

Museums, Migrations and Identities

Workshop for Research Field 1 of the international project
'European Museums in an Age of Migrations' (MeLa)
20th April 2012

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Structure of the day

9.30-11.00: Research Field 01 Presentation

11.00-11.30: Coffee/Tea

11.30-13.00: Open Session with Academic Guest Speakers

11.30-11.45: Professor Ullrich Kockel, University of Ulster

11.45-12.00: Dr Claire Sutherland, Durham University

12.00-12.15: Professor Lynn Staeheli, Durham University

12.15-13.00: Questions & Discussion

14.00-15.30: Open Session with Museum Professionals

14.00-14.15: Iain Watson, Tyne & Wear Archives and Museums

14.15-14.30: Dr Cathy Ross, Museum of London

14.30-14.45: Zelda Baveystock, UK Migration Museum Project

14.45-15.30: Questions & Discussion

15.30-16.00: Coffee/Tea

16.00-17.30: Concluding remarks and discussion

17:30: Drinks & Informal Dinner

Structure of our presentation

1. Introduction to MeLA
2. Introduction to our work-package
3. Preliminary findings from each cluster in relation to the theme of today's event 'Museums, Migrations, and Identities'
4. Questions for discussion

Introduction to MeLa

MeLa is a €2.7million, four-year collaborative project funded by the European Commission under the Seventh Framework Programme (FP7)

It is conducted by a consortium led by the Politecnico di Milano

Partners include:

- ❖ Copenhagen Institute of Interaction Design, Denmark
- ❖ Consiglio Nazionale della Ricerca, Italy
- ❖ University of Glasgow, UK
- ❖ Museu d'Art Contemporani de Barcelona, Spain
- ❖ Muséum National d'Histoire Naturelle, France
- ❖ The Royal College of Art, UK
- ❖ Newcastle University, UK
- ❖ Università degli Studi di Napoli l'Orientale, Italy

Introduction to MeLa

The main objective of the MeLa research programme is to define innovative museum practices that reflect the challenges of the contemporary processes of globalization, mobility and migration. As people, objects, knowledge and information move at increasingly high rates, a sharper awareness of an inclusive European identity is needed to facilitate mutual understanding and social cohesion. MeLa aims at empowering museums spaces, practices and policies with the task of building this identity.

Introduction to MeLa

MeLa OBJECTIVES

- ❖ Rethinking the role of museums in building a democratic inclusive European citizenship;
- ❖ Envisioning strategies and exhibition practices to support the new role of museums in an age of migrations;
- ❖ Improving knowledge on cultural heritage diversity and identity representation.

MeLa MAIN QUESTIONS

- ❖ How do museums face the challenge of representing multiple cultures in contemporary society?
- ❖ How do museums play the role of mediators in cultural exchanges?
- ❖ How can museums represent memory and identity with an intercultural approach?

RF01: Museums & Identity in History and Contemporaneity

examines the historical and contemporary relationships between museums, places and identities in Europe and the effects of migrations on museum practices.

RF02: Cultural Memory, Migrating Modernity and Museum Practices

transforms the question of memory into an unfolding cultural and historical problematic, in order to promote new critical and practical perspectives.

RF03: Network of Museums, Libraries and Public Cultural Institutions

aims at investigating, identifying and proposing innovative coordination strategies between European museums, libraries and other public cultural institutions.

RF04: Curatorial and Artistic Research

explores the work of artists and curators on and with issues of migration, as well as the role of museums and galleries exhibiting this work and disseminating knowledge.

RF05: Exhibition Design, Technology of Representation and Experimental Actions

investigates and experiments innovative communication tools, ICT potentialities, user centred approaches, and the role of architecture and design for the contemporary museum.

RF06: Envisioning 21st-Century Museums

fosters theoretical, methodological and operative contributions to the interpretation of diversities and commonalities within European cultural heritage, and proposes enhanced practices for the mission and design of museums in the contemporary multicultural society.

Introduction to Research Field 1: Museums and Identity in History and Contemporaneity

- ❖ Involves a historical and contemporary focus on the significance of museum representations of place for expressions of cultural identity in European Museums
- ❖ Addresses questions surrounding place-people(s)-culture relations in contemporary European museums, involving consideration of the ways in which museums *construct* places and their inhabitants through representational practices
- ❖ Asks how such representations are figured and consumed at the present time, against a backdrop of changing geo-political and social orders brought about by EU legislation, migration and mobility and discourses about place (local, national, 'European' etc) in relation to citizenship

Museums and place-people-culture relations: historical practices

- ❖ Indexing of 'other' places (explored, traded with, colonised, invaded, subjugated, despoiled etc.)
- ❖ Representing the home nation/locale and its people(s)
- ❖ Preserving or reconstructing 'real' places
- ❖ Representing people's experience of being in, or moving from, to and through, place
- ❖ Representing places as part of 'receiving states' or hubs

Why place? Why not nationality/ethnicity/migration/mobilities etc?

- ❖ Place is not synonymous with other alternatives but can invoke or comprehend them
- ❖ Place is a stable territory for unstable identities
 - ❖ it is matter from which, or in relation to which, geo-political and cultural realities are constructed and reconstructed, and is imbued variously with different (sometimes competing) values which inform identities
 - ❖ It allows for the study of experiences of migration and of 'staying-put'
- ❖ It is a physical and economic 'setting' for practice and experience
- ❖ Objects are produced, used and circulated within places
- ❖ Allows for the use of particular theoretical concepts:
 - ❖ place identity, place belonging, 'insideness', disinheritance
- ❖ Insufficient attention to place in Museum Studies

Why place? An example from museum practice



RF01 Overarching questions

1: How do European museums present societies as bound to, or enabled by, place and places, as having roots in places and/or taking routes from, to and through places?

2: How are these relations understood by cultural sector professionals and visitors?

3: *Should/do museums' representational practices regarding people-place relations change? If so how?*

What questions are we asking in our fieldwork?

- What is the metaphorical 'place' of place in European museums now?
- Museums approaches of identity, multiculturalism and migration in European societies?
- Examples of innovative practice and what makes them innovative?
- Suggestions for museum practice from the academic literature?
- What difference does it make to how we understand contemporary people-place relations if museums predominantly frame their displays and interpretation in terms of:
 - a) traditional identity-based categories such as ethnicity and nationality,
 - b) cross-cutting themes like journeys, home, belonging or
 - c) place as a common denominator for a wide diversity of experience with sub-themes like migration embedded throughout?

What questions are we asking in our fieldwork? cont./

- Which approaches do the museums we have visited adopt and how is this determined by:
 - a) their own **museological type** (e.g. city or ethnographic ,history etc),
 - b) the **museum's own institutional identity and history** (e.g. nature of site, building, remit, collections, colonial origins) and
 - c) the **museum's local context** – (i.e. how issues of identity, multiculturalism and migration are framed within both broader national narratives of identity and history and cultural policy and funding contexts?)

