MeLa*

European Museums
in an age of migrations

MeLa International conference
MeLA Research Field 01
'Placing' Europe in the Museum: people(s), places, identities
3-4 September 2012,
newcastle, uk

abstracts

MeLa* International Conferences

'Placing' Europe in the Museum:
people(s), places, identities

Acronym	**MeLa***
Title	**European Museums in an age of migrations**
Short Description	The main objective of the MeLa research 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 greater awareness of an inclusive European identity is needed to facilitate mutual understanding and social cohesion. MeLa aims at empowering museum spaces and practices with the task of building this identity.
	To succeed in its intentions, MeLa will devise strategies for museums to become agents of European citizenship-building. This process will feed on the enhancement of common heritage, which MeLa fosters as a cardinal bonding factor among Europeans. The expected outcomes of the MeLa actions include the redefinition of role, mission and network of museums, as well as their communication and exhibition strategies. The findings of the research will coalesce into scientific publications and policies for the use of the European Union and museum community.
Web site	www.mela-project.eu
Duration	March 2011-February 2015 (48 months)
Funding scheme	Collaborative Project (CP): small and medium scale research project
Grant Agreement	266757
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Consortium	9 partners (5 countries)
Coordinator	Politecnico di Milano
Person Responsible	Prof. Luca Basso Peressut
EU Officer	Mrs. Louisa Anastopoulou

* Mela is a Sanskrit word meaning "gathering" or "to meet." Today is used for intercultural gatherings, intended as opportunities for community building that can perform a strong socially cohesive function.

Contents

**'Placing' Europe in the Museum:
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3-4 September 2012**

The imperatives surrounding the museum representation of place have shifted from the late eighteenth century to today. This is in part because the political significance of place itself has changed and continues to change at all scales, from local, civic, regional to national and supranational. At the same time, recognition of changes in population flows, migration patterns and demographic movement now underscore both cultural and political practice, be it in the accommodation of 'diversity' in cultural and social policy, scholarly explorations of hybridity or in state immigration controls. These issues, taken historically, have particular significance for contemporary understandings of the role of place in individual, collective and state notions of society in the EU, in member states and in other European countries. How do European museums present societies as bound to, or enabled by, place and places? Or as having roots in places and/or taking routes from, to and through places? What cartographical groupings, borders, knowledges (e.g. archaeological, ethnographic etc.) and traversals order and organise populations into societies in the museum? What is the metaphorical 'place' of place in European museums now, what does this say about identities?

To invert these questions, we might ask what happens or what can happen, when the 'peoples' and 'places' implicated in, and at least to some extent constructed in, museum representation shift, change, multiply, fragment and/or move? What happens when the museum desire for fixity is disrupted by new sensibilities towards population flows, multiple heritages and the shifting territories of geopolitical places? Should museums' representational practices change? If so how? What are the new dimensions of identity construction and production in museums whose physical place is fixed, but whose audiences, with their changing heritages and cultures, are not?

Keynote speakers:
Peter Aronsson, Professor, Uses of the Past and Cultural Heritage, Tema Q, Culture Studies, Linköpings University, Sweden;
Ullrich Kockel, Professor of Ethnology and
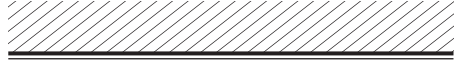
Conference organizing committee

Folk Life, University of Ulster; Annemarie de Wildt, Curator, Amsterdam Museum.

International Centre for Cultural & Heritage Studies, Newcastle University:

Professor Chris Whitehead (Research Field 01 leader)
Dr Rhiannon Mason (Co-investigator)
Dr Susannah Eckersley (research associate)
Dr Victoria Patton (research secretary)

http://www.ncl.ac.uk/sacs/icchs/mission/

Conference Program

Monday 3 September

9.00 – 9.30: Registration with Coffee/Tea
9.30 – 9.40: Welcome WP1
9.40 – 10.10: **Keynote 1**: Ullrich Kockel, University of Ulster
10.10 – 10.20: Questions & Discussion

Theme A: Multicultural cities
10.20 – 10.40: Paper 1: Baris Ulker, Center for Metropolitan Studies, Berlin: 'Displaying "others" in Berlin'
10.40 – 11.00: Paper 2: Francesca Lanz, Politecnico di Milano: 'The City Museum as a Civic Project: Insights from Italy'
11.00 – 11.20: Questions & Discussion

11.20 – 11.40: Coffee/Tea break

Theme B: Colonies and Diasporas
11.40 – 12.00: Paper 3: Diane Cousteau, Cambridge University: 'European Heritage and Artists in New Caledonian Museums
12.00 – 12.20: Paper 4: Bambi Cueppens, Royal Museum for Central Africa: 'From Space and Roots to Place and Routes: transforming the Royal Museum for Central Africa'
12.20 – 12.40: Paper 5: Máiréad Nic Craith,

Heriot Watt: 'Representing Interculturality: a Case-Study of German Migrants in Ireland'
12.40 – 13.10: Questions & Discussion

13.10 – 13.50: Lunch

13.50 – 14.20: **Keynote 2**: Annemarie de Wildt, Amsterdam Museum: 'What identity in a European super-diverse city in a global world?'
14.20 – 14.30: Questions & Discussion

