

MeLa*

European Museums in an age of migrations

MeLa* Final Brochure



CIID

COPENHAGEN
INSTITUTE OF
INTERACTION
DESIGN



Institute of Technology and Design (ITD) & Architecture
University of Applied Sciences (HAW)



University
of Glasgow



MAC
BA
MASTERS IN ARTS
& CULTURAL
STUDIES



SCHOOL OF ARTS, DESIGN & COMMUNICATION
UNIVERSITY OF THE WEST OF ENGLAND



ROYAL COLLEGE OF ART
RCA



Newcastle
University



UNIVERSITY OF THE PACIFIC

MeLa* Project

European Museums in an age of migrations

www.mela-project.eu

European Commission

European Research Area, 7th Framework Programme

Funded under Socio-economic Sciences and Humanities

March 2011 – February 2015

Acronym	MeLa*
Title	European Museums in an age of migrations
Short Description	Adopting the notion of 'migration' as a paradigm of the contemporary global and multicultural world, MeLa investigates the role of museums in the twenty-first century Europe. Through a focus on the transformation of museums, meant as cultural spaces, processes as well as physical places, MeLa aims at identifying innovative museum practices which respond to the challenges posed by an age characterised by intensive migration flows; fluid circulation of information, cultures and ideas, and by the political, economic and cultural process of creation and consolidation of the European Union. As people, objects, knowledge and information move at increasingly high rates, a sharper awareness of an inclusive European identity is necessary to facilitate mutual understanding and social cohesion: MeLa investigates museums and their role in building this identity. The expected outcomes of MeLa include a critic overview and a reflection on the role, mission, strategies, spaces and exhibition design for contemporary European museums. The findings of the research will coalesce into scientific publications and policies for the use of the European Union and the 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
EU contribution	2.699.880,00 €
Consortium	9 partners (5 countries)
Coordinator	Politecnico di Milano
Person Responsible	Prof. Luca Basso Peressut
EU Officer	Mr. Zoltán Krasznai

* 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

1. Executive Summary.....	7
2. Introduction.....	8
3. Approaches and Results.....	10
4. Twelve Propositions for 21st Century Museums.....	17
5. Public Awareness	57



Musée Dauphinois, Grenoble, France. The panel closing the exhibition "Un air d'Italie," 2012. © Musée Dauphinois

Executive Summary

MeLa - *European Museums in an age of migrations* is a four year multi-disciplinary and collaborative research project, funded in 2011 within the 7th Framework Programme of the European Commission under the Social Sciences and Humanities.

The MeLa Project investigated the role of museums in 21st century Europe, and their ongoing evolution triggered by accelerated mobility, fluid circulation of information, ideas and cultures, and the consequent increase of cultural encounters, cross-fertilisation and hybridisation of societies and identities. By analysing the challenges as well as the opportunities emerging from processes of globalisation, mobility and migration, MeLa identified innovative practices that can support contemporary museums in fostering mutual understanding, social cohesion and a sharper awareness of an inclusive European identity.

This booklet presents a synthetic overview on the main findings produced by the MeLa

Project, drawing on the critical suggestions, best practices, policies and recommendations proposed by the investigators involved in the different MeLa Research Fields.

Extensive access to the outcomes resulting from the research activities developed within the MeLa Project is promoted through an array of dissemination tools. The advancement of knowledge produced is available through the MeLa Book Series – a wealthy collection of open-access digital publications – and several online platforms, including the MeLa Critical Archive, a digital tool providing an overall and inter-disciplinary insight on the main results of the Project. These resources aim to support the scientific community, museum professionals, policymakers and the European Commission in envisioning and fostering the evolution of contemporary museums in this “age of migrations”.

www.mela-projet.eu

www.mela-archive.polimi.it

Introduction

The MeLa Project responded to the EU Call “Reinterpreting Europe’s Cultural Heritage: Towards the 21st century library and museum?” (FP7-SSH-2010-5.2-2). The Call demanded a critical reflection aimed to investigate the impact of the current political, social and cultural contexts on the underpinnings of museums and libraries, and to envision a renovated role for these institutions, which may allow them to adequately respond to the processes pertaining to the creation and consolidation of the European Union, develop innovative forms of interaction with new social groups and audiences, and eventually act as agents of social cohesion and stability in Europe.

MeLa adopted the notion of “migration” as a paradigm of the contemporary global and multicultural world. By referring to the turn of the 21st century as an “age of migrations”, the accelerated mobility of people(s), objects, cultures and knowledge is highlighted as a pivotal factor for the definition of the conditions of present-day society. Although migrations have always accompanied and fostered the development of world civilizations, due to improved possibilities for physical and virtual movement today they have grown in quantity, rapidity and complexity. On the one hand, European nations are

experiencing unprecedented mobility patterns, not only in terms of volume but also diversity amongst and within migrant groups. On the other hand, the accelerated migration of goods, images, ideas and information is significantly transforming contemporary political, social and cultural contexts: new communication technologies and media foster multi-cultural encounters and cross-fertilizations with significant resonances and implications, setting the conditions for a globalised and inter-connected world.

This scenario raises the imperative for museums to recognise and accommodate blended and intertwined identities; to acknowledge and narrate new dynamics of multiple belonging, diversity and otherness; to unfold and foster a new understanding of civic interaction and citizenship; to explore new relationships between places, peoples and identities; to recognise and appraise new connections between global and local stances; to manage and exhibit new concepts and forms of migrating heritage; and to represent and respond to an increasingly multi-cultural, multi-ethnic and multi-lingual society.

How are contemporary relationships between European museum representations and identity changing as the “people” and “places” implicated in shift, move, change, multiply or fragment?

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?

What kind of communication, participation and exhibition strategies could museums adopt to represent memory and identity in an intercultural perspective, and to respond to other histories, memories and experiences that have previously been repressed?

How are changing patterns of migration, globalisation and digital media affecting curatorial and artistic research?

Can trans-national and trans-local connections of museums, libraries and public cultural institutions allow more flexible and heterogenic patterns in archiving, preserving, displaying history and artefacts?

How should museum perspectives be re-routed in order to transform it into a site of contaminations, fluxes, border-crossings and migrating memories?

Drawing on these questions, the MeLa Project aimed to reflect on the evolution of museums as physical places, cultural spaces and processes, and to identify innovative practices repositioning and redefining their role in 21st century Europe.

MeLa European Added Value

Based on its competences, the role of the European Union in matters of cultural institutions, migration and citizenship-building is intended:

- To foster respect for diversity and constrain discrimination, racism and xenophobia;
- To prevent the different approaches in the Member States from hampering the free movement of persons across European Union;
- To develop active European citizenship;
- To promote culture as a catalyst for creativity, mutual understanding and enrichment of the communities;
- To enhance a shared vision of heritage through the development of cross-border cooperations among cultural institutions;
- To support cross-border mobility of those people working within the cultural sector, encouraging the transnational circulation of cultural and artistic outputs, and fostering intercultural dialogue.

Approaches and Results

In order to respond to the complexity of its core topics and the ambition of its objectives, the MeLa Project developed its activities through the implementation of innovative approaches, combining conventional research procedures with experimental practices and tools, and fostering collaboration and interplay between different disciplines and methodologies.

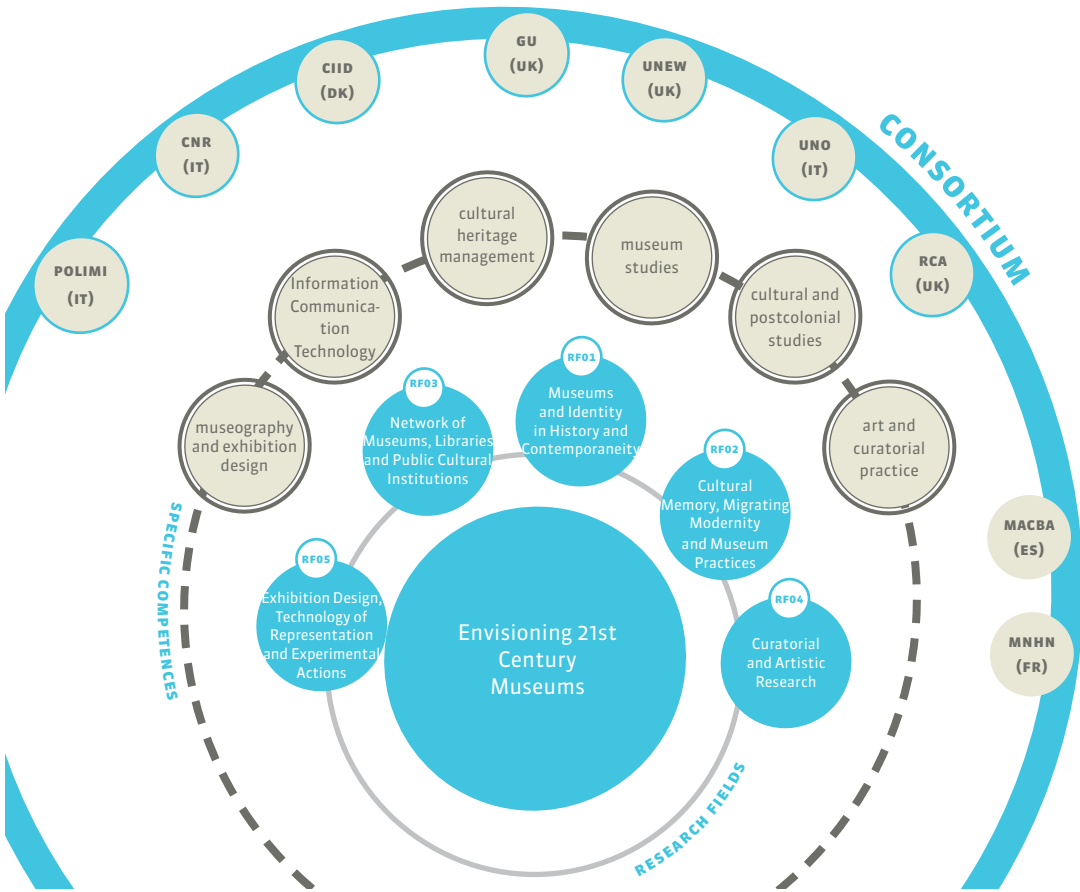
The development of this compound and multifold programme was built on the collaborative effort of a Consortium of nine Partners from different European countries – Denmark, France, Italy, Spain, United Kingdom – including five universities (Politecnico di Milano, Università degli Studi di Napoli “L’Orientale”, Newcastle University, University of Glasgow, Royal College of Art), two museums (Muséum National d’Histoire Naturelle, Museu d’Art Contemporani de Barcelona), one national research council (Consiglio Nazionale delle Ricerche) and one small enterprise (Copenhagen Institute of Interaction Design). The MeLa Consortium was conceived in order to assemble a well-framed thematic structure; Partners were chosen among leading institutions firmly embedded in local, national and international networks of research, selected in

relation to their specific expertise, competences and skills in the different areas of interest pertaining to the MeLa Project.