What questions are we asking in our fieldwork? cont./

- Visitors response to museums' approaches to identity, multiculturalism and migration?
- How much do visitors' responses correlate with their own self-identification, political views, national context, context and motivations for visiting
- Do visitors selectively filter out or actively seek out representations about specific identity groups or topics like multiculturalism and migration?
- Is there evidence that museums' representations on these topics could influence attitudes or not amongst visitors?

What are we looking for?

- ❖ Is place represented as significant? If so, how, and in relation to what chronologies/periods? What use does the museum itself make of (conventional) cartographic representations?
- ❖ What **cultural objects** are **selected** to represent place?
 - ❖ How are cultural objects:
 - ❖ grouped
 - ❖ related to one another
 - ❖ segregated from one another
 - ❖ scaled?
- ❖ What prominence/intensity is given to cultural objects?

What are we looking for?

- ❖ What borders, boundaries and confines are observed (geographical, chronological, cultural, political etc)?

- ❖ How and why are people and peoples represented as:
 - ❖ Inhabiting place
 - ❖ moving to place
 - ❖ moving through place
 - ❖ moving within place
 - ❖ moving from place

What are we looking for?

- ❖ How is the visitor addressed/prompted to inscribe her/himself?
- ❖ What **knowledges, themes and narratives** are spatialised/mobilised? How are these organised into recognisable **itineraries**?
- ❖ How are places and peoples 'made' as cultural objects through the above? What is the (potentially dynamic) relation between these cultural objects?

Cluster Structure

The case studies are organised in three tiers:

❖ **primary level**: detailed analyses of aspects of displays/exhibitions within museums framed in three clusters by theme, encompassing different aspects of the issue of migration/mobilities as addressed or ignored within museum displays.

❖ **secondary level**: additional valuable museums focussing on aspects of migration/s and geographic areas which are not necessarily covered by the primary clusters. These will be explored in less depth, providing supplementary material for the wider discussion of issues.

❖ **tertiary level**: museums acting as illustrative further examples that provide supplementary material to the discussions arising from the primary and secondary level case studies. These museums have either been visited previously, or by other MELA consortium members, or will be discussed without a site visit taking place.

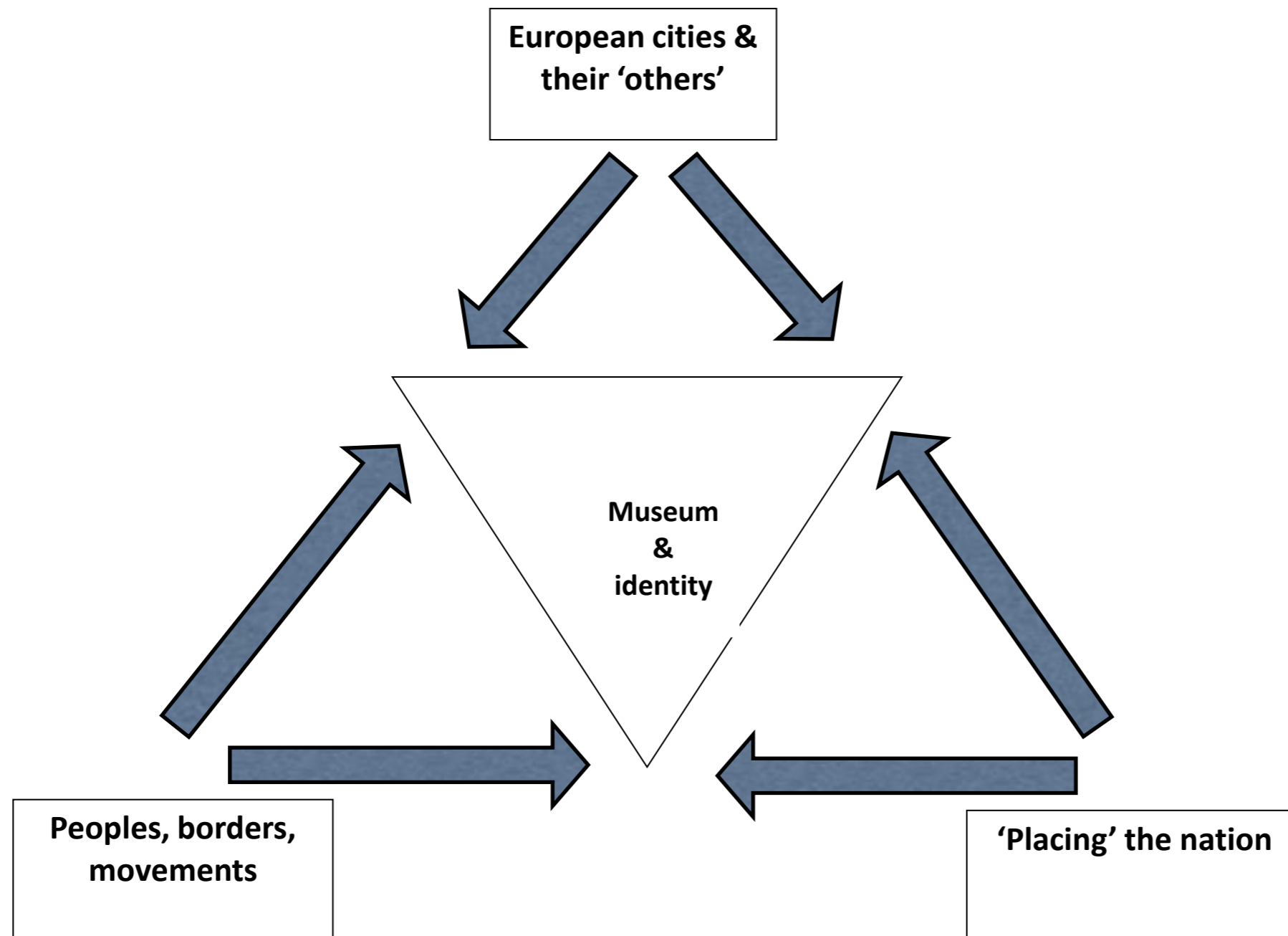
Rationale for clusters and case study selection

Survey: of European museums dealing with issues of place, identity, and migrations

Cluster rationale: We selected situations where different kinds of migration and issues associated with them would be brought to the fore; national museums, city museums, museums which deal with borders and places of considerable population or border shift

Case study rationale: Combination of geographical, typological variations; purposively selected cases which deal with explicitly with the topics

Case study cluster structure



Cluster 1: placing the nation

This cluster concentrates on museums in locations where the political conception of the nation and its identity has recently (from the twentieth century onwards) become more strongly articulated based on a political imperative. This includes locations where there has been political transformation at the state level and the subsequent re-articulation of national identity (including that expressed within museums) combines geographic, historical and cultural sense of place and individual identity within the nation.