Theme C: Museums and Memories
14.30 – 14.50: Paper 6: Thomas Maslanka & Michal Luczewski, Warsaw University: 'Museums as Validity Claims: Trans-national Memory and European Public Sphere'
14.50 – 15.10: Paper 7: Christine Cadot, University of Paris 8: 'Are Europe's History Museums Houses of Doom?'
15.10 – 15.30: Paper 8: Lola Arellano-Weddleton, University of Warsaw: 'The Use of Photography in Site-Specific Museum Exhibitions in Poland'
15.30 – 16.00: Questions & Discussion

16.00 – 16.20: Coffee/Tea break

Theme D: Museums & Europe

16.20 – 16.40: Paper 9: Stefan Krankenhagen, University of Hildesheim: 'Collecting Europe: Transnational Strategies and Collection Practices Today'
16.40 – 17.00: Paper 10: Elisabeth Tietmeyer, Museum of European Cultures: 'The challenge of "displaying Europe"'
17.00 – 17.20: Questions & Discussion

17.20 – 18.30: Wine Reception
19.00: Conference Dinner at Six, BALTIC, Centre for Contemporary Art

Tuesday 4 September

9.30 – 10.00: MeLA Research Field 01 Presentation
10.00 – 10.10: Questions & Discussion

Theme E: Audiences and Experiences

10.10 – 10.30: Paper 11: Michelle Moore, University of Queensland: 'Designing the Inclusive Museum
10.30 – 10.50: Paper 12: Kylea Little & Hazel Edwards, Tyne and Wear Archives & Museums: 'My Tyneside'
10.50 – 11.10: Questions & Discussion

11.10 – 11.30: Coffee/Tea break

Theme F: Negotiating Identities

11.30 – 11.50: Paper 13: Bartosz Lyszkiewicz, Plymouth University: 'Mixture of identities within a homogenous society: Understanding the role of ethnic-minorities across eastern border of the European Union'
11.50 – 12.10: Paper 14: Sonja Kmec, University of Luxembourg: 'Targeting the "I" in "Identity" – A Paradigmatic Shift in Curating?'
12.10 – 12.30: Paper 15: Silke Arnold de Simine, Birkbeck, University of London: 'The Suffering of Others: Migration, Posthetic Memory and Empathy in the Museum'
12.30 – 13.00: Questions & Discussion

13.00 – 13.50: Lunch

13.50 – 14.20: Keynote 3: Peter Aronsson, EUNAMUS, Linköping University: 'European National Museums: Cultural Constructions at Work'
14.20 – 14.30: Questions & Discussion

Theme G: Nations, their spaces and places

14.30 – 14.50: Paper 16: Claire Sutherland, Durham University: 'Leaving and Longing: German Migration Museums as Nation-Building Sites'
14.50 – 15.10: Paper 17: Susannah Eckersley, Newcastle University: 'Walking the Tightrope between Memory and Diplomacy? Addressing the post-World War II Expulsions of Germans in German Museums'
15.10 – 15.30: Paper 18: Roxana Adina Huma, University of Plymouth: 'Contested borders – representing national boundaries within Moldovan museums'
15.30 -16.00: Questions & Discussion
16.00 – 16.20: Closing remarks

16.20 – 16.40: Coffee/Tea
17.30: Provisional Wine Reception

Wednesday 5 September

09.00-12.00: Free time to explore museums, galleries, and heritage sites in Newcastle.
12.00-17.00: Optional trip to Beamish: The Living Museum of the North

http://www.beamish.org.uk/
Coach Pick up point: University Lay-By on Claremont Road (outside Hancock Museum).

Theme A
Museums & Europe

Stefan Krankenhagen
(University of Hildesheim)

'Collecting Europe: Transnational Strategies and Collection Practices Today'.

Contemporary museum practices of collecting and handling objects is not considered to be genuinely European. "We are not collecting with a European perspective", is how Renée E. Kistemaker, former curator of the Amsterdam Historical Museum, puts the opinion of her colleagues in Europe's museums in a nutshell. No single specifically European collecting strategy can be derived; it simply does not exist. Instead it seems that the museum objecs do not suffice to visualise Europe and grasp what it is or might be.

Nevertheless, Europe— or European integration to be exact— does influence museum practice right down to collection policy– but not as a guiding principle dictated by the centres of power in Brussels, Strasbourg or Maastricht, as claimed in previous essays on European cultural policy— whether from a political science perspective or in sociological- anthropological research. What brings insight instead is an examination of the interconnections between the collecting strategies of the present and the processes of Europeanisation as interactions of mutual influence and, as such, a cultural practice of European making. Which present collecting strategies are suited, and why, to being a part of this process of Europeanisation? This is the thesis of this paper, which will also allude to some of the central challenges to be met in the current dialogue about contemporary collection strategies. The aim is to demonstrate that the discourse about a potential Europeanisation of objects and collections is part of a general movement that seeks to redefine the prospects and qualities of objects and collections for the twenty-first century. My thesis is that Europeanisation constitutes one possibility for participation in this process of re-description and to help determine its ultimate outcome.

Elisabeth Tietmeyer
(Museum of European Cultures)

'THE CHALLENGE OF "DISPLAYING EUROPE": EXPERIENCES OF THE MUSEUM OF EUROPEAN CULTURES – NATIONAL MUSEUMS IN BERLIN'.

