (from different sites) included stories of the Nazis (for which they were criticised)
- Audio guides are offered for people with almost no prior knowledge about the subject, for people with weak sight and hearing disabilities and for people who do not like to read
- Epilogues at the end of the exhibition; touching on current subjects
- In the Netherlands, people started collecting items during the war; the exiled government in London encouraged citizens to keep diaries, letters, and notes; they knew they were in the middle of historical events these are much better than the stories recorded many years after the end of the war

(People who were not there yesterday introduced themselves to the group:)

Roza Tapanova (director of the National Historical Memorial Preserve, Babyn Yar, [Kyiv](#))

- Short video introduction to the Babyn Yar
- At the moment, Babyn Yar, has to be both a monument and a museum to the future also.

Irina Rybnitskaya (Holocaust Memorial Sites of Cultural Heritage and Memory in Uman)

- Tragedy of Uman
- Heritage protection of Jewish heritage in Ukraine
- Charitable Foundation of the Historically-Cultural Center of Uman.

Els van der Plas (director of the Allard Pierson Museum)

Vanessa Fraga Prol (Head of Programs CER (Cultural Emergency Response))

Session 3: How is the story of war, mass violence and conflict told in museums?

Moderator: Andrea Kieskamp (IC Ethics)

Experiences of other museums; how have they interpreted 'their' war, violence, and conflicts in their museum presentations? How was/is the strategy of the culture sector

developed at the state level. How were public and private initiatives involved? How can Ukrainians identify with war experiences in other museums? How does the transformation of crime scenes into places of remembrance take place?

Dieudonné (Dionne) Nagiriwubuntu (Manager Genocide Museum Kigali, Rwanda / ICMEMOHRI)

How is the 1994 genocide presented in the museum?

- A survivor himself of the Rwanda Genocide in 1994 – only last year connected with survivors of his father’s family; only possible through “the preservation of memory”
- First activity for the memorial museum was burying the victims again – in dignity. The memorial is therefore the final resting place of around 250,000 victims – today it is also a UNESCO World Heritage Site
 - Resulted in 40 mass graves; today we are still discovering graves of the murdered
- Meeting survivors to be able to take their testimony □ Providing a documentation centre to record evidence of the genocide
- Educating through healing; not only in Africa but for the entire world, a history of violence
- 150,000 visitors a year; last year we hosted about 150 commemorative events
- Quotes from the introduction video: (the significance of the memorial and how meaningful it is to the survivors of the genocide)
 - “A home because this is where your family is at, but a place of grief because you leave them there”
 - “It is our place and I love it”
 - The community engages with the memorial also through the laying of wreaths and flowers
- ID cards detailed – being Rwandan was meaningless; identification was Hutu and Tutsi, the brainwashing and the imagined differences of Hutu and Tutsi, made the genocide possible. It was not committed by strangers; it was Rwandan people killing other Rwanda people
- A children’s room, ‘Our Future Lost’; 14 images of child victims and a few lines about each one □ the story of a two-year-old burned alive in a church provides also provides the difficult story of religion (Christianity) in Rwanda during the genocide, and many churches have become memorials
- Providing support for survivors, in particular orphans and widows; since rape was a highly used weapon against the Tutsis, a lot of people who became HIV positive
- The next step is always to collect stories of eyewitnesses and survivors and artefacts and to educate the younger generation, so that this may never become a reality again

Lina G. Tahan (Affiliated scholar, University of Cambridge, PhD in archaeology and museology)

The Civil War in Lebanon. Problems of national identity and collective memory in the National Museum of Beirut and the Beit Beirut

- A child of war: childhood and teenage years spent in the Civil War in Lebanon (1975-1990)

- Drawn to museums – did not visit a museum herself before she was 19 years old, since all the museums in her home country were closed
- The National Museum of Beirut (NMB) was established during the French colonial period, called “the Mandate”, beginning in 1917 – the museum was completed in 1942, however, because of the war it did not open until 1946; before the war, most of the museums in Lebanon were archaeological and there was only one art museum.
- A quote: “*Let us then, as much as possible, inscribe on all monuments and engrave in our hearts this maxim: ‘Barbarians and slaves hate science and destroy monuments of art. Free men love and conserve them’.*” (Abbé Henri Grégoire, 1793)
 - When you destroy a memorial, you experience a certain kind of loss of memory
- The NMB was damaged during the Civil War and stayed closed for 22 years until 1997, where Lina got to visit the museum for the first time
- The museum building was used by snipers; a cultural space became a war space. The militia walked amongst the objects and monuments and wrote graffiti on them
- The museum hired a French company to renovate the building spaces (shiny, hollow and clean); Lina would have wanted a better opportunity for the visitors to see the life of the building and what the museum went through, more than it being a shrine. The manifestation of the Civil War is absent from the museum, except for a single glass showcase, with melted glass artefacts (The Melted Glass Showcase)
- It is important to know that the Lebanese do not like to talk and think about the war, and they do not want to reflect on the war; no one was brought to justice, we have not learned the lesson; the new generation does not know or learn about the war, and it is not told about in the museum, except for the Melted Glass Showcase
- Tabula rasa for the museums; the responsibility for telling the stories falls on the parents (the parents gets to tell *their side* of the story to their children; not a collective memory) not a healing discourse
- The Beit Beirut Museum is not actually a museum; it is called the yellow house; used by snipers during the Civil War
- Discovered by an activist who found the ruins of the house laying open, like an open wound, she started to walk around and collected artefacts almost like an archaeologist. She wanted this to be a museum of the Civil War, but the Lebanese government denied her proposal.
- The house serves as an open wound where you are allowed to reflect, not from a museum’s interpretation and exhibitions but from the building itself being an object of the war (the yellow house is not always open to the public)
- In Lebanon, still today, there is no unified story about the war. Everyone wants to tell a different narrative
- History is the only means to make sense of the past – museums are living entities, places that have endured history and war – They are places that should keep changing throughout history of society

- In conclusion: NMB: empty with no room to reflect, whereas Beit is a place to reflect

Bruno Boyer (Mémorial de la Shoah, Paris, director of international relations)

Holocaust memorial museums and their relevance for today

- How do holocaust memorials deal with war?
- Four pillars of methodology:
 - 1. Speak about it and base everything on an historical approach. Build critical thinking based on historical knowledge (not just presenting horrific pictures and stories)
 - 2. Have an approach to deal with the perpetrators as well; you need to include the clear vision of the world by the perpetrators, e.g., the Nazis
 - 3. A strong focus on the wording used; clarify your terminology: what is ‘war crime’ and what is ‘genocide’, what is ‘ethnic cleansing’? Different logic; what does it mean to be a Nazi, what is a fascist – create a clear methodology based on the terms
 - 4. Have an inclusive approach to mass-atrocities; the Holocaust is the most documented period in all human history – because we are experts of the Holocaust, we have the capacity to speak about slavery, war in Gaza, war in Ukraine etc.; you speak about the Holocaust, but you also speak about something else at the same time. Do not only speak about mass atrocities of yesterday, but those of today – a few years ago the French only talked about the sufferings of the Jews, but now we talk about Rwanda, Cambodia, Darfur.