To efficiently coordinate the work of the multi-disciplinary Consortium, the research activities were organised in different Research Fields (RF), aimed at promoting in-depth investigations on the main topics. Each Research Field has been coordinated by a Leader institution, but research activities were developed through a cooperative approach, involving the collaboration of all the MeLa Partners as well as the engagement of external practitioners, scholars and experts from the museum sector.

RF01 - Museums & Identity in History and Contemporaneity

RF01 examined the historical and contemporary relationships between European museum representations and identity, using the focus of “people(s)” and “place” to investigate how fluidity, fragmentation, dislocation and mobility impact on individual and museum constructions of identity and belonging. By highlighting the importance of place for the historical contextualisation of objects and



events, and the explanation of past and present phenomena that may be socially divisive, the research identified the engagement with the place as a strategic opportunity to develop more inclusive forms of representation, localise social differences and tensions, and create progressive senses of belonging.

<http://wp1.mela-project.eu/>

RF02 - Cultural Memory, Migrating Modernity and Museum Practices

RF02 explored the complex interactions between cultural formations of memory, belonging and contemporary museum practices in the light of migration. Researchers analysed the cultural debate on the historical nature and contemporary sense of the museum, highlighting the crucial role it has played in narrating national identities and cultural belonging, and the difficulties faced in registering and exhibiting histories that tend to be excluded or marginalized in existing understandings of modernity. The recovery of unregistered histories allowed to reconsider the potential changes that the museum could promote as a social and political actor, and the extensive and multilateral impact of museum practices in addressing,

directly and indirectly, comprehension of civic interaction and citizenship.

<http://wp2.mela-project.eu/>

RF03 - Network of Museums, Libraries and Public Cultural Institutions

RF03 investigated and proposed innovative strategies for cultural networking between transnational European museums, libraries and public cultural institutions, around the themes of European cultural and scientific heritage, migration, cultural dialogue, and the use of Information and Communication Technologies. The increasingly trans-national and trans-disciplinary cultural networking across museums, libraries and other institutions were investigated building on the concept of migrating heritage, viewed against the backdrop of the politics and policies of a common European culture. The research highlighted the pivotal role of partnerships and cooperation around the networked activities of archiving, preserving and displaying history and artefacts, in the definition of innovative practices, spaces and policies that reflect the challenges of building an inclusive Europe.

<http://wp3.mela-project.eu/>

RF04 - Curatorial and Artistic Research

RF04 examined how the relationship between art, migration and representation is being addressed in contemporary artistic and curatorial practices, and what questions this raises for artists, museums and audiences in terms of traditional concepts of “heritage”, “the archive” and “the art object”. The combination of desk and practice-based research (developed in the form of artist/curator collaborations) allowed a critical reflection on the challenges and the opportunities emerging from the impact of globalization, new forms of art, the evolution of acquisition policies and the use of digital technologies. These changes advocate the development of innovative exhibition, display and collection practices, which acknowledge and understand cultural identity in the 21st century as a fluid form of trans-cultural and trans-national subjectivity.

<http://wp4.mela-project.eu/>

RF05 - Exhibition Design, Technology of Representation and Experimental Actions

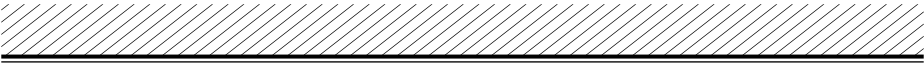
RF05 exploited a design-based research methodology with the aim to develop new

museum practices, and test the theoretical outcomes produced by other MeLa Research Fields. On the one hand, it investigated the potentialities of innovative curatorial approaches and the role of Information and Communication Technologies for contemporary museums and exhibitions. On the other, it explored new research tools for the Social Sciences and Humanities area, intended to foster the coalescence of theory and practice, and to enable and nurture inter-disciplinary exchanges and collaborative models. These tasks resulted in the implementation of several experimental actions, and in the design of different prototypes for the production and sharing of the knowledge produced by the Project, eventually ensuing in the MeLa Critical Archive.

<http://wp5.mela-project.eu/>

RF 06 - Envisioning 21st Century Museums

RF06 operated as the backbone of the MeLa Project: this collective and transversal activity benefited from the contribution of all the Partners, providing a common ground for sharing and debating the main outcomes

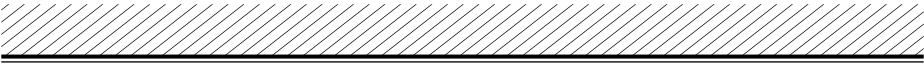
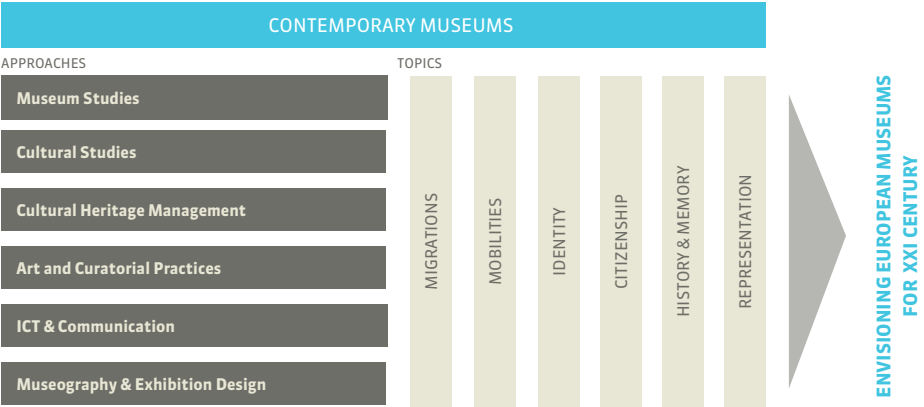


and findings produced by the different MeLa research pursuits. RF06 has broadly investigated the ongoing transformation of contemporary European museums, meant as complex systems of knowledge where the building, its contents, practices and communicative means are deeply intertwined. The aim of the enquiry was to identify and eventually envision innovative strategies, approaches and exhibition design models, which may be able to support the reconsideration and enhancement of the role of European museums in this “age of migrations”.

<http://wp6.mela-project.eu/>

The innovative approach exploited by the MeLa Project is based on the combination of conventional and innovative research practices and procedures.

Desk Research – The investigators developed an extensive review of relevant critical literature in the different Research Fields – museum studies, cultural and post-colonial studies, art and curatorial practices, museography and exhibition design, cultural heritage management, etc. This work allowed researchers to highlight pivotal thematic nuclei, and to identify and select paradigmatic



case studies for more detailed investigations and visits.

Field Research – The researchers organised an extensive series of visits to diverse types of European museums and galleries and to major exhibitions. The in-depth analysis of displays were often complemented by discussions and interviews with directors, curators, archivists, heads of department and officers of education, learning and public programmes. Furthermore, focus groups and interviews with different types of visitors (including those with migrant background) were conducted.

Experimental Actions – In order to foster new practices and methodologies for research in the field of Social Sciences and Humanities, the MeLa Project promoted the development of practice-based actions. Ranging from curatorial and artistic initiatives related to exhibitions, events and performances, to visitor studies, and the implementation of ICT, these actions were conceived as inter-disciplinary research tools, aimed to test the application of the Project’s theoretical outcomes and measure their operational effectiveness, as well as to

generate further stimuli nurturing research activities. The innovative character of “MeLa Experimental Actions” lay in the intertwining of several disciplines, methodologies and means, and in the cross-reference between theory and practice, intended to provide new perspectives and ideas on the complex dynamics characterising the evolution of contemporary museums.

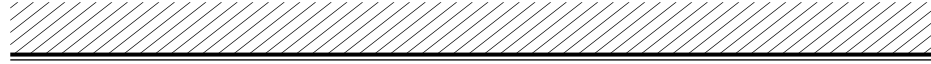
Research by Design – The potentialities of the knowledge advancement produced by the MeLa Project have been tested also in the framework of didactic activities, through the experimentation with groups of students attending Museographic Design Studios at the School of Architecture and Society of Politecnico di Milano. By addressing the main MeLa findings as part of the conceptual framework on which their design activities were based, the resulting projects operated as testing grounds for the Project’s outcomes.

The coalescence of these tools allowed for extensive and inter-disciplinary investigations of the evolution of museums in 21st century Europe.



Twelve Propositions for 21st Century Museums

Musée des Civilisations de l'Europe et de la Méditerranée, Marseille, France. The exhibition "L'invention du citoyen et le développement de la démocratie" explored the notion of citizenship in the European and Mediterranean societies. Courtesy of MuCEM.



The objectives of the MeLa Project focus on the investigation of the impact of contemporary migrations of people(s), objects, information and cultures on museums, and on the identification of innovative policies and practices enhancing the role of these institutions towards evolved political, social and cultural contexts. The booklet aims to provide an overview on the critical suggestions proposed by the investigators involved, which result from the main findings produced within the different MeLa Research Fields, as well as

from the observation of the good practices and achievements that some museum operators have been exploring and implementing in the last years.

This overview is draught through twelve propositions, which come with a set of implications and recommendations; they are addressed to the scientific community, museum professionals, policy makers and the European Commission, in order to draw directions and clues for the enhancement of the role of museums in this “age of migrations”.

↘ Rethinking the Museum as a System for Identity Formation and Representation

Museums have always played a crucial role in narrating identities, and have always been involved in their production and construction. The accelerated planetary circulation of people(s), objects, ideas and information, and the increasing encounter and hybridisation of cultures, languages and histories are consistently challenging the traditional understandings of memory, cultural belonging and identity as they have usually been proposed until recently in European museums. In this framework, the politics and practices of museum representation are being questioned in their ability to depict and convey the complexities of present political, social and cultural scenarios, and to efficiently address diversified and multi-cultural audiences.

Contemporary museums should thus engage with a critical revaluation of institutional practices and approaches, in order to redefine the relationship to particular topics, and to explore controversial or previously excluded stories and voices.

→ **PROPOSITION 1: MUSEUMS SHOULD ACKNOWLEDGE THEIR POTENTIAL TO CONSTRUCT SOCIAL VALUES, AND TAKE A CLEAR STAND ABOUT THEIR POLITICAL, SOCIAL AND CULTURAL POSITIONS**

In the present age of physical, economic, social and communicative mobility, an increased awareness of an inclusive European identity is essential to enhance social cohesion and reciprocal understanding. Museums can play a strategic role in building this identity, by expanding their traditional function as repositories of cultural heritage and past histories, and enhancing their role as agents of social change, pro-actively engaged in the issues that are crucial to the development and sustainability of present-day and future socio-cultural systems.