Cluster 1: placing the nation

Primary:

- ❖ Edinburgh – National Museum of Scotland

Secondary:

- ❖ Tallinn – Estonian History Museum
- ❖ Barcelona – Museum of the History of Catalonia
- ❖ Ankara – Museum of Anatolian Civilizations; Ethnography Museum of Ankara
- ❖ Istanbul – Istanbul Military Museum
- ❖ Berlin – Deutsches Historisches Museum (German Historical Museum)

Tertiary:

- ❖ Copenhagen – National Museum of Denmark

Cluster 2: peoples, borders, movement

This cluster concentrates on museums in locations and about peoples that have been subject to significant change and movement in terms of population shift, political border change and mobilities within groups of people as well as individuals. The time span includes recent representations of major historical 20th century impulses for such change as well as more fluid contemporary mobilities.

Cluster 2: peoples, borders, movements

Primary:

- ❖ Goerlitz – Silesian Museum
- ❖ Berlin – Deutsches Historisches Museum (German Historical Museum)

Secondary:

- ❖ Jewish Museum Berlin
- ❖ Berlin – Bezirksmuseum Kreuzberg-Friedrichshain
- ❖ Berlin – Museum of European Cultures
- ❖ Gothenburg – Museum of World Cultures
- ❖ Copenhagen – Museum of Copenhagen

Tertiary:

- ❖ Dresden – Military History Museum

Cluster 3: European Cities and 'other' places

This cluster includes museums which are located within major European cities, which have a historical connection to and contemporary legacy of colonialism, or state-sponsored programmes of immigration (in particular from outside of the Judeo-Christian world), in terms of populations, museum collections, representations and audiences, and articulations of 'otherness'.

Cluster 3: European Cities and 'other' places

Primary:

- ❖ Amsterdam – Amsterdam Museum

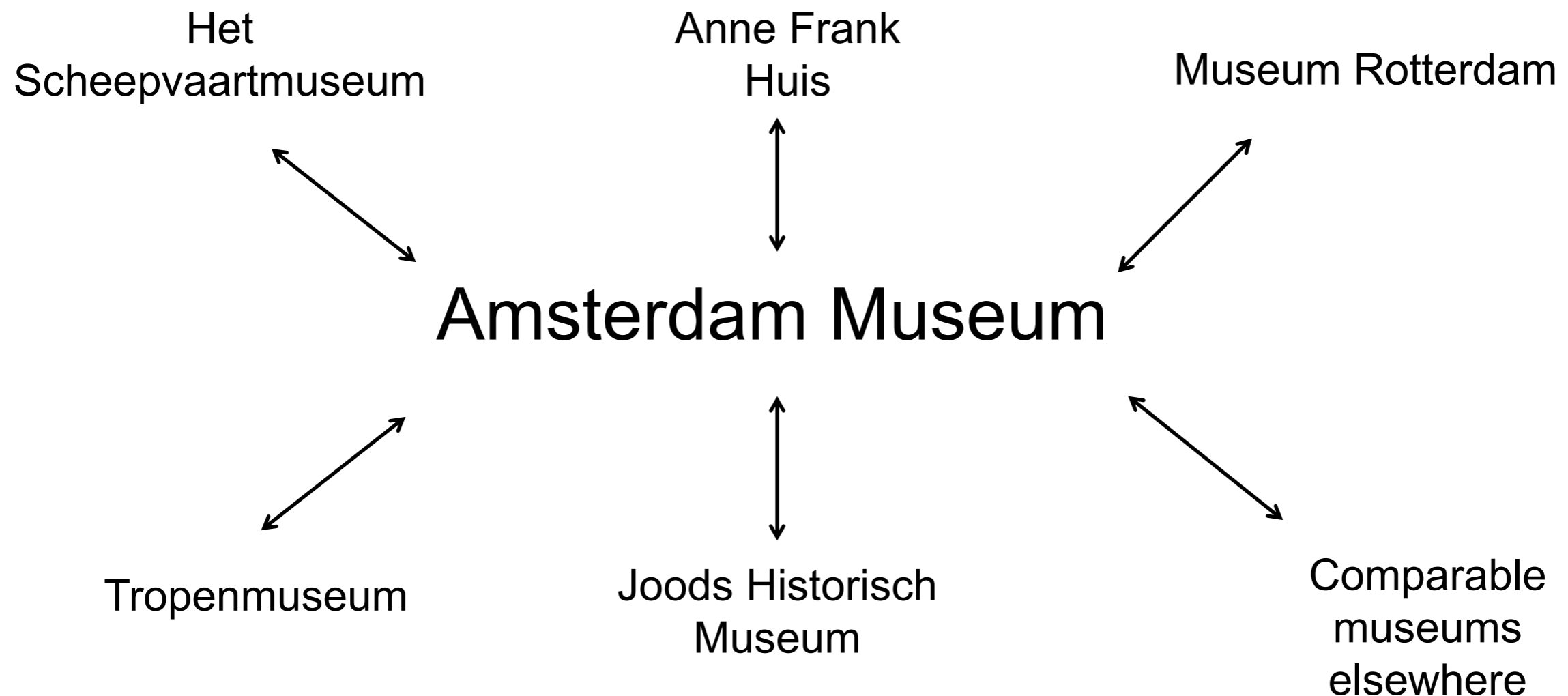
Secondary:

- ❖ London – Museum of London
- ❖ Berlin – Bezirksmuseum Friedrichshain-Kreuzberg
- ❖ Berlin – Museum Neukoelln
- ❖ Genoa – Emigration Museum

Tertiary:

- ❖ Brussels (Tervuren) – Royal Museum for Central Africa
- ❖ Paris – Cite national de l'histoire de l'immigration
- ❖ Barcelona – Immigration Museum

Relational analysis – an example from cluster 3



Relational analysis – an example from cluster 3



Theory and methods

The main theoretical frameworks pertain to:

- Display Analysis (focusing on representation and reception)
- Cultural Cartography
- Place Identity
- Nations and Nationalism
- Migration
- Postcolonialism
- Globalization
- Postnationalism

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Display analysis

Multimodal and ‘extra-textual’ approach:

The production of film footage (restricted to primary case studies) will allow for greater rendering of the locomotive, sensory and scopic workings of display, responding to the way in which specific perambulatory/visual itineraries are suggested and/or experienced. These films will also serve as accounts of multiple **itineraries** through the same display spaces, highlighting the way in which different **knowledges**, discourses, themes and **narratives** can co-exist and be overlaid within single displays. The maps will range from basic representations of ground plans to more abstract epistemological maps, potentially in 3D, capable of registering the prominence of **cultural objects** within display, as well as their scale, relational position and significance.