A "Museum of Europe" or a "Museum of European Culture(s)"? This was one of the key questions discussed by the scientific staff of the former Museum of German Folklore (Museum für Deutsche Volkskunde) and the European Department of the Museum of Ethnology (Museum für Völkerkunde).
For several reasons the curators had been asked in the 1990s by the National Museums in Berlin to unite the two institutions by creating a new museum. This has been in 1999. It meanwhile houses with ca. 275,000 objects one of the largest collections of everyday culture and popular art in Europe spanning the period from the 18th century to the present.
The lecture will give an insight into the development of the Museum of European Cultures, the problems it faces and the diverse reactions of the target groups "discovering Europe". Although the museum is quite young the experience with exhibitions and collections concerning Europe are intense. Anyhow, the question how to present European cultures in a permanent exhibition still turned to be out difficult. It definitely was not the aim to offer a compendium of European "peoples" neither has it been planned to present mere object groups in a cultural historical way. In fact the idea was to show facets of everyday life by applying a thematic approach. As a result the exhibition called "Cultural Contacts. Living in Europe" has recently been opened to the public. Here a cross-section of the varied museum collections documenting everyday life is presented with a focus on current discussions surrounding social movements and divisions.
The mobile behaviour of people within and to Europe on the one hand brings about cultural encounters and commonalities, which can lead to the emergence of global cultures. On the other hand it raises questions regarding the possible consequences for the identity of individuals and groups wishing to counter losses, or the fear of them, by drawing boundaries. Regarding these two closely related topics about cultural hybridities and identities 400 ethnographical objects from different periods are presented within a European comparison – by posing the final question if there is such a thing like a supranational – European – culture.

Theme B
Colonies and
Diasporas

Diane Cousteau
(Cambridge University)

'EUROPEAN HERITAGE AND ARTISTS IN NEW CALEDONIAN MUSEUMS: FROM COLONIALISM TO MULTICULTURALISM'.

Although New Caledonia is located 22000 kilometers away from mainland France, its people are EU citizens. As part of the 1998 Nouméa Accord, New Caledonians are currently engaged in a process of self-determination which will culminate in a referendum in 2014-2018, when they will choose whether to maintain their ties to France and the EU or to move towards independence. The status of OCT's in relation to the EU, and indeed NC's status in relation to France itself are destined to evolve in the coming years; the cultural bond between Europe and these liminal territories as well as their economic and social interdependencies are being renegotiated, as the relationship moves from the colonial to the consensual.

The evolution of this relationship is reflected in New Caledonia's museums. In recent years, the Tjibaou Cultural Center (TCC) and the Musée de Nouvelle-Calédonie (MNC) have displayed evolving museographic policies, which have been more inclusive of New Caledonia's European settler culture and penal heritage (at the MNC) but also of the work of living artists who have immigrated from mainland Europe (at the TCC). Both the decision to embrace European elements from the past and that of making space for present-day artists from the mainland are significant in institutions which, until recently, had focused solely on indigenous Kanak cultural productions.

The logic behind this is the policy of "Destin Commun": after more than a decade of focus on Kanak cultural revitalisation, the idea is now to embrace the diversity of components present in contemporary New Caledonian society as it moves towards greater autonomy. Putting European
heritage on display signals that this heritage is no longer imposed from the outside, but integrated as an aspect of the internal construction of local New Caledonian identity.

Keywords: EU Overseas Countries and Territories, Colonial Heritage, Multiculturalism.

Bambi Ceuppens
(Royal Museum for Central Africa)

'FROM SPACE AND ROOTS TO PLACE AND ROUTES: TRANSFORMING THE ROYAL MUSEUM FOR CENTRAL AFRICA'.

The Royal Museum for Central Africa in Tervuren, Belgium, is often called the last colonial museum in the world. Created as le musée du Congo in 1910, it owes its existence to what is now the Democratic Republic of Congo, which was governed by Leopold II from 1885 to 1908 and by Belgium from 1908 until 30 June 196 0. It is a scientific institution and a museum in which various disciplines from the human, social and natural sciences (anthropology, biology, cartography, ethnomusicology, geology, history, linguistics…) are represented and which boasts some of the largest cultural and natural collections from Central Africa in the world.

In recent years, following the two Congo wars, the Congolese diaspora has become one of the largest in the world. While the official number of Congolese who live in Belgium remains very small indeed, they now constitute the third largest non-European minority there. Half of them live in Brussels. Tervuren is situated some 10 miles outside Brussels in the Flemish region, but remains a federal institution.

The museum is currently undergoing its first significant renovation process since colonial times. As such, it must reconsider its former geographical focus, inspired by a colonial tendency to 'root' 'natives' and deny or ignore the region's long history, in order to include the history of its diasporas within Africa and beyond, from the origin of humankind and the so-called Bantu migration to the transatlantic slave trade and the new African diasporas, with particular attention to the history and culture of Congolese in Belgium, and develop links with the Congolese diaspora in Belgium. This paper discusses some of the challenges that such a transformation poses in terms of research in the human and social sciences, acquisition and collection management, museological representations and community working.

Keywords: ethnographic museums; postcolonial immigrants; Democratic Republic of Congo.

Máiréad Nic Craith
(University of Ulster)

'REPRESENTING INTERCULTURALITY: A CASE-STUDY OF GERMAN MIGRANTS IN IRELAND'.