Implications and Recommendations:

→ **For museum practitioners.** In order to undertake their responsibilities as social actors, not merely reflecting but also participating in the cultural debate on issues of identity, belonging, citizenship and inclusion – and contributing to shaping the views of

inhabitants and administrators – museums should further articulate their approach to particular subjects, engage with difficult histories or topics (e.g. migration, integration, cultural diversity) and explore contemporary social differences and tensions.

→ **For museum practitioners.** The necessity for contemporary museums to take on clear political, social and cultural positions brings about the need for more organised and inclusive discussions and knowledge exchange among museum professionals within institutions about political standpoints and how to represent them to visitors.

“Museums and libraries, joining forces with further cultural institutions such as cultural foundations and cultural associations, are in the position of becoming active participants for ‘cultural welfare’.”
(MeLa RF03 Brochure)

→ **PROPOSITION 2: REPRESENTATIONS OF IDENTITY, MEMORY AND BELONGING SHOULD BE REDEFINED THROUGH A POST-COLONIAL APPROACH**

Facing the challenge of representing – and responding to – increasingly globalised and multi-cultural contexts, museums should further explore the emerging conditions of contemporary post-colonial society. This task requires museums to rethink the representation of people(s) and cultures as considered in exclusively national or local terms, and to embrace cultural and historical diversity by acknowledging and assimilating the histories which had been structurally excluded or marginalized, and the narratives pertaining to the other cultures that have come to share the European space. Drawing in extra-territorial and trans-national actors, forces and flows, the development of a post-colonial approach to representation practices can renew and extend understandings of European citizenship, memory and identities.

Implications and Recommendations:

→ **For museum practitioners.** Museums should rethink representation practices in the light



Royal Museum for Central Africa, Tervuren, Belgium. The permanent exhibition spaces were emptied in December 2013, following the overall renovation project aimed at developing a post-colonial transformation of the renowned ethnographic museum. © RMCA.



MeLa Experimental Action: "Crossing Bodies - Postcolonial Visions"
(Museo Nazionale Preistorico Etnografico "Luigi Pigorini", Rome, Italy, 1-15 December 2012). Through the setting of a series of artistic actions (videos and photos exhibition, contemporary dance performances, relational artworks) within the spaces of the ethnographic museum, the project aimed at building up a critical approach to stereotyped and rhetorical visions, and re-narrating the tale of the past, history and memories in the light of the challenges and the voices of a present radically imbued with "otherness." © AK/Roots Agency.

of the post-colonial migrations, by embracing trans-national and trans-cultural perspectives that can flow across previous distinctions, exclusions and boundaries – e.g. to unfold colonial relationships of power, or to be clear about whose memories and histories are exhibited, where and how a story is narrated, and by whom.

→ **For museum practitioners.** Contemporary art practices can operate as an anthropological apparatus, enabled to question modernist museum practices, and disclose and accommodate visions and histories that had been ignored or repressed. Curators and artists should further use and manipulate ethnological and archival practices, as well as display settings and spaces, in order to challenge the dominant Euro-centric understanding of heritage and construction of history and knowledge.

For museum practitioners and policy makers. The collaboration among curators and artists, writers, actors and performers in the production of contents, events and archival organization, can be highlighted as a strategic opportunity for contemporary museums. These practices should be promoted and fostered through the setting of economic support, residential spaces and structures.

“Migration, accompanied by transnational exchange, is transforming the museum from a static site of archiving and conservation into an active space for engendering encounters with further, often repressed, stories and memories.” (MeLa RF02 Brochure)

“Targeting, based on ethnicity or race and adopted as a method to achieve cultural and social inclusion... should be replaced by exhibition, display and collection practices that acknowledge cultural identity in the 21st century as a fluid form of trans-cultural and trans-national subjectivity.” (MeLa RF04 Brochure)

→ **PROPOSITION 3: MULTIPLE VOICES
– INCLUDING OPPOSITIONAL AND ANTAGONISTIC ONES – SHOULD BE INTEGRATED
INTO REPRESENTATION PRACTICES**

Contemporary identities are increasingly being referred to as multiple and competing subjectivities, produced by the condition of transmigration (not exclusively defined by migration, but also by the conditions of globalisation and digital

transformations). In order to develop a post-colonial approach to representation practices and to communicate meaning to diversified publics, museums are required to recognise, include and unfold different perspectives and voices, and thus to represent as well as to address the multiplicity of the identities, experiences and subjectivities that characterise contemporary societies.

Implications and Recommendations:

→ **For museum practitioners.** A polyvocal approach can have a strategic role in managing the challenges involved in the representation of difficult or controversial topics, such as those pertaining to contemporary diversities and identities. Nevertheless, when implementing this approach, museums should acknowledge and consider both its potentialities and limits – encompassing the difficulties in reaching representational completeness in regard to highly complex and plural societies; the possibility that polyvocality may flatten inequalities; the necessity to deal with competing pressures relating to the need to prompt empathy on the part of visitors, and to ensure that the visiting experience is generally positive and uplifting (e.g. that it is suitable for families and children,

“While acknowledging the political position taken by the museum, oppositional voices should not be ignored and the debates and antagonisms themselves can become part of the museum’s representation.” (MeLa RF01 Brochure)

“Museums clearly need to work towards the democratisation of display practices, and to engage more fully with the emergence of those generations of ‘new Europeans’ produced by globalisation, migration and the trans-cultural experiences of diaspora and exile.” (MeLa RF02 Brochure)

and that tourists are not presented with an overwhelmingly negative view of history).

→ **For museum practitioners.** Although it is not possible to claim completely comprehensive representational practices, the development of polyvocal co-production through the active involvement of people with different backgrounds (e.g. migrant subjects, communities and groups) is desirable in order to unfold more complex forms of identity and belonging.



Museum of London, United Kingdom. This forward-looking institution aims to critically document the social history of the city and its inhabitants. After a major renovation process (2012), the temporary exhibition “Our Londinium” was integrated within the permanent Roman London Gallery; this short-term display is co-curated by young members of local communities in order to explore and provide new perspectives on the parallels between Roman and contemporary London. Courtesy of the Museum of London.

→ **PROPOSITION 4: MIGRATION SHOULD NOT BE CONSIDERED AS A PREROGATIVE FOR A “TYPE OF MUSEUM” BUT RATHER AS A “TOPIC FOR MUSEUMS”**

In contemporary Europe, accelerated mobility is having pervasive impact and resonance on all aspects of social, political and cultural life. Within this context, the themes related to the movement of people(s), cultures, borders and heritage have become strategically relevant to a wide range of museums – beyond the immediately obvious (i.e. migration museums). Topics, stories and objects related to migration, mobility and diaspora are being threaded through the displays of several museums across Europe, independently of their scale, type or focus. Integrated into broader historical narratives or isolated as a topic in its own right, historical and contemporary migrations are often represented as part of the “back-story” which enables individuals, communities, regions, cities, nations and Europe as a whole, to develop and express a sense of identity. Presenting migration as a constant in human history, while exploring how the circumstances, legalities and cultures of migration have

“Museums should explore contemporary social differences and tensions by contextualising them historically within place.” (*MeLa RRF01 Brochure*)

“Recognising and representing some of the many cultures and identities in a place, including relatively newly incorporated ones, is a useful means of creating progressive senses of belonging.” (*MeLa RRF01 Brochure*)

been subject to change, can be a counter to xenophobic attitudes, and facilitate mutual comprehension and social cohesion.

Implications and Recommendations:

→ **For museum practitioners.** Museums should try to explain and localise the past and present phenomena that may be socially divisive – e.g. migration, racisms, social differences and tensions – through a focus on place. The representation of people(s) and cultures through a focus on their relationship with the



National Museum of Scotland, Edinburgh, United Kingdom. The museum forged institutional and representational practices in order to foster sense of collective identity and civic pride by orchestrating the nation's history into an overarching narrative format.

specificity of particular places (be they nations, regions, cities or neighbourhoods) is a strategic alternative to reductive and potentially divisive ethnic or sub-cultural categorisations. Drawing on the identification of particular civic places as localised arenas for identity formation, the engagement with place can form the ground for the historical contextualisation of objects and events, and allow us to understand and highlight the complexity and multiplicity of identities and histories by opening up multi-geographical perspectives, experiences and attachments. The reference to the cultural specificity of places could support museums in contributing to greater social awareness and progressive senses of belonging: on the one hand, prompting empathetic responses and historical awareness on the part of those who feel that their lifestyle or beliefs are threatened by influxes of people, on the other facilitating the cultural and historical understandings of people from elsewhere.

→ **For museum practitioners.** An effective strategy to enhance the reinterpretation of existing displays and collections and to achieve a more inclusive approach can be realized by fostering collaboration between museums and communities, as well as links among museums

in countries with connecting or comparable histories of migration.

→ **For policy makers and European Union officials.** Investment to promote collaborative experiences exploring and fostering the cooperation between museums and migrant communities is desirable as a means of constructive cultural diplomacy. Experimental actions as well as research projects further investigating the topic should be supported at different levels, ranging from initiatives with a broad trans-national scope to those acting at a local scale.

→ **For museum practitioners.** Within the contemporary exhibition sector, new relationships between art, migration and representation should be acknowledged. The development of new forms of artistic and curatorial practice – which fall outside or do not fit neatly within the patterns constituted and supported by dominant institutions – are blurring the boundaries between the work and the position of artists, curators and audiences; overcoming the distinction between the global and the local; and raising new questions about traditional concepts of heritage, the art object, the archive and constituted practices of collection and display.

➤ Exploring New Design Practices for Museum Settings and Spaces

The overall revision of museum policies and practices is to be complemented and supported by advanced exhibition design strategies.