Display analysis

While display has been conventionally ‘deciphered’ through textual understandings, for the purposes of this research we are seeking to augment this through:

1. the representation of the locomotive-scopic ordering of experience (the spatial representation of knowledge and the imagined or real visitor’s movement through this spatial representation) via film footage of specific **itineraries**;
2. the representation of knowledge relations through **mapping**, which shares technologies with, and may be considered to be homologous with, display. Our use of mapping as a method of analysis is intended to be attentive to the cartographical operation of museums.

Understanding museums as maps

Maps are spatialised representations of knowledge about the world, or some aspect of the world (not limited to conventional maps on plane surfaces), involving the identification, registering and presentation of cultural objects, and of their prominence and their relational positions. Maps may seek to represent the organisation of ‘real’ space in galleries (e.g. groundplans) or the ways in which cultural objects of different orders are marshalled into and out of abstract ‘territories’ through stock cartographical technologies including:

Selecting	Excluding
Generalising	Focusing
Grouping	Segregating
Relating	Bounding
Labelling	Scaling

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Self inscription:

‘We Turks, who are famous for our hospitality, have used coffee as the subject of our proverbs, and in our folk songs.’

(Ankara Museum of Ethnography)

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Narrative

events can be in logical and/or chronological relation which is not necessarily indexical with the calendar sequencing of those events. Thus, in 'museum time', calendar time can be expanded, compressed and looped through, connecting diverse chronologies (which are themselves constructs). Narratives can function in relation to, in ignorance of, or against, 'calendar time'.

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Narrative

The stories involved may form simple statements (e.g. the Scots were oppressed by the English and allied with the French) with complex stories (how, why, through which events and actors, with what resistance and outcomes?)

Place identity (working definition)

The construction of identity for or by people(s) through reference to place AND/OR the construction of identity for places through reference to their morphology, histories, cultures and inhabitants.

Progress so far

- ❖ Cluster themes and case study museums identified
- ❖ Literature review on cluster themes ongoing
- ❖ Working methods developed
- ❖ Visits made to case study museums in:
 - ❖ Amsterdam, Ankara, Barcelona, Berlin, Brussels, Edinburgh, Goerlitz, Istanbul
- ❖ Further visits scheduled to:
 - ❖ Copenhagen, Genoa, Gothenburg, London and Tallinn

- ❖ Main phase of 'writing-up' yet to happen
- ❖ This workshop is strategically timed to inform our thinking

Workshop questions

- ❖ What are the implications for contemporary museums of the new social complexity described in the preparatory material for this workshop?
- ❖ What does it mean for thinking about museum audiences, visitors and stakeholders? What are the implications for interpretation, display, and collection strategies?
- ❖ What does it mean in terms of producing representations of a given place (a city, region or nation) and its collective histories and futures?

Workshop questions

- ❖ What can we learn from museums which have addressed (or plan to address) diversity and migration either as: a) integrated within displays about host populations or b) separated out into distinct migration galleries or stand-alone migration museums?
- ❖ Are common strategies developing within museum practice to address such issues? Are there similar or different trends in European as opposed to non-European museums? Are there more similarities or more differences between countries within Europe on this issue?
- ❖ How do museum researchers and professionals see the role of public museums in terms of debates around social cohesion and citizenship in diverse societies?

BREAK

Preliminary observations (Cluster 1)

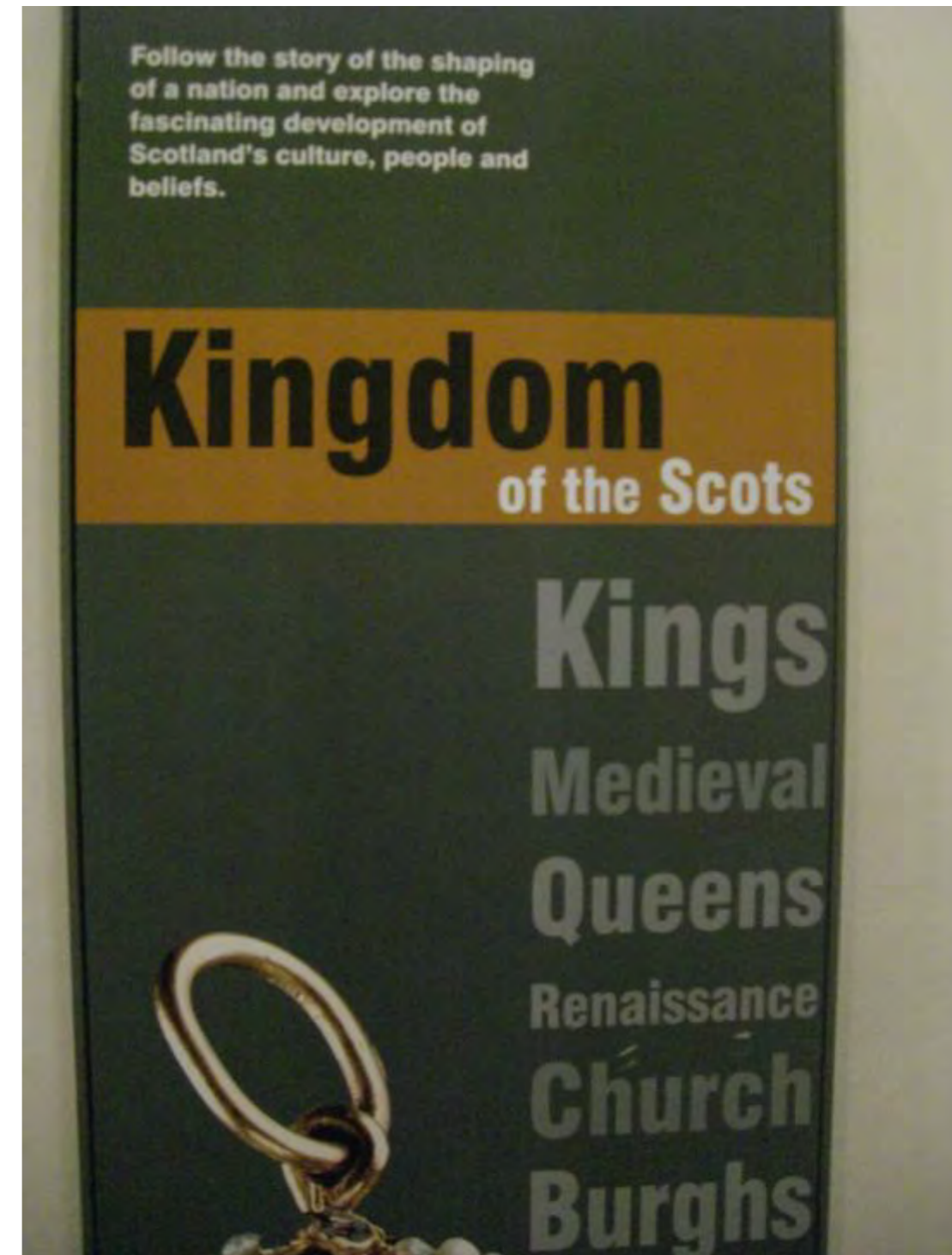
National Museum of Scotland

- ❖ 'Kingdom of the Scots'
- ❖ 'Scotland: A Changing Nation'
 - ❖ 'One Nation: 5 Million Voices'