Marharyta: thank you for bringing up the notion of a clear methodology – It is something that is taught at university, but not used in museums, sometimes because it gets blurred by emotions, but at other times it is just a lack of trying.

Nadiia: the focus on the wording and the point of naming things correctly – at the Anne Frank House yesterday evening, I noticed that at the end of the exhibition, it stated that “Russians came and freed everyone”; this is wrong, they were not only Russians; they were also Ukrainians, Poles, etc. it would be more correct to use the terms ‘the Red Army’ or ‘the Soviet Army’, simplifications can become important in big narratives, it shifts perspectives

Liesbeth: using the Dutch Resistance Museum as an example, because here we also use the word ‘Russians’: it is a deliberate simplification to make things clear – we want to tell a story from the perspective of the people in the Netherlands at the time, and at the time in the Netherlands, the word ‘Russians’ were used. We have an explanation about this in the beginning of the exhibition

Bruno: It is not correct to talk about ‘Russians’ when there was not a Russia at the time. An example: You cannot talk about death camps in Poland, there was no Poland at the time

Andrea: An ethical dilemma

Milena: no, it is factually wrong

Marharyta: We cannot use outdated terms. Now that we know the correct wording, that's what we should use; not the perceptions of the people in 40s – they are not just words; they have meaning behind them – we should not replicate false knowledge.

Olha: it is making history propaganda

Liesbeth: I do not believe that our museum is presenting propaganda. Our museum is about the perception of the people in the NL, not all over the world. We want to make the story understandable, accessible. We tested it. It does not make sense to the younger generations to use the terms of the Soviet Union...

Olha, Milena, Marharyta: Then they will never know what the Soviet Union is!

Liesbeth: I hope you will understand when you see the exhibitions

Session 4: Coping with trauma and museums

(Moderator: Henny Slegh)

*What role can museums play in coping and processing with trauma?
How can museums contribute to strengthening or restoring social cohesion?*

Dionne Nagiriwubuntu:

Trauma and the role of the Genocide Museum Kigali

- We host and provide support for our guests – there are examples of people who do not want to talk to anyone about their experiences, except with the museum staff at the memorial: when you bury your parents, the place that your parents are buried, becomes your place – therefore, the people who care for that place, becomes a sort of family to you. A lot of children were born from rape; you are a fruit of violence and therefore, you might feel alone; your father is a perpetrator and it is an open wound that the family is not willing and/or capable of being welcoming to you
- Our mental health wellness activities include:
- **Trauma and healing:** developing the ability to live in the present without being overwhelmed by the thoughts and feelings of the past is key to every individual, this gradual process is required and need to adapt to different stages depending on everyone's response and where they are in the moment.
- **Coping mechanisms on mental health issues:** activities that concentrate on the adaptive and constructive coping strategies in response to the harmful situation and the capacity of certain individuals to successfully adapt to adverse circumstances and to competently function in the face of a traumatic situation. Through small groups, we discuss the change in cognitive and behavioral efforts

of the individual to cope with and to adapt to the extremely dangerous situation (coping strategies). During this phase, we define resilience as a process of building the capacity to resist and to survive as a person who experienced atrocities. The effort and coping with difficulties provide tools to overcome trauma on oneself as well as lead you to the resilience process

- **Management of sleep disorders:** One of the more common symptoms of individual suffering of mental health problems is lack of sleep. It is in that line we support our beneficiaries in the management of psychological threat including insomnia by introducing mindfulness and relaxation exercises
- **Narrative Therapy and active listening:** "Looking back, looking forward" in everyday oral storytelling a speaker connects events into a consequential way for later action and towards meanings that you want listeners to take away from the story. This storytelling approach supports our staff and beneficiaries to release their pain and gain strength from each other in the time called "your story matters"
 - "Your story matters"; where people can share their pain – people that sometimes are the only survivor of the family – parenting each other: young people have the experience of being able to *parent* another person
- **Forgiveness:** This is the critical and sensitive content in the program as it touches on their personal memories and can bring back the sorrowful period, it helps one to have feelings of understanding, empathy and compassion for the one who hurt you and work on bringing inner peace (everyone is on their own step in the process of forgiving, and that is okay)
- **Management of PTSD:** A recent survey by the Rwanda biomedical center revealed that Post-Traumatic Stress Disorder (PTSD) occurred in 3.6% of the general population and 27.9% of genocide survivors, with this high rate for genocide survivors, Aegis trust started workshops on managing PTSD for the genocide survivors' community starting with members of the rebuilding lives program beneficiaries

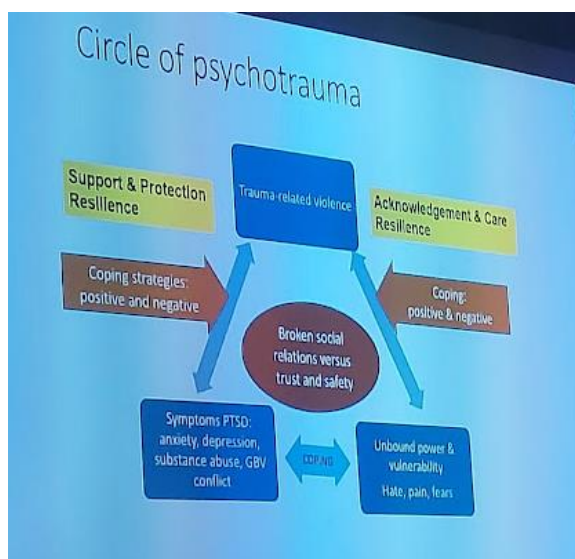
Henny Slegh (Mental health and psychosocial support specialist in conflict areas. Director of international programs, Living with Peace Institute)

The Role of Museums and Trauma

- Finding the common methodology: What is trauma?
- **Trauma** (injuries): double meaning
 - Stressful and overwhelming event(s) that are intense and life threatening, or threatening self (adverse experiences that impact health, mental health and psychosocial wellbeing)
 - Internal responses to the event-immediately or over time- remember: we each react different and personally to perhaps the same traumatic experience
- **Psycho-trauma:** A psychological state, developed when the experience(s) of threat overwhelms individual's coping resources:
 - **World view is shattered**, no belief and trust in world
 - Captured and **remembered in perceptions**, sensations (e.g. smell, taste, temperatures) and emotions and behaviour: Not in words
 - **Traumatic memories:** memories that cannot be integrated in 'normal' life narratives □ we do not want to integrate something painful into our normal