→ **PROPOSITION 5: MUSEUMS NEED TO EXPERIMENT WITH NEW COMMUNICATION AND EXHIBITION STRATEGIES AND TOOLS**

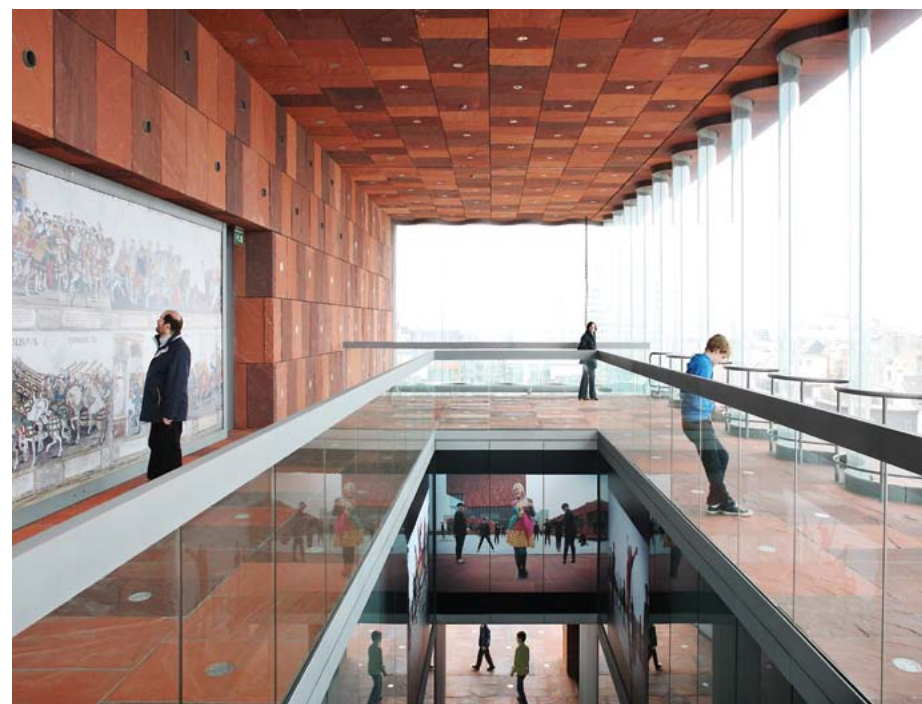
The development of new approaches and practices for the configuration of museum displays and spaces is necessary in order to accommodate new curatorial models; to convey revised contents and multivocal representations; to take on the high-speed access to knowledge and the mutation of visual culture (resulting from the diffusion of digital technologies, the accelerated circulation of information and imagery, the proliferation of screens in daily life, etc.); and to enable dialogue with more complex, heterogeneous and differentiated audiences.

Implications and Recommendations:

→ **For museum practitioners.** Museums should critically review obsolete communication strategies and tools, and dare to experiment with innovative forms of engagement

with images and objects, which could be capable of conveying and reflecting the complexity of the contemporary cultural heritage, and accommodate innovative representation and fruition models. The reconfiguration of museum settings should aim at enhancing the visitors' experience, by allowing for more engaging and in-depth access to the museum's messages, or facilitating physical and multi-sensorial interactions, and eventually encouraging participation in the production of contents and meaning.

→ **For museum practitioners.** The impact of technology in mediating museum experiences should be further investigated, in order to allow for a more effective use of these resources: rather than being used to provide additional information and explanations to the display, they should be more critically applied to enhance and widen the visitors' experience. Digital technologies and new media should be exploited to facilitate a more resonant and interactive involvement of the users; to offer transversal visions and multiple entry points to the narration; to intertwine different layers of meaning; and to unfold polyvocal and cross-cultural interpretations in identity construction and representation.



Museum aan de Stroom, Antwerp, Belgium. The spatial project of the newly built museum includes noticeable experimentations with exhibition design practices. Its innovative programme exploits an enhanced conception of the vertical and horizontal distribution spaces, which are expanded, equipped and turned into proactive places contributing to the widening of the exhibition, participation and education activities. © Filip Dujardin, courtesy of MAS.



MeLa Experimental Action: “Rethinking Religion Representation in Museums” (Museo Diocesano, Milan, 12 June 2014). The on-site action was intended to test the potentialities of digital and mobile technologies in supporting the disclosure of multicultural perspectives on religious assets, and fostering dialogue between people with diverse cultural roots. Through the exploitation of video narrations, performative interaction practices and 3D visualisations in the fruition of the contents conveyed by five paintings selected within the museum’s permanent collection, the contemplative visit was transformed into an active and contributory experience, which involved the public in an inter-religious debate building on issues of identity and diversity.

→ **For European Union officials.** The outcomes and efficient use of digital technologies should be further investigated through research projects and experimental actions, in order to set more clear parameters in the evaluation of their use and efficacy. Advancement of knowledge on the topic should be supported.

“As contemporary art practices suggest, it is important ... to encourage process and narration rather than explanation, dis-order and creolization rather than the search for harmonic recompositions.”

(MeLa RF02 Brochure)

“Technological sciences and tools can no longer be considered simply as a set of material practices to be ‘brought into’ the exhibition spaces – but rather ... the engagement with technological domains and devices must find its way into the intellectual speculations, practices and research methodologies of museum practitioners”

(MeLa RF05 Brochure)

→ **PROPOSITION 6: THE DESIGN OF MUSEUM SETTINGS AND SPACES SHOULD BE CONCEIVED AS A STRATEGIC ELEMENT TO FOSTER MUSEUMS’ SOCIETAL ROLE**

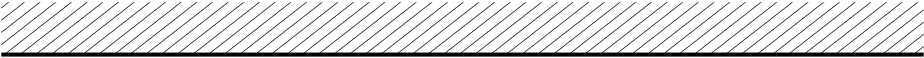
Far from being mere venues, static back-grounds that are passive in relation to what happens inside of them, museum spaces have always highly contributed to shaping the museum experience, facilitating the conveyance of the contents, and mediating the relationship with the audiences. By construing architecture as a fundamental component of the complex systems of knowledge that museums represent, the organization, layout and setting of museum spaces should be designed to participate to the upgrade of contemporary institutions as social and cultural actors. In this regard, they should not only meet standards of accessibility, usability and relevance, but also partake in and foster the development of more complex practices and activities – which entail, for example, the implementation of wider room for temporary installations and performances; further platforms for participation (also reaching out to the communities outside the museum walls); broader social spaces, etc.



Tate Modern, London, United Kingdom. The Tanks are a new performative space resulting from the architectural exploitation of the former containers used to store oil for the Bankside Power Station turbines; they host innovative curatorial and artistic practices, and operate as generators of ideas, creative energy and new possibilities for artists and audiences. © Tate Gallery.



MeLa Experimental Action: "Redefining the Lobby of the MACBA Study Center." (Museu d'Art Contemporani, Spain, June 2011 - March 2012) The action aimed to reflect on the potentialities of architectural design to effectively support museums, archives and libraries in enhancing their functions and roles, by verifying how the setting of innovative types of spaces can facilitate the access to and the transmission of knowledge contained in documentary collections. Through the contribution of the design and architecture students who participated in the Call for Proposal, the lobby of the MACBA Study Center was exploited as a testing-ground to experiment with new concepts and forms for multi-purpose, flexible and open spaces fostering more effective interactions with the public inside and outside the building.

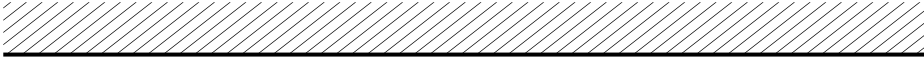


Implications and Recommendations:

- **For policy makers and European Union officials.** The features and the potentialities of new museum settings and spaces, which could pro-actively foster the development of innovative and inclusive practices, should be further investigated through research and experimental actions.
- **For museum practitioners.** The developing understanding of museums' environments as a crucial part of the definition of museums as social and cultural processes suggests the need to reduce the communication gap between museum professionals and designers. Effective opportunities for knowledge exchange, debate and collaborations should be promoted.
- **For policy makers.** The revision of the role and conception of museum spaces should impact on the decision-making processes developed by the specific associations, organisations and public bodies which are active in setting agendas and establishing priorities, boundaries and possibilities for the making of museum architecture.

“Museums need to respond to the demand for more provisional, fluid and informal types of spaces that support collaborative, project-based work, and embrace audience engagement, rather than deflect it.” (MeLa RF04 Brochure)

“Museum spaces have now to interact with the arrival of other practices of memory making.” (MeLa RF02 Brochure)



Copenhagen Museum, Denmark. The Wall is an interactive multi-media urban installation travelling around Copenhagen neighborhoods, operating as an experimental communicative tool improving accessibility to the museum's archive about the city history, as well as collecting personal memories and records about the contemporary city through the cooperation of the local communities. © Caspar Miskin, courtesy of the Museum of Copenhagen.



Neukölln Museum, Berlin, Germany. Ensuing from the evolution of the Neukölln Heimatmuseum through the re-focusing of the conception of social memory, this institution centers its activities around the exhibition "99 x Neukölln" aimed at representing the multi-cultural identity of the neighborhood through 99 objects illustrating the different collective and personal memories and their cross-cultural references. Photo by Friedhelm Hoffmann, courtesy of Neukölln Museum.

➤ Upgrading Acquisition, Collection and Archival Practices

The contemporary context urges a critical reflection on 20th century museum modes of conceiving and managing collections, conservation and archives.

→ **PROPOSITION 7: MUSEUMS SHOULD RE-THINK ACQUISITION, CONSERVATION AND ARCHIVAL POLICIES AND PRACTICES IN THE LIGHT OF ENHANCED FORMS AND CONCEPTS OF HERITAGE**

In this "age of migrations", modernist collection and archival practices are challenged by a more "fluid" concept of heritage, which builds on new ways of understanding and managing artworks, objects, images and information, ensuing from the development of new forms of memory making, the implementation of immaterial and electronic archives, the evolution of artistic research and languages. These issues bring on the necessity to develop new modalities, strategies and tools for collecting and archiving, intended to recognise and operate expanding forms of intangible heritage, as well as to include previously marginalised forms of heritage (e.g. sounds, orality, sensations and unscripted memories) and voices (e.g. personal archives of memory,

such as memoirs, family photos and recordings).

Digital sciences and technologies can significantly support the upgrade of these practices. Digitisation, for example, does not merely allow new forms of increased access, marketing or management, but rather fosters more complex interrelations among production, conservation and dissemination, as it can also contribute to heritage formation.

"Digital technologies and the Web provide new ways of creating, managing and providing access to resources and of redefining collections, for example for supporting European Digital Commons, digital repatriation and design for Cultural Heritage." (MeLa RF03 Brochure)

"The project of digitisation should be understood as an organisational opportunity to re-examine the logic and design of content management systems in order to reflect and anticipate 21st century conditions of art production and display, knowledge generation and interaction, and user-value." (MeLa RF04 Brochure)



MeLa Experimental Action: "The Memory of the Sea" (Museo Nazionale Preistorico Etnografico "Luigi Pigorini", Rome; Galata Museo del Mare, Genoa; Galleria di Arte Moderna e Contemporanea di Bergamo; Centre de Documentation sur les Migrations Humaines, Dudelange; Istituto Italiano di Cultura, Marseille; December 2012 - October 2014). The travelling exhibition presented the Sea Memory Museum in Zarzis through the work of photographers Alessandro Brasile and Mattia Insolera, with the aim to participate to the current debate about the representation of contemporary migrations, and to widen the perspective on the southern border of the Mediterranean Sea – as well as beyond the traditional museum networks. The project offered the opportunity to critically reflect on crucial issues related to collecting and exhibiting ongoing phenomena, and the use of the material traces and "sites of conscience" to bequeath migrants' stories. By complementing images and videos through seminars, guided tours and mediation activities, the action intended to verify the potentialities of temporary exhibitions in enhancing participation, inter-cultural dialogue and awareness about current societal issues. © Mattia Insolera.