Can museums fully represent the migrant experience? How do they characterize the translation from one culture to another, both physically and symbolically? How do they capture the complexity of identity narratives: representing them in objects or as interactive experiences? Does representation inherently imply simplification, reduction or relegation? In this paper these questions are explored with reference to German migrants in Ireland in both historical and contemporary contexts. In Limerick, the Irish Palatine Heritage Centre houses an exhibition that seeks to represent the Irish Palatine experience ranging from their German places of origin, to their colonisation and settlement in Ireland. Emphasis is placed on the Palatine contribution to Irish farming life and on their integration into Irish society from the beginning of the eighteenth century. The Centre features an extensive display of artefacts, photographs, graphics etc. associated with the Palatine story. A more recent representation of the Irish-German migration experience is the play Specked People, which was first produced in the Gate Theatre in Dublin in October 2011. This play is a theatrical representation of Hugo Hamilton's childhood in 1950s Dublin. Hugo's father was Irish but his mother came from the Rhineland. Both representations of the German-Irish experience face issues in common with museums worldwide. How does one reconstruct the migrant experience effectively? How does one engage with the creative process of representation while still maintaining the authenticity of the migration experience? Why highlight some aspects of the migration narrative and dilute or ignore others? To what extent is representation re-creation and how will the perceived audience interpret these reconstructions? These are issues of relevance for all forms of representation of the migration experience – but especially for museums where there are restrictions of space, cost and artefacts.

Keywords: Representation, Migration, Complexity, Inter-culturality.

Annemarie de Wildt
(Amsterdam Museum)

'What identity in a European super-diverse city in a global world?'

With almost 180 different nationalities Amsterdam is one of the most diverse cities of the world. These different national groups are by no means internally homogenous. Given such a cultural context, should a city museum focus on the diversity or search for common grounds between residents? The Amsterdam Museum has a long tradition of exhibitions on various national/ethnic groups from Europe and beyond. In recent years, the focus has shifted more deliberately towards subjects which include the (super) diversity of the city, such as the neighborhood shops exhibit. Such exhibits bring the localized story of migration to the fore, yet in the context of Europe in a global world, the question is to what extent such stories can be brought more fruitfully in a larger European frame and what does Europe mean in the world of museum practice. After presenting examples of the way the Amsterdam Museum has dealt with identities and diversity in the past and an exploration of the meaning of the European experience in this context, I would like to explore some possibilities for future co-operation between museums in Europe in globalized world.

Theme C
Museums and
Memories

Michal Luczewski and Tomasz Maslanka (Warsaw University)

'Museums as Validity Claims: Transnational Memory and European Public Sphere'.

As scholar disciplines, museum and memory-studies tend to be self-contained. In this paper, we want to suggest one way of their mainstreaming, i.e. drawing on general social theories, such as those of Jürgen Habermas, rather than more local ones (e.g. M. Halbwachs, P. Nora, J. Assmann). In the language of grounded theory, we would like to argue that one could apply to analyses of museums formal theory instead of more customary, substantive one. We see this approach as worth probing, as surprisingly, given his scholar status as well as interest in history and memory, Habermas has not been used in museum-studies so far. Habermasian theory of social action will enable us to deal with the phenomenon of social functioning of museums in Europe and to treat it not as a phenomenon in itself but as an element of social context and social interactions. Our analysis is a part of the international research into the sites of memory, historical policy and the transformations of trans-national memory in Poland, Russia and Germany. We perceive museums as materialized sites, where memory "crystallizes and secretes itself". Now, we see that their goal—as intended by their founders/authors—is often mobilization. Memory sites can be established and used by individuals, social movements and the state alike to advance their claims. To understand their nature, we intend to focus on a normative aspect of the site of memory. In this, we make theoretical extension of Habermasian theory of communicative action to interpret museum as the site of memory expressing validity claims, i.e. claims to (a) normative rightness (taking the perspective of the Other into consideration), (b) theoretical truth (giving justice to what is defined as truth by historians) and (c) expressive truthfulness (being sincere). The binding force of validity claim is established via rational communication in the public sphere.

As it is an empirical investigation that constitutes an ultimate test of our framework's validity, we will present preliminary results of our project, which to date compared 10 memory

sites in Poland and 10 in Germany. Drawing on Habermas, we will address such questions as universalization, trans-nationalization and Europeanization of Polish and German cultures of remembrance, as represented in museums we analyze.

Christine Cadot
(University of Paris 8)

'ARE EUROPE'S HISTORY MUSEUMS HOUSES OF DOOM?: CENTRAL EUROPA MUSEUMS AND THE VANISHING DREAM OF A UNIFIED EUROPEAN MEMORY'.

Until very recently, the debates on Europe's memory had been shaped by Western European nation-states. At the time of the 2004 Enlargement, the institutional discourses of the EU Parliament or the Commission hardly contained any reference to historical events related to Central or Eastern European nation-states that could also embrace a shared European memory.

Intellectuals, academics and politicians have been urged to question Europe's grand narrative: the reference to the narrative of a communist resistance that liberated the Western part of Europe has not been experienced in the same way by nation-states that joined the EU more recently[1]. The popular notion of the "Return to Europe" of former Central and Eastern-European countries also crafted the idea that museums and commemorations should stay linked to a unified history of freedom and progress in Europe, which begins after WWII[2]. Are Poland's, Hungary's or Bulgaria's fights for freedom after 1989 the ghost parts of this grand narrative? What can Central European museums teach us about this teleological grand narrative?