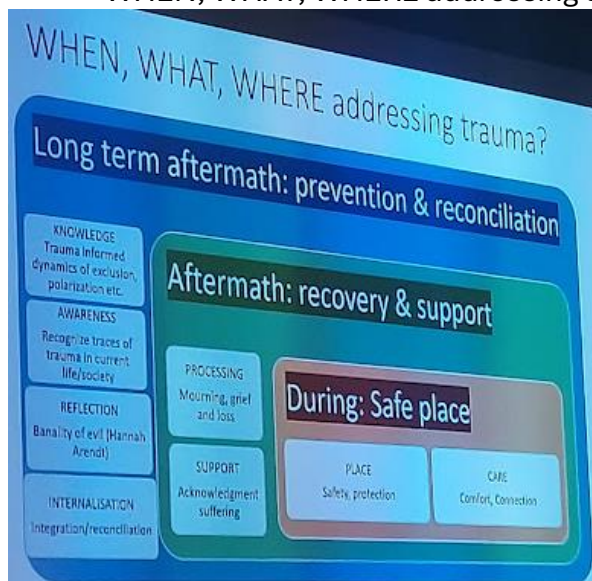
life, therefore we amputate it, because we want to survive (for example, Lebanon that does not want to integrate the war into the museum exhibitions) – “I will never trust a person again”

- **Shuts down/isolates** parts of our neurological system
- **Coping:** adequate OR not-adequate (constructive-destructive) mechanism
 - Gender coping strategies: taught in society, not born with
- **Trauma related concepts:**
 - **Post Traumatic Stress Disorder (PTSD):** Diagnosis of a mental health condition caused by terrifying experiences that triggered (maladaptive) trauma responses when the normal reactions to a traumatic events does not fade out and becomes the permanent state
 - **Intergenerational trauma:** Trauma responses are transmitted to other generations (epigenetics, historical, families, individuals) this is studied more and more – Dionne’s example of when the parents cope by not talking about significant events *but also* when they choose to talk about it and give their own trauma to their children – an example could also be the silence on slavery
 - **Collective trauma:**
 - Interrelations affected by historical trauma, collective events (as war/conflict)
 - Trauma landscapes: trauma re-activated continuously and trauma responses affected politics, public infrastructures etc. Eg. Exclusion dynamics: racism/discrimination, polarisation, dehumanisation examples from yesterday: the war in Ukraine affects you personally, so how can you talk about it in your museums?
 - “othering”: it is the other people’s fault
- Circle of psychotrauma: (could be applied to your museums)



- The **blue** is what happens to everyone

- Negative coping strategies: PTSD: victims can become perpetrators; to others or to yourself – I am offended, so I defend myself
- The **yellow** is what is needed
- Acknowledgement first and foremost: we know that this happened to you
- Common trauma reactions: coping to defend
 - Individual reactions: withdrawal, re-experiencing, avoidance, hypervigilance
 - Collective reactions: shutting off, identification with “own” group/symbols, splitting/polarisation; “us and them”, dehumanisation (de-personalisation)
- WHEN, WHAT, WHERE addressing trauma:



- **The role of museums in coping with trauma: to discuss:**
 - To express suffering
 - To acknowledge (what happened is true)
 - To recognize different experiences and expressions in Ukraine
 - To enable process of mourning grief and loss
 - To educate (psycho educational); what is impact on individuals and society and how could it happen?
 - To restore social connections and enable reconciliation.

Milena: Recreation of a bomb shelter in the basement of the museum – this part is for the people who did experience it, not for the people who did not experience it. It is a relief, especially for kids 5 through 12, seeing it as a museum exhibit provides a distance from the actual event and shows them that many people went through this – we started recording the responses and collected it as oral history. We were confronted with an ethical dilemma by an 11-year-old who was raped and gave birth, who wants her story exhibited – is this reliving her trauma of rape and giving birth at such a young age, or is it an actual wish? Can we do that according to her wish?

Answer from Jane: a tough one. Give the mother and the 11 year old the gift of time, after you have just given the gift of listening and honouring the girls story – another ethical dilemma is when people come and want to see objects that they have actually

signed over to the museum – Jane shared a personal story about an object brought from Auschwitz: this is very personal, you understand what is in the collection and you understand the importance of it; take care of yourselves while taking care of the public.

Olha: depends a lot on what kind of museum you are, and what point in history we are talking about – as professionals it is our duty that your (mental and physical) safety comes first

Marharyta: I am worried about the prospect of museums trying to do their best but ending up making it worst: we do not have the capacity to provide psychological assistance – plus, we are in the active process of trauma ourselves and feel lost most of the time.

Teresien: personal stories are told in the Anne Frank House: people like to identify with other people's life stories and experiences and, and it is sometimes helpful to be able to recognise the pain and the suffering of others and compare it to yourself.

Kirsten: at our memorial site we have workshops with the second and sometimes third generation of survivors from the war, and in some places also from the perpetrator's family (not at her own memorial site, since the families of the perpetrators that they reached out to, did not want to talk to them)

Dionne: we go back to our roots, we accept who we are: we are Rwandans – perpetrators: one man is being put on trial, but that does not mean that his son is a perpetrator, too– they are included and welcomed in the community: the responsibility is not the kids', this was a principle established by government leaders; it is they who need to inspire a future where we live in harmony – we need to agree that from now on, you are not identified as a Hutu or a Tutsi: we are not forgetting that you are a survivor, and we are not going to blame you for the acts of your parents

Henny: remember that this is only 30 years later, it is a long and ongoing process

Felicitas: At an exhibit in the Jewish Archive at Vienna there was a movie showing the people of the Judenrat – a very prominent member of the Jewish community became furious when he saw the film, “you are showing the man who murdered my parents!” – as a curator I feel that I have to show this material because it exists and I know that it exists. We as the museum are not social workers, we are not prepared to handle this; it has something to do with trust and mistrust, and your personal relationships as a museum. It could have become a huge political thing, we invited the person, showed the whole documentary and *tried* to discuss it

Henny: can the museum do more damage than good in this process?

Marharyta: what happens when the children of perpetrators (who are not guilty themselves) keep reproducing the same ideas of the perpetrators? Nothing can be done if the children (on both sides really) keep repeating the same ideas, and that concerns me deeply;

Lina: (Art) museums can be therapeutic without us becoming the psychologists ourselves; invite children to come and express themselves through an art class, for example

Session 5: Which story are we going to tell in the museum?

(Moderator: Jane E. Klinger)

- How do we Present different perspectives in museum presentations? ‘Truth telling’; who determines the level of knowledge and what is the role of social media and fake news. What ethical dilemmas do we encounter when presenting sensitive topics? Hot topic: how to deal with the enemy?
- What about the perpetrators? Do we tell their stories in the museum?
- The USHMM had an exhibition called “Some were neighbors”, and it explored who were collaborators and who were perpetrators? What about the kid that stopped playing with their Jewish friend? What about the policemen, why did they kick people out of the park? What was their objective?