Galata Museo del Mare, Genova, Italy. The "MeM – Memory and Migration" gallery concludes the permanent exhibition dedicated to Italian migration with a focus on the contemporary immigration phenomena, presented through interactive devices and the display of significant records (as the boat donated by the Municipality of Lampedusa). © Archivio Galata Museo del Mare. Photo by Merlofotografie, courtesy of Costa Edutainment.

Implications and Recommendations:

→ **For European Union officials and policy makers.** Today digital technologies play an important role in the construction, collection, conservation and fruition of heritage. Investments in research and laboratory projects about the topic should be promoted, in order to support the implementation of innovative tools and applications, as well as to further investigate their potentialities, effectiveness and value.

→ **For museum practitioners.** Intangible cultural heritage and immaterial memory and art practices are acquiring increasingly important roles and values; consequently, museums should further engage in the questions they raise in regard to acquisition and collection policies, at both the practical and conceptual level. These issues involve a potential threat to the effectiveness of museums in cultural management – as well as to the overall renovation process of contemporary institutions. In fact several forms of heritage (e.g. many artworks and contributions by artists working with immaterial forms such as sound, music and performance) are currently not being appropriately documented or archived, and thus they do not enter the collection – and hence do not become history.

→ **PROPOSITION 8: MORE INCLUSIVE
COLLECTION AND ARCHIVAL PRACTICES
SHOULD BE FOSTERED IN RESPONSE TO
– AND IN SUPPORT OF – A REVISED
ROLE OF MUSEUMS AS SOCIAL AGENTS**

Contemporary museums are widening their traditional function as repositories for the conservation of cultural heritage and past histories, and gradually consolidating their role as social and political actors, strategically participating in the debate on memory, history and identity. The enhancement of their function as interactive spaces, highly connected to the specific present-day cultural needs of inclusion and social cohesion, is also being fostered by the development of participatory approaches to collections. In particular, the involvement of migrant communities allows museums to widen memory-making practices, offering more inclusive perspectives, and engendering encounters with often repressed stories and memories.

Implications and Recommendations:

→ **For museum practitioners.** Innovative acquisition policies should be further developed, experimenting with dialogic participatory modes which employ museum artefacts as catalysts for inter-cultural relationships and connections.



Musée de l'Histoire de l'Immigration, Paris, France. Next to the permanent exhibition “Repères” (in the picture), the museum has recently inaugurated the “Galerie de Dons,” conceived as an in-progress participative archive dedicated to the narration of personal memories and life stories documenting the culture and history of immigration in France, continuously nourished through the objects and testimonies donated by immigrants and their descendants. © CNHI.

Fostering Networks Among Museums, Libraries and Other Cultural Institutions

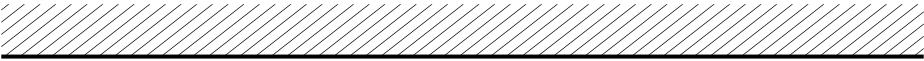
The development of networks and collaborations is playing an increasingly important role in supporting European cultural institutions to better address contemporary challenges of globalisation, mobility and cultural dialogue. In the framework of the construction of a common European culture, the development of cultural networks helps to foster holistic and dynamic concepts and practices of cultural heritage; to implement more expansive and progressive configurations of cultural value; and to support initiatives towards social inclusion that are able to break through European geographic, sociological and political borders.

→ **PROPOSITION 9: MUSEUMS SHOULD EMBRACE THE EMERGENCE OF A CONTEMPORARY MIGRATING HERITAGE, AND ACKNOWLEDGE NEW ROLES AND PATTERNS OF CULTURAL NETWORKING**

Within the ongoing shift from the identity marking heritage of European nations to a contemporary migrating heritage, practices of cultural networking are evolving towards trans-national and trans-disciplinary roles, patterns and dynamics – based on a non-territorial

“We are witnessing a shift from the identity-marking heritage of European nations to a contemporary migrating heritage. Cultural identities, which define what represent cultural heritage for us, are not written in stone but continuously evolve and reshape themselves, adapting to new contexts determined by contact with our own and other cultures ... Migrating heritage in Europe and beyond encompasses not only the mobility of post-colonial artefacts, but also migration of people, technologies and disciplines, crossing boundaries and joining forces in cultural networks and partnerships to address new emerging challenges of social inclusion, cultural dialogue, new models of citizenship and national belonging.” (MeLa RF03 Brochure)

approach between cultural institutions engaged with cultural dialogue activities, working across borders and domains. Besides furthering the exploitation of traditional collaborative initiatives (e.g. the loan of objects and records resulting in cooperative research projects



and joint exhibitions), cultural networks are exploring the opportunities provided by digital sciences and technologies, which have a strategic role in allowing cultural heritage institutions to share and reframe collections online in transnational terms. For example, the construction of collaborative digital platforms connecting online collections from libraries, museums and archives, offers inter-disciplinary and international access to digitalised contents (data, literature, paintings, films, objects and archival records). Digital technologies also facilitate the relationship with wider audiences, allowing for the renegotiation of heritage with global and inter-cultural publics, and facilitating the participation of users in acquisition activities and co-production of contents. In these terms, the development of networks and collaborations can support cultural institutions in operating as cultural connectors between local and global communities, and become forums for cultural, social and civic engagement towards open and inclusive societies.

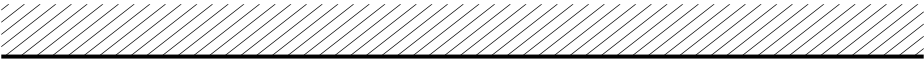
Implications and Recommendations:

→ **For museum, library and cultural institution professionals.** Practitioners should

further engage and dare to experiment with innovative ways of cooperating at trans-local and trans-national levels, not only committing with their peer community but also fostering networking across disciplines and communities of practice.

→ **For policy makers.** In order to efficiently build and manage networking in cultural dialogue initiatives, cultural workers need to be supported to develop relevant skills to provide the necessary leadership and public programming. Specific training programmes should be promoted, in particular within European-wide trans-national training frameworks.

→ **For European Union officials and policy makers.** The use of digital technologies is not only influencing the construction, display and understanding of memory in a networked society, but also changing the dynamics and scopes of cultural networking. The creative use of digital technologies can be exploited to break down political and cultural barriers, and to work across European borders, generations and cultures. Experimental projects should be promoted to investigate and disseminate best practices in the field.



“Digital and communication technologies can usefully contribute to the effort of cultural networks in supporting cultural dialogue and social inclusion in Europe, both as mediating and connecting tools.”
(MeLa RF03 Brochure)

“Cultural policies and cultural practices should be connected.” *(MeLa RF03 Brochure)*

→ **PROPOSITION 10: THE MIGRATION OF PEOPLE, KNOWLEDGE AND DISCIPLINES SHOULD BE FOSTERED TO BETTER ADDRESS EMERGING CHALLENGES IN MUSEUMS**

The evolving landscape of cultural networks does not only relate to migrating heritage, but also to the migration of people, knowledge, technologies and disciplines. In particular, the possibility for cultural workers to cross boundaries and join forces in partnerships and cooperation initiatives can support the management of the emerging challenges of social inclusion, cultural dialogue, and new models of citizenship and belonging.

Implications and Recommendations:

→ **For policy makers and museum, library and cultural institution professionals.** Increased knowledge exchange should be encouraged among the practitioners managing European museums and other cultural institutions. Multiple opportunities should be consistently created and supported to allow cultural operators from different countries, sectors and fields to meet, share and debate experiences and ideas. Communication and exchange should be also fostered among scholars and practitioners. On the one hand, scholars should work with real-life institutions and challenges, aiming to have an impact beyond academia. On the other, co-operation between museums and universities should be nurtured, e.g. by facilitating the participation in inter-disciplinary research projects.

→ **For European Union officials and policy makers.** Further connection between cultural policies and cultural practices should be fostered. In order to develop cultural policies that are truly effective and reflective of a local or national context, communication and understanding between professionals and policy makers should be improved through collaborative research projects and opportunities for knowledge exchange.

➤ Enhancing the Relationship with New Audiences

The evolving role of museums as social agents is centred on a renovated relationship with contemporary audiences, drawing on a more direct, cooperative and inclusive approach.

→ **PROPOSITION 11: MUSEUMS SHOULD ENDORSE EXPERIMENTATION WITH INNOVATIVE WAYS OF ENGAGING WITH WIDER AUDIENCES**

The commitment of contemporary museums in enhancing their role as agents for social change, unifiers of initiatives and routers for cooperation and dissemination, builds on the possibility of developing more interactive and rooted relationships within their own local and national communities. This task is being developed through an array of experimentations with different ways of engaging in cultural dialogue (the museum as a “bridge” between people(s), enabling and promoting education, mutual understanding and citizenship), participation practices (the museum as social catalyst, facilitating the relationship with migrating heritage and cultures) and social welfare activities (the museum as social agent and service provider,

especially in addressing culturally diverse and transnational communities).

Implications and Recommendations:

→ **For museum practitioners.** Museums should embrace the rise in participatory culture by exploiting technological access to cultural engagement, fostering experimentation with creative ways for co-creating culture, and testing new opportunities of cooperation in the process.

→ **For museum practitioners.** In order to enhance the relationship with multi-cultural audiences, the policies and practices focused on the promotion of inter-cultural dialogue in museums should be reviewed in relation to a “fluid”, open and inclusive notion of heritage and identity. This task could be developed, for example, by avoiding the “targeting” of programmes – activities should not be addressed either to “migrants” or “natives”, but rather to cross-cultural audiences. The interaction between different groups should not be merely fostered through mutual knowledge and respect, but rather it should be based on the initiation of new knowledge systems, relationships and perspectives.

→ **For museum practitioners.** Education has an ever more important role in the integration of contemporary societies, where it often affects or decides about inclusion or exclusion. Although the types of learning and knowledge offered by contemporary museums are very different, museums of various scales, types and focus are widening their education programmes and testing their incorporation into curatorial and exhibition activities.

In order to effectively enhance education practices, museums should consider experimental interdisciplinary methods and styles of teaching and learning; the expansion of education strategies and tools (e.g. including gallery talks, storytelling, theatrical workshops, concerts, film screenings, drawing sessions, etc.); the demand for more direct knowledge exchange and interaction with museum’s practitioners and collection objects; the increasing importance of lifelong learning; the long-term cognitive effects of new media information technologies; the potentialities of cultural networks.