National Museum of Scotland,
Edinburgh, opened on St Andrews
Day, 1998

‘Kingdom of the Scots’



‘Kingdom of the Scots’

Gallery Description: “Welcome to Scotland in history, the period where our understanding of objects from the past is aided by written accounts. Kingdom of the Scots takes Scotland from the time when it **emerges as a nation** through to 1707, and the Union of the Scottish and English parliaments.”

- Takes a ‘Peopling of Place’ and national approach
- Stories of diversity, migration, international trade, Scandinavian and European interactions feature throughout the display at the level of content and sub-themes
- Top-level representational emphasis is on how *diversity is turned into national unity*
- Primary display aim is to provide museum and nation with origin story

THE KINGDOM OF THE SCOTS

LAND, PEOPLE, LANGUAGE AND BELIEF all helped to define Scotland. Gradually one kingdom and one name emerged from territories which were described by early writers as Dál Riata, Pictavia, Alba, Caledonia and Scotia.

These were the lands of different peoples of different ethnic backgrounds who came together under a single dynasty of kings in the early 9th century.

Look down to the floor below on your right to Scotland before history was written down. Look down to your left and there is the formation of the landscape. The entrance in front of you takes you into *The Kingdom of the Scots*, where the story of Scotland in history begins.

The story opens with the shaping of a nation, often invaded, but committed to the idea of independence.

The Kingdom of the Scots

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Scotland: A Changing Nation

Gallery Description: “Scotland: A Changing Nation traces the varied experiences of people living and working in 20th century Scotland through five major themes of modern life: war, industry, daily life, **emigration** and politics.”

- Issues of emigration are specifically flagged at top level of interpretation (display also touches on immigration, multicultural Scotland, new Scots, global business)
- Places: Europe drops back in the frame while places further afield come more into focus – Canada and the US as places to which Scots (‘Letter from America’) but also global trade - whisky as export and Scotland as a home for Japanese business
- Visual images (banner and the film) emphasise pluralistic and diverse vision of Scottish society today, to problematise traditional notions of who can be a Scot and to question stereotypes. Message is *we Scots are unified in our diversity*. Diversity in film organised around conventional identity-based categories (ethnicity, disability, gender), although complicates this. Banner suggest mosaic model of multiculturalism



Scotland: A Changing Nation

*"This is our land, this is our Scotland,
these are our people, these are our men,
our works, our women and children:
can you beat it?"*

James Maxton, 1924



Scotland: A Changing Nation explores some of the major challenges, changes and continuities with the past, faced by those living and working in Scotland from the First World War up to the present day.

Through personal stories, film, music, poetry and objects we hope you will discover both well known and less expected aspects of Scottish life.



New Scots

Scotland has become a more vibrant and diverse place to live with a growing number of ethnic groups making an important contribution to Scottish life. In 2001 the census recorded 55,000 Scots of Asian origin, mainly from Pakistan and India.

In addition centuries of immigration mean that Irish culture is celebrated amongst the one million Scots of Irish descent. Nearly 500,000 people in Scotland are of English origin making them the nation's largest immigrant group. In the twentieth century Jewish refugees fleeing persecution came to Scotland and more recently the country has offered haven to more political refugees, asylum seekers.

The Chinese community was established in Scotland in the 1930s together with a strong Italian group which began slightly earlier. Other Europeans, especially Poles, have found opportunity in Scotland due to the expansion of the European Union.



The owner of a Chinese grocery store. Chinese food has become one of Scotland's favourite ethnic cuisines.
© Newsquest (Herald & Times) 2008



Diwali Festival at the Leith Gurdwara, a Sikh temple.
The People's Voice of April 2008 (Herald & Times)



http://www.nms.ac.uk/our_museums/national_museum/explore_the_galleries/scotland

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National Museum

- What's on
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 - Window on the World
 - Discoveries
 - Scotland
 - Beginnings
 - Early People
 - Kingdom of the Scots
 - Scotland Transformed
 - Industry and Empire
 - Scotland: A Changing Nation
 - War
 - Industry
 - Leaving Scotland
 - Daily Life
 - Voice of the People
 - One Nation Five Million Voices**
 - Scottish Sports Hall of Fame
 - Visitor comments
 - Jackie Stewart's F1 car
 - World Cultures
 - Natural World
 - Art and Design
 - Science and Technology
- Exhibitions
 - Past exhibitions
 - Our new museum
 - School visits
 - Art Fund Prize 2012
- War Museum
- Museum of Rural Life



One Nation, Five Million Voices

What does it mean to be Scottish, or to call Scotland home?

One Nation, Five Million Voices presents a cross-section of people giving their personal views on what it means to be Scottish, or live and work in Scotland. The film features a collection of pupils, families, students and adults from all across Scotland and from all walks of life, as well as many Scottish celebrities, musicians and actors.

You can see a [taster of the film](#) here. The full film can be seen in the Scotland: A Changing Nation gallery.

While the main language spoken in the film is English, broad Scots dialects, Gaelic and Cant words and phrases are spoken throughout. A transcript of the film, with translations, is available to [download here](#).



▶ [One Nation, Five Million Voices](#)

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One Nation Five Million Voices

Scotland: A Changing Nation

- Arguably the national still remains the dominant interpretive frame for the display, although other places come much more into view
- Display places much higher emphasis on migration, diversity in-line with a ‘how nations become more explicitly globalised in the twentieth-century’ thesis
- Whereas *Kingdom of the Scots* is predominantly about movement into Scotland, *Scotland: A Changing Nation* is about this but also emphasizes the loss of people to other places and the traffic between them
- Diversity here tends to be presented in terms of specific ethnic groups and identity categories but it is not entirely one-dimensional and the ability for people to *become* Scottish is promoted in the New Scots section; the film offers the possibility of being *both* Scottish and another identity – like Ethiopian
- The way visitors pick up on the messages of diversity within the nation may well depend on their predispositions – we need to find out...