Frans Damman (H401, director)

- H401 – Herengracht 401 – is a place where Research, Art and Dialogue come together to investigate the human condition with all its contradictions□ The central question is how we as a society, how organizations and individuals with complex pasts want to deal with the present and the future. H401 is a house where young people were hidden during the war
- Not a museum, a place of heritage; a lieux de mémoire
- **Where do we come from?:** As the eyewitness generation disappears, what is the relevance of our house/place of memory today? in NL 75 year after WWII
- **Research question:** "Why do innocent people need to hide?" Condition humaine
- **Approach:** Multi-disciplinary programme
- **Thematic approach:** 2008: AURA, authenticity of object (Walter Benjamin); 2010-2014 Fanatismo (Philip Blom) Freedom Zygmunt Bauman), Friendship Peter Sloterdijk; 2015-2018 Memory Machine, collective memory & identity (Aleida Assmann). The Female Perspective; 2017-2018 Vergangenheitsbewältigung, research of the history of the house 2019-2020 SITAME' and Masculinity
- **The three pillars:**
 - Inspiration: Personalities, Gisele, role model, house museum
 - Commemoration: Histories, the War Story, legitimacy, lieux de mémoire
 - Enabler: Art and research, community, European projects, think tank – safe space
- **Heritage contact zone:** to turn contested and traumatic heritage into a contact zone for dialogue: **the toolkit: <https://heritagecontactzone.com>**
 - How can we work with difficult heritage and find new ways to use it to engage contemporary audiences?
 - How should we work with complex human stories related to collective memory and put them in a historical context? (e.g.; dealing with legacy:

for example when the “hero” of the story, also did problematic things to the people around him)

- How do we involve new audiences in more inclusive collective memory work?
- Frans would like to stress (especially to our Ukrainian colleagues) that they were developing and working with these *not* from a war zone. They were working with it from a safe place
- Ask yourself the ethical questions before, during and after your project

Jane thanks Frans for bringing up the word ‘*complexity*’ and ‘*ambiguity*’

Bruno: There is the dilemma of being a historical site, in example the Babyn Yar, and dealing with present day topics in making the comparison between past and present, the risk develops that you overlap the different narratives

Roza: Without todays context it is difficult to answer the question of how we should remember

Olha M.: At our museum we have a bigger scope than the Babyn Yar, even though we are placed at a former ghetto and transit camp (Territory of Terror) War Childhood: stories about when the WW2 broke out, people who heard them thought that they were stories about the current ongoing war in Ukraine

Bruno: You have to have examined the full context of the Holocaust in France (e.g.) before you move into other areas and the current situation

Nadiia: Babyn Yar was not only a tragedy for the Jewish people murdered there – it was also a tragedy for all the people that knew them, the people who were friends with them, the people who worked with them, the people who knew them – it was not exclusively a Jewish tragedy, it was a Ukrainian tragedy – speaking from the National Museum of Art: were they Ukrainian artists, were they Jewish artists? They were artists.

Olha M.: The risk of retraumatizing visitors – we do not have the capacity to deal with this – do we make a cup of tea? What do the people do with themselves after their visit? Do they go into the Parking Slot and see the Soviet memorial...? How do you know what is going to be triggering to guests?

(Is it easier for art museums that work within a broader (artistic) scope? Olha spoke about a carriage, a wagon, that was traumatizing for people that had been deported in such a wagon and after this experience they did not know what to do with this carriage)

Jane: You never know what is going to be a trigger. And it is not just with material heritage.

Henny: There is a difference between trauma and grief/mourning. The red flags are when you are damaging the people at the time: for example, being overly empathetic to the perpetrators of the conflict going on right now. The pushing and chasing for dialogue in an ongoing conflict is damaging (Olha M.: Ukrainian artists pulled from the front and

not wanting to share the scene with Russians). There is an aspect of the time passing and the wounds not being open.

Teresien: (to the Ukrainian delegates) Do you have hope?

Marharyta: Do we see the prospect for reconciliation? We need certain actions being done by the perpetrator for that process to start. Right now, it does not lie within the museum's field of capacity.

Felicitas: Museum on the Seam (Israel). Art museum. The only art museum that Felicitas knows of that deals with both sides. They can exhibit enemies under one roof and do it with every exhibition.

Teresien: Art made in times of war and violence is the conscience of a country and therefore so important to collect and to preserve.

Kateryna: Reconciliation is not a question, as Marharyta has said. We have to be on the same page with colleagues (and not only colleagues) from other countries when discussing such a topic. But we lose people, who can build these bridges, every day. And their stories also must be told, in the museums in particular. The story of the diary which is now on loan to Kharkiv Literature Museum. This diary of the first days of the occupation of the Kharkiv Region was written by a children's writer Volodymyr Vakulenko whose body was identified in a mass grave in Izum. His friend, the Ukrainian poet Viktoria Amelina found the diary and prepared it for publication, but she was also killed - by a Russian missile in Kramatorsk. Could the Anna Frank House or some other museum undertake such a project?

Liesbeth van der Horst: Introduction to the Resistance Museum before going to visit it *Walk and guided tour to the National Holocaust Names Memorial by Daniel Libeskind (2020)*





November 3, 2023, expert meeting day 3
Location: Museum Allard Pierson Amsterdam

9.00 -9.30 Walk in.

9.45 – 10.00 Welcome. Els van der Plas, director Museum Allard Pierson

Book: *Cultural emergency, in conflicts and disaster.*

‘To destroy someone’s culture is to destroy someone’s right to exist.’

Session 6: Museums facing war and young generations

(Moderator: Lina Tahan IC Ethics)

Nevena Bajalica, (Terra-forming)

- Researching war of the nineties, Balkan.

- Terra forming: education on holocaust, Serbia.

- Member of IHRA, International Holocaust Remembrance Reliance. How to address education, how to talk about war.

About Terraforming:

2008, non-profit organization

Improving and promoting teaching about holocaust, developing teaching methods, and working internationally.

Book: *The Holocaust European Values and Local History. Local Archives in the European Historical and Cultural Mosaic.*

Jurmet Huitema-de Waal, Anne Frank House, education

Works at the educational department.

Developing school programs, teaching materials, educating teachers.

Mission: Historical part: sharing the story. Also want people to think about: what can I learn from history, today?

A museum prior to the house: to give more context to the story of Anne Frank.

Bookshop with publications, to teach people about what happened. What is ethical to do in terms of merchandise? What do you present in your shop? What kind of items do people want? How do you deal with that?

Education outside the museum: outreach programs. Active in a lot of countries.

Educate in different forms. Traveling exhibitions.

Train young people to be guides in these exhibitions. These peer-guides welcome their own peers. They tell the story to fellow classmates, schoolkids. They are being trained, personal development, presentation skills.

Make a connection through the story of AF, in the people’s lives: subjects they can deal with right now.

Develop educational materials for teachers in school. Historical knowledge, lessons, how to make connection with present life?