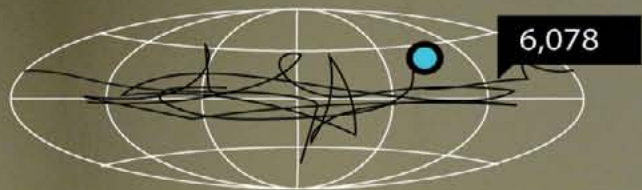
→ **For museum, library and cultural institution professionals.** By joining forces with libraries and with further cultural

“Public programming and the expertise of education departments should be welcomed and directly incorporated into the curatorial strategies of exhibition, display and interpretation – rather than maintained as a separate sphere of organisational activity.” (*MeLa RF04 Brochure*)

institutions (e.g. cultural foundations and associations), museums can enhance their role as active protagonists for “cultural welfare,” promoting citizenship, intercultural dialogue and education.

→ **For museum practitioners.** Museums should expand their activities beyond their walls, reaching out to local and national communities and draw in larger and more differentiated audiences. The development of a distributed museum model may enable the recognition of and the contact with the multiple subjectivities and temporalities which characterise present-day audiences.

Eye miles



6,078

Dwell



13

Objects



22



48

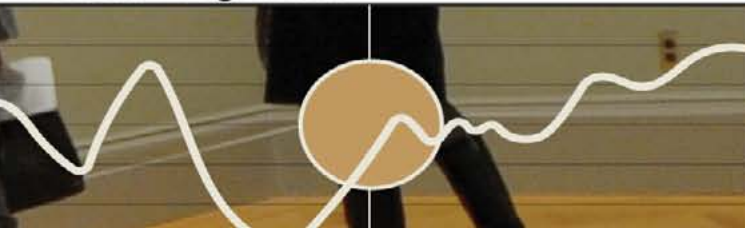
Body movements



8

37

Colors / Brightness



MeLa Experimental Action: "Walkthrough Studies"
(Copenhagen City Museum; Statens Museum for Kunst, Copenhagen, Denmark; Discovery Museum, Newcastle upon Tyne, United Kingdom; March 2012 - March 2014). The Project investigated the relationships between subjective perspectives and objects in exhibition contexts. By exploiting the potentials of head-mounted video cameras and interviews, the analysis of behaviours, physical movements, meanings and memories was meant to highlight the possible gap existing between the display "maps" intended by the curators and visitors' own re-mappings, and thus at examining how multimedia technology can foster the design of exhibition settings and spaces.

→ **PROPOSITION 12: MUSEUMS SHOULD
IMPROVE KNOWLEDGE AND AWARENESS
ABOUT CONTEMPORARY AUDIENCES**

The possibility for contemporary museums to develop more effective and rooted relationships with new audiences also rely on the acknowledgment of their increased complexity and heterogeneity. In this “age of migrations,” museum audiences are becoming more and more differentiated, multi- (or trans-) cultural, multi-ethnic, multi-lingual, etc. as a consequence of accelerated mobilities and their impact on the composition of local and national communities, but also resulting from a renovation of the experience of migration (through greater access to global media and cheaper travel, which allow to uphold the connection with “home”), the high-speed and self-selecting access to information and imagery, and the evolution of visual culture deriving from the diffusion of digital technologies. In order to better address the renovation of their policies and practices, museums should improve knowledge and awareness about new audiences through an in-depth investigation of their cultural background, their needs and expectations, the factors that influence their perception and understanding, and the impact of increasing cultural diversity.

“Research needs to be done in terms of understanding how publics (in all their diversity) respond to exhibitions about sensitive topics like migration and how they relate what they find in museums to what they encounter in journalistic media, political discourse and social media.” (MeLa RF01 Brochure)

Implications and Recommendations:

→ **For museum practitioners.** Further efforts should be dedicated to analysing new audiences, for example through the promotion of experimental practices in the field of visitors studies (e.g. advanced exploitation of surveys and interviews, testing of innovative practices. the implementation of comprehensive databases of information and figures). Practitioners should also join forces with scholars in research projects aimed to improve knowledge, and experiment with innovative approaches and tools.

→ **For European Union officials.** Financial (and political) support should be provided to promote and facilitate visitors studies and the initiatives aimed at improving knowledge in the field.



Frankfurt City History Museum, Germany. As part of the conceptual re-routing of its role, objectives and tools, the museum is experimenting with innovative participative strategies in order to become a place “for someone” (rather than “about something”), to bear responsibility for inquiring into the demographic, cultural and societal diversity, and thus to operate as an inclusive social agent. The Stadtlabor (City Lab) is a participative research tool implemented by the museum to investigate and foster the many senses of place related to the multi-cultural neighborhoods of the city. © Alex Urban, 2013.



Musée d'Ethnographie de Neuchâtel, Switzerland. "The Labyrinth" section with the exhibition "Figures de l'Artifice." Courtesy of Musée d'Ethnographie de Neuchâtel.

Public Awareness

The MeLa Project has dedicated particular efforts in promoting the widespread circulation and use of the advancement of knowledge produced. A rich set of tools and activities was conceived to disseminate research findings and outcomes, and a major commitment was developed by the MeLa Consortium in order to guarantee open access to all the products of the Project.

Online platforms have played a pivotal role in endorsing availability and visibility to the activities and results carried out within the Project.

→ MeLa Website

It operates as the repository of all the MeLa results and products, presenting the programme and its development, announcing and reporting on the promoted activities and events, and offering open access to all publications, including MeLa Newsletters and Bulletins.

www.mela-project.eu

→ MeLa Blog

It is a lively tool intended to launch MeLa-related publications and events, to highlight MeLa related activities, and to trigger discussions in a more informal context.

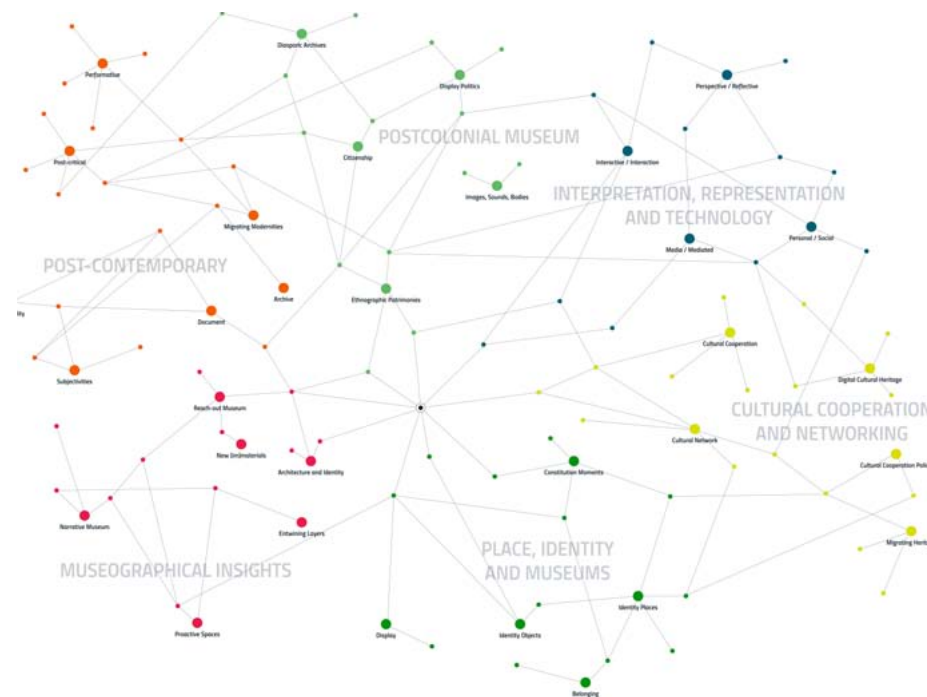
www.mela-blog.net

→ MeLa Critical Archive

It is a digital platform aimed at assembling, conveying and sharing the main investigations developed within the MeLa Project through a critical post-reflection. It was not conceived as a mere repository of the research outcomes, but rather as a multipurpose tool. The Critical Archive is a research instrument as well as a communicative project, representing the complexity of the approaches developed by MeLa, and illustrating its findings as a unitary yet multifarious cultural proposal. The design of the platform was developed to provide multiple possibilities in accessing its contents. They can be browsed through an index version or explored through the main interface, which exploits the metaphor of a sky map to offer an unstructured navigation. Due to its experimental nature, the Critical Archive is an in-progress tool which is supposed to continuously grow and evolve beyond the conclusion of the MeLa Project.

www.mela-archive.polimi.it

The advancement of knowledge produced has been further illustrated and promoted through a relevant number of **scientific publications**, as well as shared and debated through the organisation and the participation in **public events**, international conferences, workshops and seminars.



The MeLa Critical Archive is an experimental digital platform aimed to explore innovative approaches and tools for the production and sharing of knowledge in Social Sciences and Humanities; the main interface exploits the concept of a sky map in order to allow for an unstructured navigation, the index version (in the following pages) facilitates the access to dossiers.