Reflections

- ❖ Place-specific museum practices frame how museums approach topics like migration, identity, diversity in all sorts of significant ways
- ❖ The 'place of the museum' is crucial to thinking through these issues
- ❖ The nature of the institution – e.g. whether national or city history oriented does have a strong bearing on how such issues are represented and framed (e.g. the extent to which long-standing migration is emphasised as continuous feature or a more recent phenomenon)
- ❖ Whether visitors pick up on the direction suggested by the interpretive framing of the displays on topics like migration is to be tested in the next phase

Preliminary observations (Cluster 2)

Silesian Museum Goerlitz
Military History Museum Dresden
Museum of European Cultures Berlin
German Historical Museum Berlin



Silesian Museum



home

Welcome

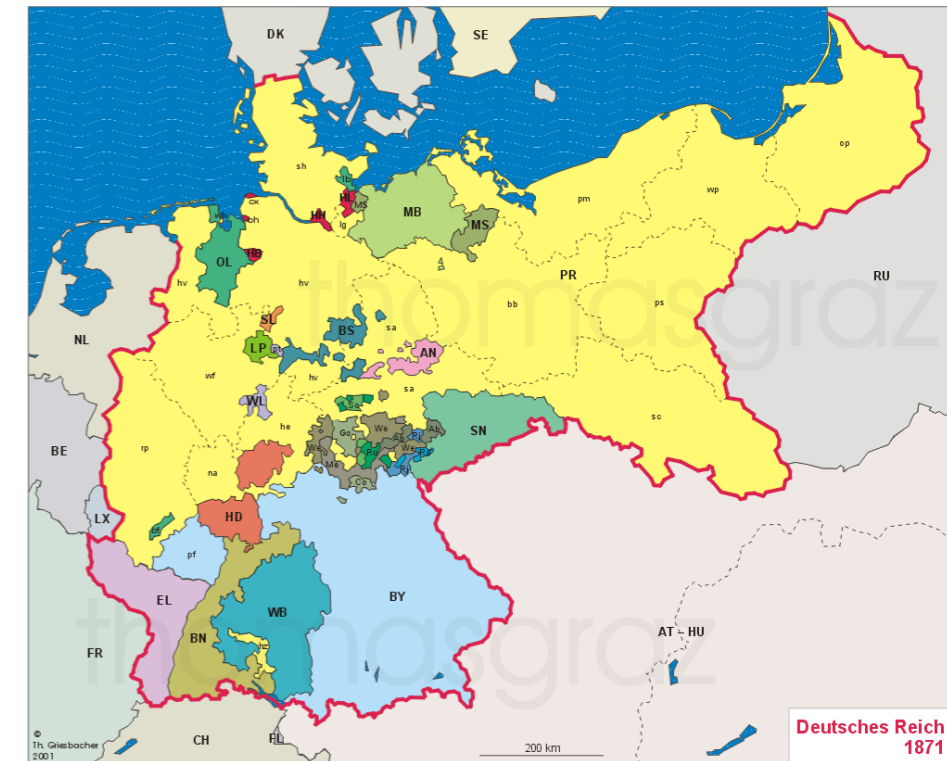
Welcome to the Silesian Museum in Görlitz! Welcome to a fascinating country in the middle of Europe. Learn about its turbulent history and diverse culture. For centuries Silesia was a part of the German language and cultural area. Today the country belongs to Poland with small areas in the Czech Republic and in Germany. In Germany the largest Silesian town is Görlitz. In 1996 a foundation was created jointly by the Federal Republic of Germany, the Free State of Saxony, Görlitz town council and the Silesian Landsmannschaft (the cultural association for Germans born in Silesia) with the aim of opening a museum for Silesia.

May 2006 saw the opening of the museum's permanent exhibition in one of the most beautiful Renaissance buildings in the old town of Görlitz - the Schönhof. Visitors can follow the changing fate of the country within an area of some 2.000 m². They can also admire Silesian arts and crafts from the 17th to the 19th Centuries, while objects illustrating everyday life, trade and industry, life in the city and art give a detailed insight into the Silesia of the 19th and 20th Centuries. Moving on from the catastrophes of the 20th Century, which led the country to tyranny, war and expulsion, the exhibition looks at Silesia today - a country striving to regain its former position as a bridge between nations.



Welcome

- The Collection
- History of the Museum
- The Foundation
- Temporary Exhibition: Journey into uncertainty
- Information for visitors



Relational analysis



MELA* European Museums in an age of migrations

Herzlich willkommen
im Schlesischen Museum
zu Görlitz!

Wir laden Sie ein in ein faszinierendes Land mitten
in Europa, mit bewegter Geschichte und vielfältiger
Kultur.

Für viele Jahrhunderte bildete Schlesien einen
Teil des deutschen Sprach- und Kulturraums. Heute
gehört das Land zu Polen; Randgebiete liegen in
Tschechien und in Deutschland. Im deutschen
Landesteil ist Görlitz die größte Stadt. Die Bundes-
republik Deutschland und der Freistaat Sachsen
haben die Mittel zur Verfügung gestellt, dass hier ein
Museum für Schlesien entstehen konnte. Sie haben
gemeinsam mit der Stadt Görlitz und der Lands-
mannschaft Schlesien eine Stiftung errichtet, die
Träger des Museums ist.

Die Traditionen Schlesiens sind ein gemeinsames
Erbe von Deutschen, Polen und Tschechen. Das
Museum sucht nach neuen Wegen zu dieser reichen
Kulturlandschaft, gemeinsam mit Partnern diesseits
und jenseits der Neiße.

Serdecznie witamy
w Muzeum Śląskim
w Görlitz!

Zapraszamy Państwa do fascynującej krainy
w środku Europy, krainy o burzliwej historii
i różnorodnej kulturze.

Przez wiele stuleci Śląsk był częścią nie-
mieckiego obszaru językowego i kulturowego.
Dzisiaj należy do Polski, a jego kresy leżą
w Czechach i Niemczech. Görlitz jest najwięk-
szym miastem części niemieckiej. Republika
Federalna Niemiec i Wolne Państwo Saksonia
zapewniły środki na stworzenie tutaj muzeum
Śląska. We współpracy z miastem Görlitz
i Złomkostwem Śląska powstała fundacja
będąca podmiotem odpowiedzialnym za
muzeum.

Śląskie tradycje stanowią wspólne dziedzic-
two Niemców, Polaków i Czechów. Muzeum
szuka nowych dróg wiodących do tego
bogatego krajobrazu kulturowego – wspólnie
z partnerami po obu stronach Nisy.