Toolbox: *Stories that move*

Youth: Anne-Frank-jongeren-team. (AFYN)

They develop their own personal projects: historical, on contemporary subjects, AF-museum helps to develop their own programs, help them to develop their own personality.

‘Learn about history and from history.’

Target audience:

Youth, multipliers (people that are in connection with youth): teachers, football (a lot of antisemitism). Focus on trainers and coaches. They reach out to youth and can change the behavior of young people. Also, the police (what is the current role of the police in tackling antisemitism?)

Start with the story of Anne Frank, from that starting point we develop the projects. Want to make aware of the fact ‘you can do something in your own environment ‘.

Jasminko Halilovic, founder and director War Childhood Museum, Sarajevo

Luc Eekhout, development Director Netherlands, War Childhood Museum.

Jasminko:

Various groups we work with, different programs.

Focus on lessons we learned in this journey:

1. Shared experience of children and youth during war. Universality of human experience.

- Keeping and writing diaries.

2. The importance of innovation

- projects and education tools: videogame in the museum. 3 topics related to memory.

We do feel pressure from the youth: ‘The texts are too long’.

3. Importance of inclusivity, relevancy, and representation

- Meeting the expectations of the audiences.

- Educational role in the museums

Keep in mind that audiences have different kinds of views.

War Childhood Museum, being a child affected by war.

The projects keep developing, the collection keeps growing.

Luc:

Visitor of the pop-up museum War Childhood Museum, museum director, chair ICOMS Netherlands.

Managing ‘Sleeping Beauty’ Castle Heeswijk.

The pop-up exhibition of the museum of the War Childhood Museum, in the Netherlands at the site.

Fundraising to start a War Childhood Museum in the Netherlands.

Reaction of regular visitors to the ‘Sleeping Beauty’ Castle to the War Childhood Museum exhibit: recognizing simple objects, like an apple, but the story behind it connects you to a child in any war zone in the world. That touches the public so deeply.

Discussion

Nevena: How did Lina experience the education in the museum with her daughter?

Henny Slegh: What I found interesting was the different approaches of the Anne Frank Museum and the War Childhood Museum. There was an organization in Africa, translating into French the diary of Anne Frank. The first reaction of the children to the book was: 'I am jealous, she could write it all down.' The children think of their own context, what makes sense to them? The story per se was not in the foreground, but what their stories were, was in the foreground. Are there different methodologies? Should you combine them? How do you look at this?

Luc: Like Anne Frank, there is not an iconic object in the War Childhood Museum, but it relates to your own context. Objects can remind you of your own life. It was not about one person; it relates to a different emotion. Not about a girl in Amsterdam, years ago. It came to be on a personal level, not on a rational level. Because of the diversity of these warzones, you could feel it more. It is about diversity as well as universality.

Slegh: You should not compare. Thinking about children, how do you see that?

Huitema-de Waal: we always work together with a partner in that specific country. We need strong local partners to help us there. Also, with the educational part of the program. Anne Frank House provides them with materials, tools etc. but we always work together. Make the connection between the history and the present. What is happening right now? The vlogging of Anne Frank during Covid. It came out of the fact that we saw a trend going on of children reading less. How, then, to bring the story to our target groups? Adapt your way of teaching to the needs of the target groups. If we want to go into that world, we need to be active on social media platforms. Young people were giving comments to the comments posted on the video vlogs: now kids are educating themselves. Anne Frank House is helping them. You can get the same emotions, quite universal (scared, hurt).

Slegh: Is it not that it works, with the story of Anne Frank, that it brings you to tell your story that has nothing to do with Anne Frank?

Halilovic: We can't have such a mandate. We can be more flexible in the local context. The sensitivity to the local context, does not have to go as far as to the Congo.

Bruno Boyer: Anne Frank is about micro history. We entered the bookshop in the Anne Frank house. There were only books on Anne Frank. There should also be relevant books to open the windows, not to be stuck with only Anne Frank stories. Micro history is necessary, but also more is needed.

Question: What is beyond emotions? What does it bring you to understand the political facts? To only focus on the children, what does it bring you? (In reference to museums and memorials)

Lina: in schools we do it. It is our role and duty as museums to educate our teachers. There is not much investment in it. Any kind of material to provide the teacher the tools to teach the children. Different kinds of education and museums: art, archeology, history.

Huitema-de Waal: When the children are so close to the war, der we need to make it safe to take a step into the local history. We always want to guide the safety of the children.

Arja van Veldhuizen: vulnerable process, objects that can be used more objectively to reflect on different levels. A much safer way to make it local. Objects with different layers of stories can help in the process.

Huitema-de Waal: Create a basis: what happened, overview: what is going on? To let children think: what is the effect on me? Also: hard to talk about their own emotions. Safety of the children is important. Make it more abstract, then bring it back to the kids. About the bookshop: Would like to have more books on the Holocaust. The visitors are there because of the story of Anne Frank. The books without information on Anne Frank, they do not sell. We do have on the website more information on the Holocaust, there is a timeline. For people that do want more information, they must go to the website. More on the general history.

Da Silva: Struck by the comment about Zlata Filipovic, what quite often happens is that other people's sufferings are being compared to AF. The identification with AF is always very strong, in different ways. Ukrainians are at war, they are dealing with collections and traumas etc. Jurmet, you were talking about discrimination etc. Holocaust museums are also always educating about the 1930's. I feel like we are living in the 1930's now. How do we deal with that? It is not enough now to talk about human rights. The children need to learn it not only happened in the 1930/1940. There is a war going on in Europe right now, anti-Semitism is growing rapidly, more and more people are voting for populist parties. What do we teach children about today? And how do you link to Anne Frank?

Jurmet: We are focusing on a new strategy: democracy. What can we do to make the rule of law, of democracy, more integrated in our work? Behind the scenes we are busy: how to make young people aware of the fact 'you can do something' to protect democracy. Look at the mechanisms, what happened in the '30s, what is happening now and what can we do now? What lessons can we learn from the 1930s, do we see the same mechanisms? How can we learn from history to not make the same mistakes again?

Nadia: Last week we discussed comparing pain to others. Pictures of dead bodies during war can be entertaining to some people. Question: You expect empathy from those happy Dutch kids. We need to build, teach empathy. These war stories should not become entertaining. How to build and educate empathy?

Slegh: There are so many different cultures, they respond in different ways as empathy. You can't teach empathy, you gain it in relationships.

Bruno: First, objective, is knowledge

Slegh: other reactions when children have different environments. Mental health as a mainstream topic is essential. It should be integrated. We can't separate basic emotional needs and our knowledge.

Jasminko: Focus on the knowledge but I disagree to a certain extent. You can criticize museums that they do have not much context (macro history) but only small stories (micro history). Not only what children can teach to other kids, but how the War Childhood Museum (WCM) can contribute to the rest of the interactions the children have in their school year. All of it is one connected sphere. We cannot do everything at one institution.