These consistently vivid debates lead us to discuss the traditional function of history museums, when addressing supra-national collective history in places other than Western Europe. Are museums always the places of tradition? If museums are, as wrote Foucault, "heterotopias that are proper to western culture of the nineteenth century"[3], are these non-western museums places reinvented when they are confronting the Western historiographical paradigm on Europe? Is the accumulation of time, artifacts and relics still the rule?

We will confront two distant places and narratives on Europe's history: museums as public spaces where ghost narratives are questioned in Central Europe (the Memento Park in Budapest, the Houses of Terror and House of Communism in Budapest and Prague, but also the "disrupted" Soviet Army Memorial in Sofia) and museums and exhibitions addressing Europe's history in France and Belgium (the Maison Robert Schuman near Metz, the Musée de l'Europe in Brussels…).

Notes:
1 T. Snyder, The reconstruction of nations: Poland, Ukraine, Lithuania, Belarus, 1569-1999, New Haven: Yale, University Press, 2003.
2 S. Wahnich, B. Lasticova and A. Findor, Politics of collective Memory, Cultural Patterns in Post War Europe, Wien, LIT, 2008.
3 M. Foucault, Of Other Spaces [1967], Diacritics 16, Spring 1986, pp. 22-27.

Lola Arellano-Weddleton
(University of Warsaw)

'The Use of Photography in Site-Specific Museum Exhibitions in Poland'.

Since World War II, the memorial museum has become a category of institution in its own right. Within these spaces, artifacts simultaneously function as aspects of both museum and memorial, causing traditional museological techniques to assume additional significance. Within a site-specific museum, photographs are displayed in geographic proximity to the site at which the original image was taken, adding a contextual dimension to the relationship between photograph and viewer. This paper examines the display of archival photographs within Polish museums as a facet of this larger process.

The site-specific memorial museum epitomizes historian Pierre Nora's concept of lieux de mémoire, or sites imbued with memory. The tension between photograph and landscape reflects the "push and pull" between memory and history that allows for the creation of lieux de mémoire[1]. Further, the recent phenomenon of memory tourism has resulted in an intentionality among visitors that contributes to and reinforces the significance of a memory site—impacting, in turn, the function of the photograph in the visitor's understanding.

In Poland, site-specific museums have often become the solution to repurposing and preserving former sites of atrocity. This has resulted in museums dedicated to different aspects of recent Polish history, including those examined in this paper: the Warsaw Uprising Museum, the "Roads to Freedom" exhibit dedicated to the Solidarity Movement, and the Gross-Rosen Museum at the site of the former concentration camp.

As museums like these are rapidly undergoing transition, both within Poland and throughout Europe, it is an important moment at which to explore the implications of site-specificity. This examination of photography within site-specific museums contributes to a greater understanding of the challenges faced by museums at sites of trauma and atrocity.

Keywords: Site specificity; photography; memorial museums; Poland; lieux de mémoire.

Notes:
1 Pierre Nora, "Between Memory and History: Les Lieux de Mémoire," Representations 26 (1989): 7-8.

Theme D
Multicultural Cities

Baris Ulker
(Centre for Metropolitan Studies,
 Berlin)

'Displaying "others" in Berlin'.

Space is not an ontologically given entity; on the contrary as James Clifford (1997) argues in reference to Michel de Certeau "it is discursively mapped and corporeally practiced". In this sense, the paper will explore the issues of migration, belonging and alienation considering three exhibitions in Berlin: Zuwanderungsland Deutschland:
Migrationen 1500-2005 (October 2005 – February 2006), Fremde? Bilder von den 'Anderen' in Deutschland und Frankreich seit 1871 (October 2009 – February 2010) and Intolerance (September 2010 – January 2011).
By putting these exhibitions together, the paper will particularly reflect on the "immigrants" from Turkey in Berlin, keeping in mind three historical ruptures and continuities:
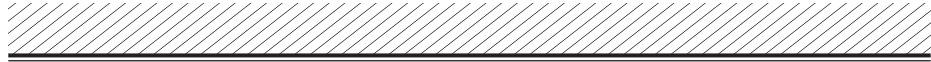first, the construction of the Berlin Wall (August 1961);
second, the ban on recruiting from a foreign labor force (November 1973);
and third, the fall of the Berlin Wall (November 1989).
Therefore, relying on three exhibitons, the paper will examine the changing categories of the "other" through memories and practices: an "other" that emerged through an inclusive exclusion (Agamben, 1998, 15-29); an "other" that has turned from a symbol of minimizing socio-political costs and maximizing economic profits into a category of social concern that needs to be integrated; a "tolerated" "other" that has competitive, participating, calculating and cooperative skills in a world of declining profitability of mass-production industries and increasing crises of social welfare policies; an enterprising "other" without the need for direct political intervention; an efficient "other" that can shape, socialize and maximize capacities of its members with ethics of autonomy and responsibility (Donzelot, 1997).

Keywords: migration, representation, museum, others, Berlin.

Francesca Lanz
(Politecnico di Milano)

'THE CITY MUSEUM AS A CIVIC PROJECT. INSIGHTS FROM ITALY: THE RELATIONSHIP BETWEEN HERITAGE, PEOPLE, AND TERRITORY IN THE ITALIAN TRADITION OF CIVIC MUSEUMS'.