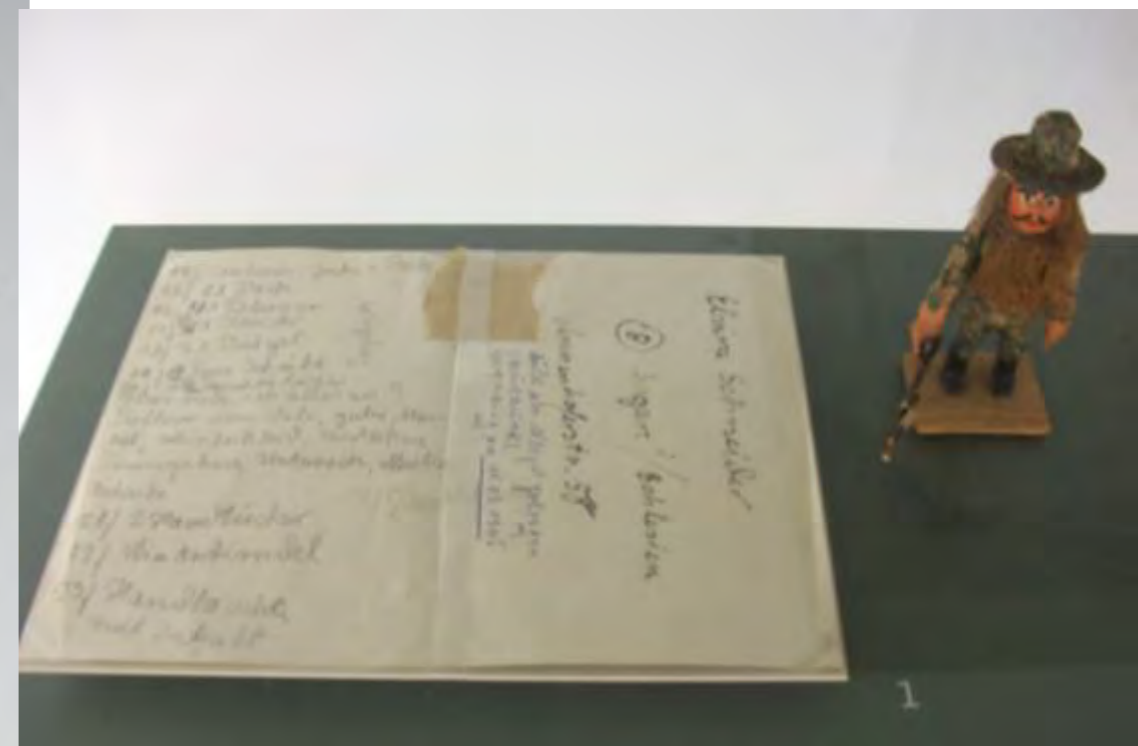




2
 Schraubglas mit oberschlesischer
 Steinkohle, nach 1945
 Stoik z kawałkiem górnoszląskiego
 węgla, po 1945
 SMG 2002/0120



1
 Wäscheliste für die Flucht und
 Souvenir von der Schneekoppe,
 1945
 Lista bielizny przygotowana przed
 ucieczką i pamiątka ze Snieżki,
 1945
 SMG 2004/0450, 0186
 Die vierzehnjährige Elvira
 Schneider aus Sagan ging am
 11. Februar 1945 auf die Flucht. Ihre
 Mutter hatte heimlich den engli-
 schen Radiosender gehört und
 schon Fluchtvorbereitungen ge-
 troffen. Elvira verfasste eine Liste
 für ihr Gepäck, zu dem auch ein
 einziges Spielzeug gehören
 durfte. Sie wählte eine Rübezahl-
 figur.
 Dla czternastoletniej Elviry
 Schneider z Żagania ucieczka
 rozpoczęła się 11 lutego 1945 roku.
 Jej matka słuchała po kryjomu



Relational analysis – National context



Mela* European Museums in an age of migrations



Relational analysis – supra-national context



MELA* European Museums in an age of migrations



Lebenswege ins Ungewisse. Migration in Görlitz-Zgorzelec von 1933 bis heute

Die Geschichte einer Stadt ist die Geschichte ihrer Menschen. Ihr Kommen und Gehen, meist erzwungen, manchmal freiwillig, hat das Leben in der deutsch-polnischen Doppelstadt geprägt. Diese Ausstellung führt Zeitzeugen zusammen, die über ihre Lebenswege zwischen 1933 und heute berichten.

Diktatur und Krieg, Flucht und Vertreibung, gesellschaftliche und wirtschaftliche Umwälzungen zwangen die Menschen, ihren Heimatort zu verlassen. Nach dem Ende des Zweiten Weltkrieges wurde Görlitz durch eine Grenze geteilt. Am Ostufer der Neiße entstand das polnische Zgorzelec, am Westufer eine Stadt der Vertriebenen.

Die Ausstellung richtet den Blick zugleich auf die Zeit des Nationalsozialismus, auf die Jahrzehnte bis zur politischen Wende 1989/90 und danach. Seither stehen den Einwohnern von Görlitz-Zgorzelec auf der Suche nach einer Lebensperspektive neue Wege offen.

Das Schlesische Museum und das Muzeum Łużyckie in Zgorzelec haben eine Ausstellung erarbeitet, die sich der jüngsten Vergangenheit ihrer Doppelstadt widmet. Sie ist ein gemeinsamer Beitrag zur 3. Sächsischen Landesausstellung.

Drogi w nieznaną Migracja w Görlitz od roku 1933 po

Historia miasta to dzieje jego ludzi i odchodzili, najczęściej pod przymus, i kształtowali życie polskiego miasta. Wystawa ta jest miłą okazją dla mieszkańców, którzy opowiadają o swoich doświadczeniach z tamtych dni dzisiejszego.

Dyktatura, wojna, ucieczki i wypędzenia, społeczne i gospodarcze zmiany zmuszały ludzi do opuszczenia ojczystych miejsc. Po drugiej wojnie światowej w Görlitz na wschodnim brzegu Nysy powstał polski Zgorzelec, na zachodnim - miasto wygnanych.

Wystawa kieruje zarazem spojrzenie na przeszłość, na dziesięciolecie przed przelomem, a także lata późniejsze. Od tego czasu dla mieszkańców otworzyły się nowe drogi.

Muzeum Śląskie i Muzeum Łużyckie w Zgorzelec przygotowały wystawę poświęconą niedawnej historii podwójnego miasta. Jest ona ich wkładem do III Saksyjskiej Wystawy



Reflections

- ❖ Different museums present history either as a series of closed events or as a continuing process, thereby influencing the sense of distance (emotional, temporal and physical) to the past. What does this mean for those who were involved or have been affected by it?
- ❖ What different results are achieved by telling migration histories through traditional historical approaches or personal memories?
- ❖ There are significant advantages to tracing stories of migration across museums and national borders, especially where there has been major population displacement.
- ❖ The Silesian Museum offers a positive example where collaborative working on temporary exhibitions may help to promote understanding between people on all sides.
- ❖ However, it has to be kept in mind that dealing with issues of displacement and forced migration is a highly political, sensitive issue.