Marharyta: 1. We learn a lot about outer space. We don't really learn about our experience. 2. Museums that have nothing to do with war, how should they respond to that?

Questions: 1. When do you tell the story of Anne Frank? Do you create different audio guides for adults and kids? 2. How do you construct the narrative of the museum? Which concept of tragedy do you construct? Do you choose the approach of complicating or simplifying the story? How to balance that out? What should our narrative strategy be?

Jurmet: The audio tour is for everybody. Children also use that. We will make one suitable for kids. We do have different education programs for different school levels. We do however advise parents to bring their children from the age 10 and older because of the complexity of the history of the Holocaust. There is the story of Anne Frank and the story of hiding. We do have different topics for different target groups. 3 main topics for kids: the Anne Frank room, the bookcase, and the diary.

Da Silva: How to deal with what Ukrainians are going through with education in the museums?

Olha Mukha: the discussion: why Anne Frank? We were also trying to teach the teacher how to work with oral history. Grandparents were sharing their stories and feeling embarrassed because 'I was hiding for my family'. Easier to share the story from the 3rd person. You don't feel a lot of emotional pressure. Our part of the job is proper knowledge and a safe space for children.

Arja: What do Ukrainian museums need now for their educational programs? What kind of skills do we need? Many of us are not taught to cope with this. Great opportunity to talk about this, but we are not skilled. What do we need?

Nadia: Again, I agree that you can only tell some data to the visitors. We are talking about information, but people are not taught to react emotionally. When children are taught about the story behind the painting, they react differently. The reaction improves. Art is emotionally a lot. Build the connection with them. You must build not only this total blank informational space.

Slegh: In general, I would say, when talking about school based programs, that teachers are very often trauma blind, not aware of the effects of trauma on the children or themselves. Sometimes we need to learn to understand what the reactions are. As a teacher you must be aware of your own responses. That's not skill, that's knowledge. It's called psycho education. Educators also can be super important.

Ophelia Leon: I may make you feel, but can I make you think? Empathy is an agent, connecting with information is our responsibility. Using personal stories to identify with the victim. Not a pile of dead bodies. But it can also be a way to talk about the perpetrator. Completely takes us all off our path by making the visitor feel and emphasize with the perpetrator, 'it could be you.'

Roza Tapanov: It's important that people understand what the Holocaust is before Anne Frank.

Dieudonné: Perpetrators and victims are in the same country. To talk about that history is very hard. The psychological way is to understand this very hard step. When we start with that, knowledge comes first. You need to understand and accept what we went through to be able to heal the community and think about the future. When the teacher is a survivor and must talk about empathy, it becomes a very hard topic. Very critical situations, to bring the stories of what happened. When talking to the students about empathy, it is up to the child to decide who it must be.

Giving a child that story, through the story that knowledge. Are you healed enough to educate? The methodology must change for each different country's approach. The story matters in order to educate the children.

Olga Novikova: Children in Ukraine experience war every day. How should I as an educator deal with this? What should I do? We know that no one is safe in Ukraine. Everyone is now much more aware of the importance of having historical awareness. Children do not like to talk about crises of war, but children do want to be involved in the process (war) from their own experience. It is all about trust.

Session 7: Working together – future (moderator – Ophelia Leon)

Help means need.

What can organizations like ICMEMOHRI and IC-Ethics, as well as more broadly, the international cultural sector mean to colleagues in Ukraine? How can we jointly meet the needs of Ukrainian museums?

Vanessa Fraga Pol (CER) will talk about possibilities for funding and gives an overview of existing initiatives for supporting museums in Ukraine. She will make an inventory of the most pressing needs of the group.

CER is a Cultural Emergency Response. We have a Ukraine Action Plan.

We are a small organization (a team of 7 people) that was a part of the Prince Claus

Foundation. We just became independent. We are always working with partners on the ground. If there is a crisis, we ask the partners on the ground what the needs are. We really want to hear from you also: what are your needs? We want to hear what the priorities are. Prioritize vulnerable communities.

Our mission is to coordinate and support locally-led protection of heritage under threat. We promote inclusivity and accessibility by developing and strengthening decentralised infrastructures for cultural emergency response. We provide fast, flexible support to fit the needs of local actors in crisis situations and invest in the capacities of our partners through dialogue, training, and sharing expertise.

The plans we have will always change and we will have to see how the plan would adapt if the situation also changed.

Created the organization with 4 pillars. This is for 2024, the current subsidy is through 2024.

1. Ambulance. Quick and emergency projects.

- Support first aid to cultural heritage: stabilization of buildings, try to have an action plan with all the different phases.

2. Training. Professionals that understand their fields of cultural heritage. They can work with the military or the protection field.

- Training is international.

3. Network of regional hubs. Decentralizing cultural emergency response³.

- We want to go closer to the place where the crisis happens. De-centralizing and going to the regions. Teams of people, collaborating, that can reach out.

4. Making the case.

- Working with tangible heritage. Pilot project and launched the case, we wanted to connect cultural heritage to the people.

Mobile Labs for Digitization

- Equipment for digitizing documents during a crisis. Mobile Labs for Digitization.

Forensic data collection

- Deploy teams that go on site after an attack to documents forensically before people start cleaning up. Support them with an upkeep of their database.

Stabilization of built heritage

- Supporting the stabilization of a community's significant built cultural heritage

- Winterization of community significant built cultural heritage.

Heritage protection department within ICOM when the war in Ukraine started.

The ICOM Solidarity project is coming to a close at the end of the year (December), for Ukraine. We need someone who is the liaison of the institution. A new committee is being set up at ICOM for risk management. We are already working with ICOMOS.

Jane: As I have said, it is not a one off. We want to continue with you as well as other Ukrainian colleagues. Personally, I am envisioning a combination of webinars, online meetings, and in person. We already have some ideas, but please continue to do so.

³ The regional hub was established in 2024: <https://maidanmuseum.org/en/node/2970>

Continue to ask your questions, your concerns. Think about the next step. We will work together on a series, in whatever form.

Ophelia: A leadership workshop, pick professionals, a liaison. Identifying key people. Training to train. Training trainers. Communication, methodology, therapy.

Olha Mukha: Review things and terminology.

Marharyta: We are facing bigger challenges of presenting cultural heritage. We are very often confronted with the need to respond to a fast changing landscape or immediate crisis.

Olha Novikova: Be very open, because the children will ask questions. They know a lot because of social media. Be a good listener. The last 2 years taught me about their lives and stories.

Ophelia: listening to each other is a big part of this expert meeting. We feel perhaps that it helps, not that we are healing you, but we are listening to you.

Closing session, conclusion

What can we do for Ukrainian museums?