<div>— 16</div> <div>Migrating Heritage</div>	<div>— 17</div> <div>ARTours</div>	<div>— 18</div> <div>Fabrica: les yeux ouverts</div>	<div>— 19</div> <div>Who do you think you really are?</div>	<div>— 20</div> <div>WikiLeaks</div>	<div>— 21</div> <div>Making Things Public: Atmospheres of Democracy</div>	<div>— 24</div> <div>Walkthrough: Towards a Methodological Potential</div>	<div>— 26</div> <div>Liquid Museum of Mediterranean Culture</div>
<div>— 31</div> <div>Dictionary of Concepts for Mobile Architecture</div>	<div>— 32</div> <div>Proactive Spaces</div> <div>This essay and the related case studies investigate a new type of adaptive, multi-purpose and in-progress spaces for XXI century museums.</div> <div>#ARCHITECTURE #MUSEUM DESIGN #BLA</div>	<div>— 33</div> <div>The Sackler Hall, Museum of London</div>	<div>— 34</div> <div>Entwining Layers</div> <div>The experimentation with innovative conceptual and physical design practices enhancing a multi-layered upgrade of museums' programmes and messages.</div> <div>#EXHIBITING #TEMPORARY #EXHIBITION DESIGN</div>	<div>— 35</div> <div>Reach-out Museums</div> <div>New practices that focus on the exhibition outside the museum walls establishing a close relationship with the community.</div> <div>#ARCHITECTURE #OUTDOOR EXHIBIT #MOBILE DISPOSITIF</div>			
<div>— 36</div> <div>Exhibition</div> <div>g exhibitions / or archiving ns</div>	<div>— 46</div> <div>Transforming Mirrors</div>	<div>— 47</div> <div>The MeLa* Critical Archive</div>	<div>— 39</div> <div>Rethinking the Intangible Cultural Heritage within museums</div>	<div>— 45</div> <div>From Cultural Diversity to the Limits of Aesthetic Modernism</div>	<div>— 48</div> <div>Interview with Mélanie Bouteloup, Director of Bétonsalon</div>	<div>— 49</div> <div>Interview with Kader Attia</div>	<div>— 50</div> <div>Interview on Leo Asemota with Christopher Spring and Mark Miller</div>
<div>— 40</div> <div>Document</div>	<div>— 41</div> <div>Transforming Mirrors</div>	<div>— 42</div> <div>The MeLa* Critical Archive</div>	<div>— 43</div> <div>From Cultural Diversity to the Limits of Aesthetic Modernism</div>	<div>— 44</div> <div>Interview with Mélanie Bouteloup, Director of Bétonsalon</div>	<div>— 45</div> <div>Interview with Kader Attia</div>	<div>— 46</div> <div>Interview on Leo Asemota with Christopher Spring and Mark Miller</div>	<div>— 47</div> <div>Interview with Quinsy Gario</div>
<div>— 21</div> <div>Making Things Public: Atmospheres of Democracy</div>	<div>— 53</div> <div>Citizenship, Language and Modernity</div>	<div>— 2</div> <div>A Museum on the Margins of the Mediterranean</div>	<div>— 96</div> <div>Anarchive</div>	<div>— 12</div> <div>Spaces of Invention</div>	<div>— 63</div> <div>Essay on Kader Attia / Sofia Victorino</div>	<div>— 40</div> <div>New (im)materials</div> <div>New museographical strategies for widening the plural and intangible nature of museum collections and contents</div> <div>#EXHIBITION DESIGN #INTANGIBLE HERITAGE #RE-</div>	
<div>— 90</div>	<div>— 73</div>	<div>— 101</div>	<div>— 3</div>	<div>— 57</div>	<div>— 83</div>		

Communicating the Advancement of Knowledge - Within the MeLa Project

→ THE MeLa BOOK SERIES

The MeLa Book Series is a collection of 12 open-access digital publications reporting the findings ensuing from the activities developed by the different MeLa Research Fields. All the volumes are available on the MeLa website and in several European repositories and libraries.

www.mela-project.eu/publications



→ 01_ Basso Peressut, Luca, and Clelia Pozzi, eds. 2012. *Museums in an Age of Migrations. Questions, Challenges, Perspectives*. Milan: Politecnico di Milano.

The volume collects a series of essays that offer a starting point for the MeLa Project, reflecting on the role of museums and heritage in relation to the contemporary global and multicultural world. International scholars and researchers interrogate themselves on issues of history, memory, identity and citizenship, and explore their effects on the organization, functioning, communication strategies, exhibition design and architecture of museums.



→ 02_ Whitehead, Chris, Susannah Eckersley, and Rhiannon Mason. 2012. *Placing Migration in European Museums*. Milan: Politecnico di Milano.

How might we understand and study museum representations pertaining to place, identity and migration in contemporary Europe? This question is addressed in this book, which is the first of a series produced by researchers at Newcastle University in the context of the Project MeLa - European Museums in an Age of Migrations, setting out the theoretical and methodological premises for MeLa Research Field 01.



→ 03_ Ferrara, Beatrice, ed. 2012. *Cultural Memory, Migrating Modernities and Museum Practices*. Milan: Politecnico di Milano.

The volume aims to explore the parameters and paradigms of the contemporary museum in the light of the critical interrogations raised by post-colonial criticism and analyses. How are we to re-think museum studies, exhibitionary practices and archiving procedures within the radical revaluation of Occidental modernity? Such an investigation witnesses the latter's historical and cultural premises being exposed to questions and possibilities it has rarely authorized.



→ 04_ Innocenti, Perla, ed. 2012. *European Crossroads: Museums, Cultural Dialogue and Interdisciplinary Networks in a Transnational Perspective*. Milan: Politecnico di Milano.

The volume collects a series of essays and interviews exploring diverse European perspectives on interdisciplinary collaborations between cultural institutions. International scholars and practitioners discuss cross-domain partnerships, cultural identity and cultural dialogue, heritage for the arts and sciences, European narratives, migration and mobility, and describe real-life case studies in museums, libraries, foundations, associations and online portals.



→ 05_ Allen, Jamie, and Eleonora Lupo, eds. 2012. *Representing Museum Technologies*. Milan: Politecnico di Milano.

The use of technologies in the context of museums and cultural institutions is a topic that helps bring a focus to the myriad of representational, interactive and informational forms these cultural *milieux* allow. This case study source book is a snapshot, a distillation of contemporary practice by museums and cultural institutions, along with commentary, critique and best practice reflections by interdisciplinary researchers from the MeLa Project.



→ 06_ Noack, Ruth, ed. 2013. *Agency, Ambivalence, Analysis. Approaching the Museum with Migration in Mind*. Milan: Politecnico di Milano.

This research publication offers 15 essays which contribute towards building an argument about the role of museums in a migratory society, taking into account artistic practices, collections, exhibition – and audience – making. It is argued that artistic practices can give valuable leads as to how museums should forge their policies, and that it is worth looking at questions of migration through the lens of museum display and collection.



→ 07_ Basso Peressut, Luca, Francesca Lanz, and Genaro Postiglione, eds. 2013. *European Museums in the 21st Century: Setting the Framework* (3 Voll). Milan: Politecnico di Milano.

The three volumes provide an overview of the museums' ongoing evolution triggered by this "age of migrations" with specific attention to their architecture and exhibition design. The work collects the preliminary observations ensuing from a wide survey pertaining to National History, National Science, Ethnographic, Migration, City, Local and War museums, illustrated through interviews and essays from scholars, curators and museum practitioners.



→ 08_ Whitehead, Chris, Rhiannon Mason, Susannah Eckersley, and Katherine Lloyd, eds. 2013. *“Placing” Europe in the Museum: People(s), Places, Identities*. Milan: Politecnico di Milano.

The book presents the proceedings of the international conference held at Newcastle University in September 2012. The papers relate to MeLa Research Field 01, which focuses on Museums and Identity in History and Today, and develop policy-relevant arguments concerning the cultural significance of place within museum representations for questions of contemporary European identities and notions of citizenship.



→ 09_ Museu d'Art Contemporani de Barcelona, ed. 2013. *Redefining the Lobby of MACBA Study Center. Selection of Proposals*. Barcelona: MACBA.

One of the main purposes of museum archives and libraries is to make the knowledge contained in their documentary collections available to the public. This book contains the outcomes of the call launched for rehabilitation of MACBA Study Center's lobby, and illustrates the projects that best promote documentary heritage and provide a flexible, multi-purpose space that facilitates interaction with the public.



→ 10_ Basso Peressut, Luca, Cristina Colombo, and Gennaro Postiglione, eds. 2014. *Museum Multiplicities: Field Actions and Research by Design*. Milano: Politecnico di Milano.

The book collects experimental works led by several research teams involved in the MeLa Project – “Experimental Actions” and “Research-by-Design” – whose common purpose is to challenge the traditional idea of exhibiting, and introduce participative practices able to promote a better cultural integration and dialogue.



→ 11_ Chambers, Iain, Giulia Grechi, and Mark Nash, eds. 2014. *The Ruined Archive*. Milano: Politecnico di Milano.

How does the modern museum respond to the movement, migrations and mobilities of the modern world that exceed its practices and premises? The essays in this volume circulate in the constellation of cultural, postcolonial and museum studies to propose a series of intersecting perspectives promoting critical responses to this ongoing interrogation.



→ 12_ Lupo, Eleonora, and Rita Capurro, eds. 2015. *Designing Multivocal Museums. Intercultural practices at Museo Diocesano*. Milan: Politecnico di Milano.

The book reports the on-site action promoted at Museo Diocesano in Milan by the research team at Design Department of Politecnico di Milano, and explores the potentialities of digital and mobile technologies in supporting the disclosure of multicultural perspectives on religious assets, and in fostering dialogue between people with diverse cultural roots.

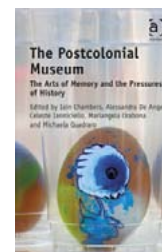


→ 13_ Basso Peressut, Luca, Imma Forino, and Jacopo Leveratto, eds. 2015. *Being in Wandering: Cultural Spaces in the Age of Global Nomadism*. Milan: Politecnico di Milano.

Focusing on museums and libraries, the publication explores the contemporary relationships between new forms of nomadism and interior architecture characterizing these contact zones of the social and architectural global framework.

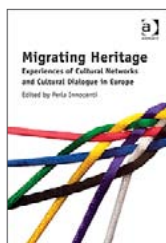
→ FURTHER MeLA PUBLICATIONS

Some of the research outcomes produced within the MeLa Project have coalesced into further scientific publications. All the contributions are available in open-access formats, as digital volumes accessible on the MeLa website or deposited in other European repositories and libraries.



→ Chambers, Iain, Alessandra De Angelis, Celeste Ianiciello, Mariangela Orabona, and Michaela Quadraro, eds. 2014. *The Postcolonial Museum. The Arts of Memory and the Pressures of History*. Farnham: Ashgate.

The book coheres the outcomes ensuing from the MeLa Conference held at Università degli Studi di Napoli in February 2013. The essays examine the conception of the “postcolonial museum” in the contemporary epoch of mass migrations, and in the light of repressed histories, expressions and cultures.



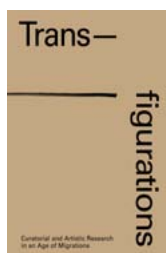
→ Innocenti, Perla, ed. 2014. *Migrating Heritage. Experiences of Cultural Networks and Cultural Dialogue in Europe*. Aldershot: Ashgate.

The volume illustrates the findings ensuing from the MeLa Conference held at University of Glasgow in December 2012. The contributions look at how museums, libraries and other public cultural institutions respond to the effects of globalisation, mobility and migration across Europe.



→ Museu d'Art Contemporani de Barcelona, ed. 2014. *Folding the Exhibition*. Barcelona: MACBA.

MACBA Study Center has carried out research into the protocols of archiving and the methods of classifying documentation produced by exhibitions in the field of contemporary art. The publication presents a preliminary analysis and theoretical reflection surrounding methods and systems for documenting exhibitions and other activities in the field of the art practices of our time.



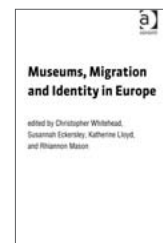
→ Walsh, Victoria, Paul Goodwin, and Pamela Sepulveda, eds. 2014. *Transfigurations: Curatorial and Artistic Research in an Age of Migrations*. London: Curating Contemporary Art Programme of the Royal College of Art.