While updated demographic forecasts envision that in the next thirty years the growth of the world's population will mostly concentrate in urban areas, the ongoing European Union construction, and the growing mobility of people, goods, knowledge, and ideas are promoting new crucial roles for cities, towards what can be defined a 'rebirth of the cities'. Migrations and the new economic opportunities offered by globalization are reconstituting cultural diversity inside cities, and a renewed cultural impetus is characterizing their development in a context where the Nation-state seems to get weaker and weaker. Indeed, these processes offer important opportunities of development for cities and further significant changes. However, they can also pose new challenges and stimulate the rise of social frictions.It is widely believed that city museums can play an important role in this complex situation. Since the end of the 90s, a lively debate has focused on city museums, envisioning new roles from them, promoting a shift of their focus from urban history to the contemporary city, and claiming an active social role for them. Nowadays city museums are reacting to these stimuli, questioning themselves, rethinking their mission, redefining their strategies, and looking for new ways to create and recreate a relationship with their places and peoples. Starting from these remarks, the paper focuses on the Italian context. Here, city museums have mainly developed as part of the civic museums network, which is traditionally characterized by a deep relationship with the territories, places, and communities they refer to. The essay first introduces some acknowledged theories that have marked the Italian museological and museographical tradition, then it moves on to analyze some key cases of new and renewed Italian city museums; in the belief that these experiences can still offer some insights for the contemporary developments of new city museums.

Keywords: city museums, Italian museography, territory, "diffused museum".

Theme E
Audiences and
Experiences

Michelle Moore
(University of Queensland)

'Designing the Inclusive Museum: Creative approaches for connecting people(s) and places'.

As the museum reaches to open communication with its changing and culturally diverse public from its fixed and singular place, so too museum designers must extend to seek appropriate responses to shifting concepts like multiculturalism and redress important issues of social exclusion.

Multiple narratives offer strategies for communicating complex connections between people and places. The rationales and methods of exhibition designers working with multiple narratives will be analysed through examples exploring four European population flow themes where different cultural identities and perspectives are at play. Each case provides opportunity to assess the museum as a place accommodating multiple shifting narratives and complementary design approaches reducing hidden cultural barriers.

→ Colonisation – Museum of Navigation (Seville, Spain)

This case illustrates how exhibition designers GPD, lacking museum objects, revealed hidden narratives of life on board for individuals of various classes during voyages to the Americas. It highlights Seville historically as a place of departure and engages visitors' own experiences of leaving home and discovering new places.

→ Post-colonisation – Red Location (Port Elizabeth, South Africa)

This example presents the curatorial management of conflicting and shifting narratives in post apartheid South Africa as essential to Noero Wolff Architects' winning concept for the museum design competition and the use of vernacular forms and materials to counter forces affecting race and spatial movement.

→ Migration – Casa Encendida (Madrid, Spain)

A collaborative project between artists, scientists and community narrating daily life experiences in Madrid for recently arrived immigrants will be discussed as well as complementary creative approaches to welcome them.

→ Multiculturalism – Ashmolean Museum

(Oxford, England).
Design techniques behind the Ashmolean's new theme 'Crossing cultures, crossing time' will be explored, a narrative structured by exhibition designers Metaphor to show how past civilisations developed as part of an interrelated world culture from which the museum's multicultural audience emerges.

Kylea Little & Hazel Edwards
(Tyne & Wear Archives & Museums)

'MY TYNESIDE'.

In summer 2013 Discovery Museum will open a new permanent gallery currently entitled 'The Making of Modern Tyneside'. This gallery will deconstruct and reframe the identity of Tyneside and encourage visitors to appreciate how much the area's identity has been influenced by migrants.

Tyneside's pivotal role in Britain's rapid industrial growth of the 19th and 20th centuries is well documented. What is less well known is that by 1911 one third of the population were migrants or children of migrants, particularly from Ireland and Scotland. But the story does not end there; in the decade leading up to 2001 the North East, relative to other areas in the UK, has seen the second biggest rate of change in migration – 41% more people who were born abroad have made the region their home. This gallery will also include the stories of these more recent migrants.

By including this part of our history within Discovery Museum we hope to send out a strong signal about what we value as a region; to foster a sense of belonging and, by presenting an historical perspective on migration, to promote tolerance.

At the time of the conference, the gallery opening will be less than a year away. This paper will provide a unique insight into the development of the Newcastle migration gallery. It will explore a number of challenges being faced by the gallery curators such as:

→ How do you challenge perceived notions of a well established history in an area that is largely presented as homogenous and where negative views of migration are often expressed?

→ How can you prevent individual stories as being seen as representing whole communities?

→ In a family orientated museum, how do we convince visitors that this gallery is relevant to them?

Theme F
Negotiating
Identities

Bartosz Lyszkiewicz
(Plymouth University)

'Mixture of identities within a homogenous society: Understanding the role of ethnic-minorities across eastern border of the European Union'.

Accession of Poland into the structures of the European Union (EU) in 2005 allowed non-Polish communities to gain the liberties and responsibilities of European citizenship. Our research attempts to present those communities inhabiting Central and Eastern Europe with the particular focus on the territory of Poland. Presentation of the livelihood of communities in decline, such as Lemkos, Tartars and those which in the 21st century are only remember by the ethnic symbols left behind (Jewish communities) will allow to reinvent the means of understanding the role of these ethnic groups in shaping of the modern states in Central and Eastern Europe.