(Moderators: Andrea Kieskamp IC Ethics), Teresien da Silva IICMEMOHRI and Erik Somers ICMEMOHRI / NIOD)

Marharyta: 2 important factors:

1. It is easier for the museums from big cities to find out about these organizations (CER), but not for smaller cities. Regional museums usually don't know about these organizations. My question would be: How can we reach more museums, specifically the smaller museums outside the big cities?
2. Right now, the most sufficient way we could do for each other is to exchange experiences. Right now, we don't need specific packaging or paying bills. Knowing who we must contact for specific things. How can we reach further research?

Marharyta Stafiichuk: My concern is how do we help museums in times of war? How can we guide them? At a time when we need help acutely, to whom can we turn to? How can we reach further regions and problematic areas in the south and in the east? We are trying to build our network each day. We can provide a list of the needs of smaller museums. Unfortunately, we have no capacity to help them, but we have their contacts. Another crucial thing which can be very helpful is inviting Ukrainian experts to international meetings on cultural heritage preservation, war surviving experiences etc. We have a lot to learn, but also a lot to share. Also, are there exhibition spaces in museums abroad where we can exhibit the culture and history of Ukraine? This is a crucial issue, because foreign countries (in Europe, for example) know either very little or something entirely twisted about Ukraine. The reasons for that are a result of many

complicated processes, but the important and dangerous thing is foreign countries (European, for instance) are basing their policies regarding Ukraine, including cultural and political, on these false or lacking narratives;

Olha M: Providing a room for an exhibition. Experts, that were Russian experts. Emergency recommendations that know and have all those tools, adapting in do's and don'ts. Could also be helpful for the education area. The Ukrainian government says we are capable enough to raise our own funds. However, we have fewer employees, no electricity, and no capacity. How can we set up a new economic model and find our own money to do our work? This is not a sustainable solution. We need expensive generators! We need practical tools to save wartime museums. Smaller museums do not apply for funds because they think their collection is not worthwhile, is not important enough. They often have no internet connection, no phone or laptop. There is also in some regions a higher security problem. To offer a platform online can also be a risk!

Teresien: it is possible to give Ukrainian museums - temporarily - a cheaper membership to ICOM, making contact through this channel easier?

CER: it seems that you are now the experts in a war

Roza: More knowledge about the Babyn Yar, memorial of the holocaust in Europe. There is now much more interest in Ukraine about the Holocaust, including the Babyn Yar. We receive more visitors than before the war. It is important to show our history in other countries in Europe. We want to be part of Europe, but for that it is important for Europeans to know our history. We want to cooperate internationally. How can we achieve this? How can we obtain museum space? We have a lot of fake news. We need to discuss real history. We have to build our own strategy. The voice of Ukraine is absent. We have to discuss the importance of certain examples such as the fact that Auschwitz has been liberated by the Soviet Union or the Red Army – including Ukrainians - instead of the Russian soldiers or Russian army. We want to stay visible. Tell stories about Ukraine. We are already in a war for 8 years. We need a voice. We need to decolonize Ukraine. And do not speak about Ukraine without Ukrainians. We are not Russians and we want to be acknowledged as Ukrainians.

Marharyta: The art of Ukraine is not just Ukrainian art; it needs a lot of contexts. Art of Ukraine consists of many cultures, including the ethnic Ukrainian art, but not limited to that. We need a cultural platform to present our identity and experiences. To tell our story ourselves, to give a platform to Ukraine, on the global level. It is important to make people understand, not remain in this form of speaking about Ukraine in terms of the Russian propaganda.

Olha N: the biggest fear of Ukrainian people now is being unheard or unseen.

Olha M: Honest conversation about privilege.

Marharyta: It seems a minor thing but it relates to the issue of cultural perception. For example: audio guides, literature. When we are travelling abroad the museums would often say: “You are from Ukraine? Then you must speak Russian”. No, we speak Ukrainian. These are two entirely different languages, but what is worse is that this seemingly harmless comment suggests that the Russian language is still a sort of ‘lingua franca’ in the ‘post-Soviet’ space, which it is not. But also the deeper issue here is that we should abandon a view of the world through the Soviet or Russian prism. There is Ukraine in all of its complexity, not “a post-Soviet” something.

Andrea: The attention about decolonization is important, but not about Europe and Ukraine in that context. Pay attention to the way you tell your story.

Jane: In the US native Americans are going through the same thing within their country. There has been a reclamation about their identity.

Kateryna:

1. Help must come as quickly as possible. How to react fast and flexibly. No bureaucracy etc. We also need to develop non-governmental instruments of aid. It is important to note that we normally describe things in the framework of projects. Sometimes when you need some help, you apply and are granted support. It is important to change it in time of war, because you often cannot “make a project” as usual, sometimes you just need something like “unconditional basic income” for your team which makes all its work on site possible. It is important to change this general approach. In peace time it works, but we are in war mode.

2. It is important to diversify the support, the resources, and the way they come to Ukraine. The way should be as short as possible. We cannot change national legislations and regulations in one moment, but we need your experience and help to advocate for it at different levels. Requests from governments should be based and argued on something. ICOM individual membership for Ukraine is 35 euro per year. It could be too expensive for a large number of museum professionals, especially for those who cannot travel abroad often. And anyway, we have to think one more time what they can receive (practically) as ICOM members? What can we as a community offer for newcomers especially if they are now in difficult circumstances? What makes the network really attractive? I know that national committee work is essential but it is also a question for a general discussion on ICOM strategy as well as ICOM’ activities on international advocacy and ethical dilemmas.

3. Politics may have too much influence in the museums. The politicians need to listen better to the museum experts. You can’t do anything if you are not a professional. Politics must change.

First: cover basic needs. You can’t do anything without trained people on site, with necessary knowledge and basic needs covered. Engagement is important.

To organize webinars is a good idea so that we can exchange knowledge, but common projects like exhibitions (visibility!) conferences on decolonization in practice and

discourse and so on, financial and in-kind support are also very important. And the key is a strong advocacy at your society's governmental and intergovernmental level. This is crucial. The invasion aims to erase Ukrainian national identity so we need a lot of ambassadors, efforts, resources and empathy to stop it.

Felicitas: Call on all the committees from ICOM to adopt/sponsorship for 2-3 years, specifically to adapt small Ukrainian museums, because small museums have almost nothing.

Ophelia: 'Adopt a brick'

Olha N: hard to find applications, a lot of questions, most Ukrainian people have problems with English. There is a need to carefully map out the museums in Ukraine.

Nadia: Volunteers in Ukraine to help with charity. Tiny museums who need help, to be in touch with ICOM. They need help, because they do not speak English and sometimes they do not even have a mobile telephone.

Arja: Is there an ICOM Ukraine? And if yes, who are they?

Kateryna: Yes, we have the Ukrainian National Committee of ICOM⁴, and now Anastasiia Cherednychenko is a Chair of ICOM Ukraine. Its Board team is not large but I believe we can do common projects together using the support of the network, let's discuss it. But as an ICOM community we have to take into account also ethical dilemmas, like the activities of Russian museum representatives in the Ukrainian regions temporarily occupied by the Russian Federation, and the official statements and steps of ICOM about that is important.