Preliminary observations (Cluster 3)

Amsterdam Museum

Here we have looked at three displays:

- ❖ Amsterdam DNA
- ❖ The 'Migrant Stories Carousel'
- ❖ the 'Atatürk' Guest worker community



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178 Aantal nationaliteiten in Amsterdam
Number of nationalities in Amsterdam

AMSTERDAM



Samenlevingsgroep
in 2010 770.000



1989

Val Berlijnse muur





Migrant Stories



Migrant Stories





1 Clothes hook, 1970s

Y. Toprak lived in room 23 of Atatürk from 1971 to 1978. He made this hook at the NDSM repair yard to hang up his clothes. Toprak shared a room with eight others, so space was limited.

3 Lunch box, 1970s

Most 'guest workers' had trouble getting used to Dutch food. It wasn't until 1971 that Atatürk residents were able to cook for themselves. From then on, many men took their own food with them to work. The NDSM provided a few places where by lunch time the food was hot.

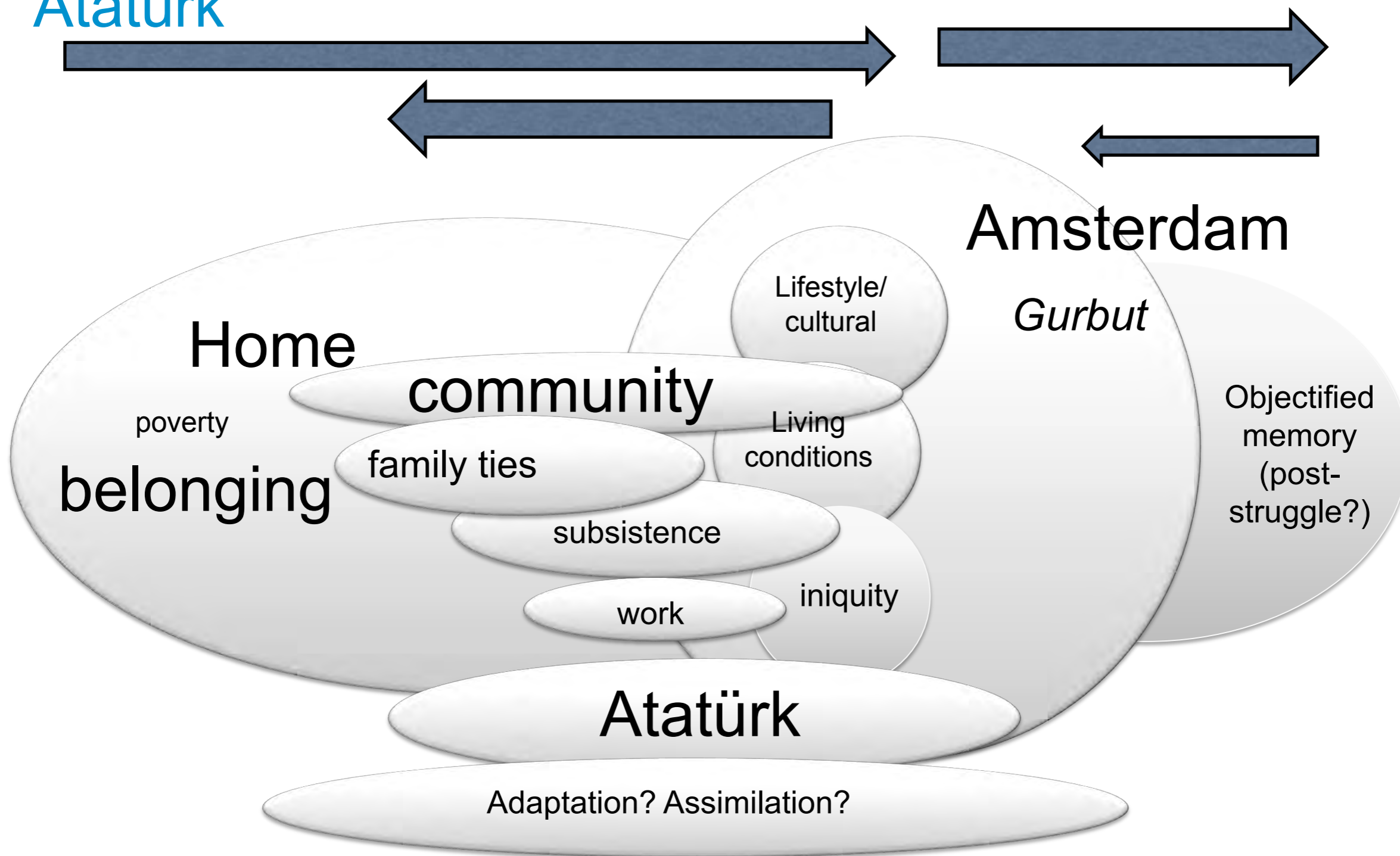
4 Lunch box, 1970s

S. Yıldırım brought this lunch box from the factory colleagues at NDSM. The colleagues had brought a few more with him from a house like these here. Yıldırım used it to take his lunch to the airport.





'Atatürk'



Reflections

- ❖ The 'city' frame allows for the 'location' of migrant experiences – the city is a point at which they can be tracked
- ❖ These are selected experiences; they invoke a greater or lesser sense of 'elsewheres' in the world, and confer a more or less positive identity on Amsterdam as capital of the receiving state.
- ❖ The 'closed history' model (e.g. Atatürk) means that groups can be represented, but not as they are today
- ❖ In the absence of some information, iniquities are hinted at but not fully explained
- ❖ Iniquity (e.g. slavery, inadequate lodgings etc.) 'takes place' and the museum is a place of (sometimes limited) acknowledgement and symbolic reparation (but who's listening?)

Overall thoughts

- ❖ Integrated vs migration-specific approach to representing migration
 - ❖ migration becomes part of the overall story
 - ❖ Not just a 20th-century phenomenon (but it is not treated and labelled in the same way in previous centuries)
- ❖ Pluralistic representations of different groups risk obscuring structural inequalities
- ❖ Is migration addressed as process or event?
- ❖ emotive, affective, personal connection vs deep, holistic, societal insight
- ❖ Need for further information and media resources

Overall thoughts

- ❖ 'Positive' vs conflictual dimensions of migration in museum representations
- ❖ Representations about migration are made in contrast or in response to political climates
- ❖ It appears only possible to say certain things in certain places and at certain times about topics like migration
- ❖ Complexities of migration experiences and politics mean that museum representations are high-stake negotiations of 'realist' and 'idealist' positions

Questions?