This paper is further dedicated to presentation of what Anthony D. Smith names as ethno-scape and the ways in which such regions defining various societies are presented in Polish museums in the 21st century. With the thorough research of history and political influences from the west and the east this paper will also discuss how the twentieth century, in case of some communities created stronger ties whilst in case of the others disconnected them from their regions. Through the interviews and thorough field trip across the region this research will help understanding the underlying reasons behind migrations and shifts within the societies which either incorporated these groups into the mainstream Polish society or alienated it from the national institutions and promoted supranational links (such as the EU). It is the papers aim to demonstrate communities of multiple identities and the ways in which they define their cultural heritage within the new frames of identity on a local, regional and national level. The paper will discuss the extent of migration within the post-1945 Poland and across modern Europe. It will also attempt to demonstrate the means in which various ethnicities from the eastern border of the European Union shaped modern-day national identity.

Keywords: Ethnicity, identity, ethno-scape, Poland, Europe.

Sonja Kmec
(University of Luxembourg)

'Targeting the "I" in "Identity" – A Paradigmatic Shift in Curating?'

Parallel to the development of Web 2.0 applications, museums are undergoing a radical change in their approach of the visitor. This paper seeks to examine a – slow but steady – shift in museum practices from knowledge transfer and identity projection to 'crowd-sourcing' and identity negotiation and appropriation. This development is not entirely new; it has its roots in antiauthoritarian pedagogics and participative democracy practices of the 1960s and 70s. However, in a digital age where "everybody is a historian", the challenge has grown exponentially.

This paper is based on the experience of curating the exhibition "iLux – Identities in Luxembourg", due to open on July 13, 2012. The case study of Luxembourg may serve as a looking glass for other European contexts, as the country has a migration rate of more than 40%. In 2012 two-thirds of the residents of the capital city are non-nationals. The ten-

sions between "old" (locally-entrenched) and "new" (cosmopolitan) Luxembourg have focused on a modern Museum to be built on the remains of the city fortress (UNESCO world heritage). The resulting compromise was to have two museums on the same site: the Musée d'Art Moderne (in fact, contemporary art: MuDAM, which opened in 2006) and the Musée de la Forteresse, to preserve and document the old fortification. On one condition: that the latter would show temporary exhibitions on "identities [in the plural!] in Luxembourg [a nationally b/ordered territory]".

The resulting balancing act endeavored to put the "I" in "identity", that is to engage with the visitor's subjective understanding of his/her own sense of self and of group belonging. To provide contextualization, the exhibition provides a historical background (to emphasize that identities are not fixed in time) and offers reminders of alterity and exclusion as inevitable counterparts of "identity".

Keywords: identity negotiation; migration; hybridization; (de)territorialization.

Silke Arnold-de Simine
(Birkbeck, University of London)

## 'The Suffering of Others: Migration, Posthetic Memory and Empathy in the Museum'.

It is not by chance that '19 Princelet Street' is usually referred to by its address. It is a museum defined by its location in Spitalfields (London), in an early eighteenth-century terrace house originally occupied by Huguenot silk weavers with a synagogue in place of a garden, left behind by the Jewish community that has by now all but vanished from the East End. The institution has become an intrinsic part of Spitalfields' topography with its carefully cultivated deep connection between history and locality, time and space. However, while 19 Princelet Street lays claim to be Britain's or even Europe's first 'Museum of Immigration and Diversity', it is usually not open to the general public except on a few rare occasions throughout the year. In a perfect illustration of the memories bound up in the place, the building is too fragile and is in dire need of financial support to fund its restora-

tion. But the Spitalfields Trust and the museum's custodians find themselves trapped in the conundrum that to restore the house would also mean to take away what has gained them a national and international reputation in the first place: the fact that the dilapidating house is perceived as a time capsule.

19 Princelet Street's exhibition is also somehow unconventional in that it does not provide a historical overview over the different waves of immigration into Spitalfields. The current exhibition 'Suitcases and Sanctuary' is an art project in which the experiences of past immigrants are revisited through the eyes of local school children, most of them from the Bengali community, who worked with actors, poets and artists to tell the story of the Irish and Eastern European immigrants of the past. The children were asked to re-enact their journey to England, write diaries and letters in which they take on the identity of those former immigrants. The aim was to make them empathise with a variety of immigrants from the past with different ethnicities and religions.

As the most recent wave of immigrants to Spitalfields these children and their families
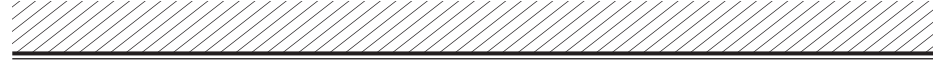
could be seen as the 'rightful' heirs to its history. At the same time we also find traces of Landsberg's 'prosthetic memory' in this project because the attempt is to encourage 'people who share little in the way of cultural or ethnic background [to] come to share certain memories' (Landsberg 2004: 9). Their empathy, allegiance and feeling of solidarity is supposed to disregard class, religion, ethnicity and gender. The exhibition in 19 Princelet Street aims to construct a form of kinship which is based on the imaginary realm of a spatial continuum.

→ **KEYNOTE 3**
Peter Aronsson
(EUNAMUS, Linköping University)

'EUROPEAN NATIONAL MUSEUMS: CULTURAL CONSTITUTIONS AT WORK'.