Marharyta: It takes a lot of work to show this system is functional. It was inaccessible in Ukraine. The potential recipients (regional museums) would not be familiar with it. Someone could show how the practice works, then we can come to the practical issues, like languages. It is a question of how to organize this process. It needs a careful mapping out.

Andrea: Input from Erik, from the Heritage Institute.

Erik Kleijn (RCE): Much input for the program that starts in December in the field of cultural heritage three-year program. We have made an inventory of themes based on contacts within Ukraine. Working on cooperation on a humanitarian level. We already started with small activities: capacity building within Ukraine. To have 2 trainings for young architects, we want to give them new insights, involve them in creative plans, serving the idea of connecting as a nation to the European community. Funding from the Ministry of Finance of the Netherlands. We asked our cultural sector to split of small % for specific Cultural Heritage aid, this was granted. Help to rebuild museums,

⁴ Official ICOM Ukraine page in Facebook (the main online resource of ICOM Ukraine as of 2024) is: <https://www.facebook.com/icom.ukraine>

reconciliation, justice and preservation etc. We want to be effective as much as possible. That is where we want to base our program on. We built networks, lay relations. If you have pressing needs or you see opportunities, let me know.

Reflections on the expert meeting from Ukrainian participants

Olha Novikova (the Khanenko Museum of Art, researcher, Kyiv):

These three days were very necessary for us, not only to learn about the experience of colleagues and museums in the face of war and destruction, but also for the opportunity to remember that we are not alone, that we will be listened to and supported. That we can speak freely. This warms my heart. This opportunity is a gift to us.

I have the most pleasant impressions of this three-day event. As for my wishes and reflections, I would be grateful if such programmes and events for the exchange of experience and opinions were continued.

I also dream about the possibility of attending such events for people from small towns and local museums, colleagues from museums affected by the war in Ukraine. They often remain in the shadows, although they should speak for themselves.

It might also be good to involve not only museum workers but also people from other cultural institutions, such as libraries or creative centers. The war has also affected them greatly.

For example, the Palace of Culture in Lozova, the town where I grew up, was destroyed by two Russian missiles in 2022. The epicenter of the explosion fell on the children's library. This is quite symbolic in this war because the Russian occupiers are destroying libraries and burning our books. It was also a personal tragedy for me, because my grandfather built this cultural centre.

I also think that it would be very important to create joint art projects, exhibitions of artists or children's drawings, etc. in partnership with colleagues from other countries affected by war and aggression. Such exhibitions could be links that would connect people around the world in the face of the common threat of wars and the dehumanization of aggressors.

Marharyta Stafiichuk (the Khanenko Museum of Art, researcher, Kyiv)

My thoughts on the meeting are extremely positive - as individual museums we usually exist in our own special bubble, only occasionally shared with the museums from the same sphere (i.g. art museums) and usually within our own country. So it was magnificently enlightening to meet professionals from different fields, countries and experiences, with all of them dealing with the museums' issues.

As mentioned above, I found the topics discussed very useful (especially for the introductory conference), however it made me think that maybe in the future, it would be wise to concentrate on more practical issues. What I mean is that it was very

beneficial to hear of the examples and ideas of how to deal with war subjects in museums *in the aftermath*. However, we currently find ourselves amidst the war, without any indication of when and how it will end, and being unsure of how the events will unfold for our museums in particular.

Nevertheless, I think that there are several processes we can and have to launch now, to prepare the foundation for the aftermath, but it would be nice to have some guidance on the matter. I will be speaking about general issues, but of course, museums of various fields will have their own peculiarities:

- The structure and function of a museum as an institution - I think we need more efficient ways to operate museums; I mean the inner efficiency, as well as financial self-sufficiency of museums as institutions; Most practices and structures used now were established during Soviet times. No one dared to reform them drastically not because museums did not see any problems with it, but because it would require major changes both within and without the museum institutions - maybe too major to deal with in stable times; But now, ironically, with all of the unpredictability of the war situation museums and the world outside them have to adapt quickly, and maybe it would be useful to at least lay out our possibilities;
- Second issue is related to the first and concerns the museum's collections - how are they preserved, stored, studied and exhibited; For the same reasons any significant changes requiring too much destruction of the existing order and sufficient funding, as well as a lot of time and space (which museums usually don't have), it was never addressed properly.
- To start the process of incorporating museums of Ukraine and more generally the culture of Ukraine into broader European context - how can we do that, what should the strategy and the message be, what steps (with lasting effect) can be implemented already.

Olha Mukha (Programme Director of Ukrainian Association of Cultural Studies – Lviv, Head of Information & Education sector of Memorial Museum “Territory of Terror”, Lviv) I'm thrilled to have contributed to such a meaningful gathering.

It's gratifying to know that our perspectives were heard attentively and recognized. This recognition holds significant value for our cultural legacy.

I am genuinely honored to continue developing cultural policies and messages for international audiences. I look forward to the opportunity to collaborate further, and I am eager to explore new ideas and projects together.

Thank you once again for the opportunity to be part of such a meaningful exchange. I sincerely hope for peace to soon embrace Ukraine, but also aware it will not happen soon and our advocacy work has just started, we have a long way to go.

I look forward to keeping in touch and doing more exciting things - would it be a conference, exhibition, policy development, or publication.









About us:

ICMEMOHRI, The International Committee of Memorial and Human Right Museums. In a world where democratic values are being forsaken and oppression is a daily occurrence and in recognition of the violation of human rights as a precursor to crimes against humanity, ICMEMOHRI aims to foster a responsible memory of history in the interests of peace, remembrance, and reflection through commemorating the victims of State, socially determined, and ideologically motivated crimes. The aims of IC-MEMOHRI are to foster a responsible memory of history and to further cultural cooperation through education and through using knowledge in the interests of peace, which is also a key goal of UNESCO.

IC Ethics: The ICOM International Committee on Ethical Dilemmas (IC Ethics) is an open forum on practical challenges regarding ethical dilemmas in the museum profession. IC Ethics is a space where museum professionals can reflect, share and discuss ethical dilemmas, helping them to make more informed choices. IC Ethics:

- offers a channel of communication between ICOM members facing similar ethical dilemmas in their everyday practice.
- shares professional approaches to ethical dilemmas.
- gathers, in cooperation with all other committees in ICOM, experiences on museum ethics to foster the dissemination of good practices.
- provides input to ethical debates through different forms of knowledge dissemination; and does not pass formal judgments about right or wrong.

Organizing Committee Expert Meeting ‘Museums in Ukraine Facing War’

Andrea Kieskamp, working group (IC Ethics)
Teresien da Silva, working group (ICMEMOHRI)
Erik Somers, working group (ICMEMOHRI, NIOD)

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