For three years a team of eight universities has investigated the interplay of making national museums and making states and nations. In the EC sponsored project European National Museums: Identity politics, the uses of the past and the European citizen (EuNaMus), this has been done by analysing comparatively the working of museums as historical institutions, policy symbols, narrative performers and frames for visitor experiences. Results from this research map a varying and consequential capacity for these institutions to negotiate pressing dilemmas of contemporary society through art, culture and history display.

Theme G
Nations, their
Spaces and Places

Claire Sutherland
(Durham University)

'Leaving and Longing: German Migration Museums as Nation-Building Sites'.

This paper takes up the conference themes of border crossing and the framing of sameness and difference in Germany. There is a long-standing tendency in the media and political discourse for the outsider, the immigrant, or the foreigner to be constructed as somehow threatening, thereby encouraging members of a national community to close ranks in order to preserve jobs, traditions, or some vague notion of national heritage. To use Edward Saïd's terminology, this is a product of 'imaginative geographies', which create difference through distance. Immigration thus helps to shape the 'imagined community' of the nation. Emigrants also make meaning in the national context by blurring the boundaries of national community which nation-states purport to represent. In other words, immigration and diaspora can fundamentally alter a nation's self-understanding. The shifting boundaries between 'us' and 'them' correspond to evolving definitions of the nation, which will be explored in the paper through museum representations of nineteenth century migration in the Deutsches Auswandererhaus Bremerhaven and Ballinstadt, Hamburg's Emigration Museum. The cases have been chosen not only for their shared theme but also for their location on Germany's physical periphery, in order to avoid focusing on capital cities as government centres. All of the migrants who embarked in Hamburg and Bremerhaven were going West, and the majority came from beyond Germany's eastern borders. The case studies are therefore well-suited to studying the construction of East/West binaries as well as the construction of Germany itself, either as a place of passage or as the Heimat. Migrants negated the German nation by leaving it behind, yet also reconstituted it through their mementos, longing and nostalgia. By placing the dynamic of border crossing at the centre of the analysis, and thereby questioning its conventional role as a static boundary, the analysis promises to yield insights into the impact of migrants on German nation-building.

Keywords: Migration, Diaspora, Nation, Germany, Museum.

Susannah Eckersley
(Newcastle University)

'Walking the tightrope between memory and diplomacy? Addressing the post-World War II Expulsions of Germans in German Museums'.

The post-World War II expulsions (Vertreibungen) of the German population from East of the Oder-Neisse line following the Yalta and Potsdam agreements of 1945 is a difficult and at times controversial topic, marred by both political and emotional issues. Discussion and representations of Vertreibung, in particular in relation to the suffering of Heimatvertriebene (those who lost their homes and 'Heimat' through expulsion) themselves has provoked heated debate. This often centres around the question of whether it is 'appropriate' to cast those Germans - either collectively or individually - who lived through the Nazi period as victims despite, or in addition to, seeing them as perpetrators. This paper will examine museums in Germany which (to a greater or lesser extent) address the histories and places of the expulsions, and their use of personal testimonies and memories of people who experienced the expulsions. These will include the Silesian Museum in Görlitz, the Military History Museum Dresden and the German Historical Museum in Berlin. The analysis will be based on two key dimensions:

1. The ways in which the case study museums endeavour to remain 'neutral' through the placing of their presentations of the expulsions in relation to other (hi)stories.

2. The highly sensitive, yet perhaps frequently misunderstood, desire of expellees for public recognition, as evidenced by previously unpublished expellee testimonies.

This will be presented in relation to an analysis of the recent public and political controversy (both in Germany and internationally) over the planned Centre against Expulsions in Berlin, which has centred on the conflicting demands of political diplomacy, personal memories, and the symbolism of place.

Keywords: Germany; expulsion; memory; controversy; place.

Roxana Adina Huma
(University of Plymouth)

'Contested borders –representing national boundaries within Moldovan museums'.

One thing that the two main discourses of Moldovan nationalism have in common is the fact that in situating their ethnically based representation of Moldovan nationhood they both go beyond the borders of the current Republic of Moldova. Moreover, both nullify the same boundary, that on the Prut River: the Romanianist in arguing for the Romanian character of the people on both sides and thus for the creation of a Greater Romania and the Moldovanists by supporting the common, Moldovan ethnicity of the people both in the Republic and in the Romanian region of Moldova.

In this context, this paper will look at the representation of place, as defined through boundaries and differences in a series of Moldovan museums. This is achieved by using a post-structuralist approach and focusing firstly on maps as forms of discourse and secondly on a series of exhibitions and the narratives presented throughout the museums. Thus, it analyses the various ways through which the boundaries of the Moldovan community are constructed, not only through the two means presented above but also in some innovative ways, e.g. by including other 'Romanian' regions outside current Romanian borders or the Ukrainian region to the South. Moreover, it will also highlight how the construction of a homogenous Eurasian space enables the representation of as a borderland, thus indirectly strengthening its Western borders, the same border the two nationalist projects were aiming to erase (on the Prut river). Concluding, the paper aims to show that the representation of space present within Moldovan museums offer alternative constructions of place in regards to the nation, thus positioning themselves as a counter-discourses to the official representation and even challenging the legitimacy of Moldova's borders.

Keywords: Moldova, boundaries, nationalism, museum.

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