The book explores how globalisation, digital media and changing patterns of migration affect our understanding and experience of the contemporary work of art, how artists are engaging with curators to think about the condition of the contemporary through their work, its display and collection, and how curators are working with new forms of artistic production, display, collection and archive.



→ Lanz, Francesca, and Elena Montanari, eds. 2014. *Advancing Museum Practices*. Turin: Allemandi.

The volume aims at giving voice to a selection of innovative practices which are currently being experimented and planned by some major European museums. Through the words of directors and curators, the book depicts an overview of the revision of contemporary museums' mission, strategies and tools, by presenting the museologic and museographic practices enhancing their approach towards contemporary societies.



→ Whitehead, Christopher, Susannah Eckersley, Katherine Lloyd, and Rhiannon Mason, eds. 2015. *Museums, Migration and Identity in Europe*. Aldershot: Ashgate.

The publication explores the imperatives surrounding the contemporary museum representation of place and identity, which shift, multiply, fragment and move, triggered by changes in population flows, migration and multiple heritages.

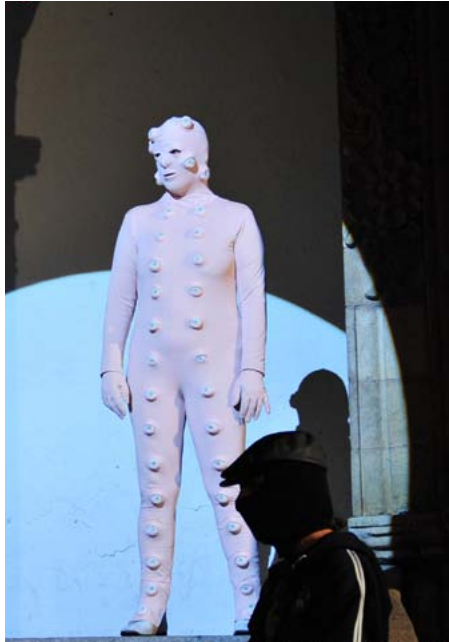


→ Innocenti, Perla. 2015. *Cultural Networks in Migrating Heritage. Intersecting Theories and Practices across Europe*. Farnham: Ashgate.

The book is a study of the role of cultural and heritage networks and how they can help institutions and their host societies manage the tensions and realise the opportunities arising from migration.

→ MeLa EXHIBITIONS

→ “Not Dressed for Conquering – Ines Doujak’s Loomshuttles/Warpaths.” Research Exhibition promoted by the Royal College of Art (Royal College of Art Galleries, London, United Kingdom, 13-21 March 2013)



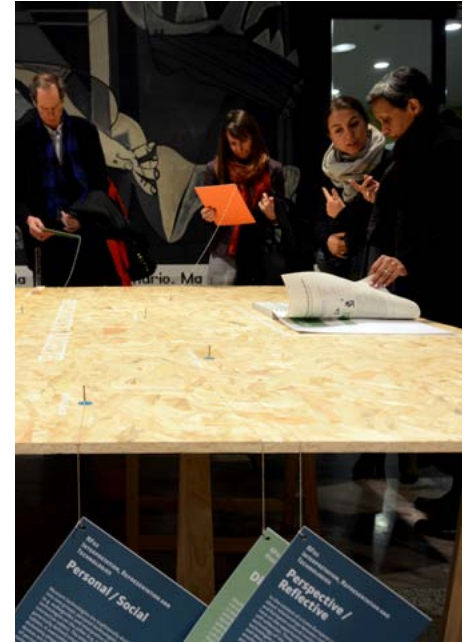
→ “Transfigurations.” Research Exhibition promoted by the Royal College of Art in collaboration with MACBA - Museu d’Art Contemporani de Barcelona (MACBA, Barcelona, Spain, 19-24 June 2014)



→ “Unfolding the MeLa Critical Archive.” Dissemination Exhibition promoted by Politecnico di Milano (Architecture Biennale, Giardini, Padiglione Centrale, Venice, Italy, 21-23 November 2014)



→ “Envisioning 21st Century Museum”. Final Exhibition promoted by Politecnico di Milano (School of Architecture and Society, Milan, Italy, 21 January-6 February 2015)



→ **MeLa EXPERIMENTAL ACTIONS**

→ **Questioning Ethnography Through Artistic Actions: “Crossing Bodies-Postcolonial Visions,” “Impressions d’Afrique-Performing the Ethnographic Museum”**

Museo Nazionale Preistorico Etnografico “Luigi Pigorini”, Rome, Italy (1-15 December 2012, 24-25 May 2013). Curated by Giulia Grechi (Routes Agency and Università degli Studi di Napoli “L’Orientale”).

→ **Experimenting with ICT to Foster Inter-cultural Dialogue: “Rethinking Religion Representation in Museums”**

Museo Diocesano, Milan, Italy (15 October 2013, 12 June 2014). Curated by Rita Capurro, Sara Chiesa, Eleonora Lupo, Davide Spallazzo, Raffaella Trocchianesi (Design Department, Politecnico di Milano) with the contribution of Luca Greci and Claudia Redaelli (ITIA, Consiglio Nazionale delle Ricerche).

→ **Broadening Perspectives on Mediterranean Migrations Through a Travelling Exhibition: “The Memory of the Sea”**

Museo Nazionale Preistorico Etnografico “Luigi Pigorini”, Rome, Italy (1-15 December 2012); Galata Museo del Mare, Genoa, Italy (6-28 February 2013); Galleria di Arte Moderna e Contemporanea di Bergamo, Italy (3-7 July 2013); Centre de Documentation sur les Migrations Humaines, Dudelange, Luxembourg (8 May-

27 July 2014); Istituto Italiano di Cultura, Marseille, France (3-30 October 2014). Curated by Anna Chiara Cimoli (Department of Architecture and Urban Studies, Politecnico di Milano).

→ **Envisioning New Spaces for Museums and Cultural Institutions: “Redefining the Lobby of the MACBA Study Center”**

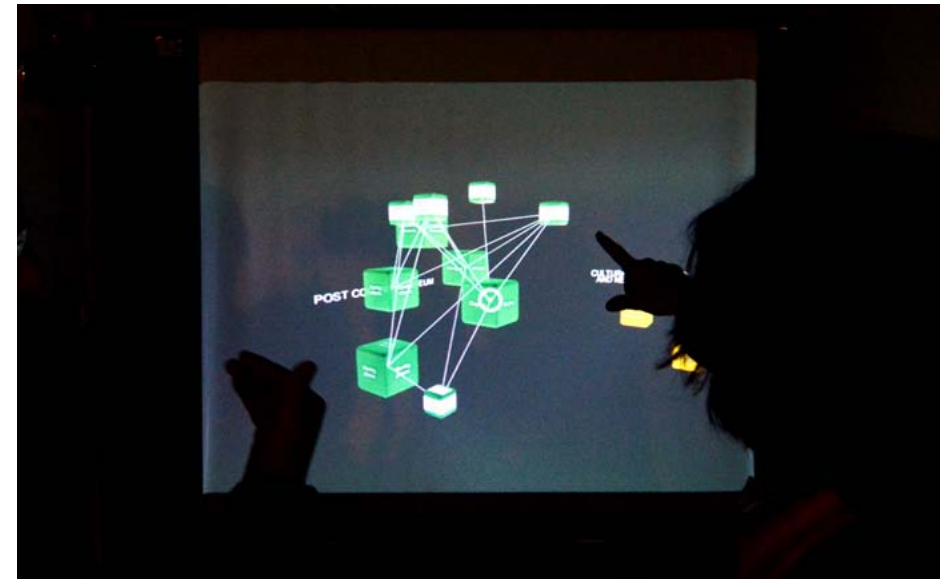
MACBA - Museu d’Art Contemporani de Barcelona, Spain (June 2011 – March 2012). Curated by Bartomeu Mari, Isabel Bachs, Mela Dávila Freire, Maite Muñoz Iglesias, Eric Jiménez (MACBA) and Gennaro Postiglione (Department of Architecture and Urban Studies, Politecnico di Milano)

→ **Exploring New Approaches for Visitors Studies: “Walkthrough Studies”**

Copenhagen City Museum, Denmark (March 2012); Statens Museum for Kunst, Copenhagen, Denmark (March–May 2012, June 2013); Discovery Museum, Newcastle upon Tyne, United Kingdom (March 2014). Curated by Jamie Allen, Jakob Bak, David Gauthier (Copenhagen Institute of Interaction Design) and Chris Whitehead (ICCHS, Newcastle University).

→ **Augmented Reality for Knowledge Representation: “A 3D Prototype for Testing the MeLa* Critical Archive”**

MeLa experimental action curated by Marco Sacco, Luca Greci, Claudia Redaelli (ITIA, Consiglio Nazionale delle Ricerche).



A 3D prototype of the MeLa Critical Archive has been implemented by ITIA, the Institute for Industrial Technologies and Automation of the National Research Council. This tool was meant to test and explore the possibilities of virtual technologies towards knowledge production and communication. As Augmented Reality seeks to enhance the perception of the real world, this experimentation exploited it to offer the user a more immersive and meaningful ride in the space of the Archive. The different maps of contents and resources can be visualized and navigated in a complex structure, with the aim to create the context for a democratic and “ubiquitous” learning.

→ **MeLa PUBLIC EVENTS**

The MeLa Project has promoted several public events, which were conceived to present the in-progress findings, share and exchange knowledge, and widen the debate with museum practitioners and scholars in order to further nourish the research activities.

→ **“European Museums in an Age of Migrations.”** MeLa Kick-off Meeting organised by Politecnico di Milano (Musei Capitolini, Rome, Italy, 9 March 2011)

→ **“Museums, Migration, Memory and Citizenship.”** Brainstorming Session organised by Università degli Studi di Napoli “L’Orientale” (PAN - Palazzo delle Arti Napoli, Naples, Italy, 14 March 2012)

→ **“Museums, Migrations, and Identities.”** Brainstorming Session organised by Newcastle University (Newcastle upon Tyne, United Kingdom, 20 April 2012)

→ **“European Heritages, Migrations and New Media.”** Brainstorming Session organised by University of Glasgow (Sir Alwyn Williams Building, Glasgow, United Kingdom, 23 April 2012)

→ **“Museums for 21st Century.”** Public Seminar organised by Politecnico di Milano (Post and Tele Museum, Copenhagen, Denmark, 21 May 2012)

→ **“Placing’ Europe in the Museum: People(s), Places, Identities.”** International Conference organised by Newcastle University (Newcastle upon Tyne, United Kingdom, 3-4 September 2012)

→ **“Migrating Heritage: Networks and Collaborations across Museums, Libraries and Public Cultural Institutions.”** International Conference organised by University of Glasgow (Glasgow, United Kingdom, 3-4 December 2012)

→ **“The Postcolonial Museum: the Pressures of Memory and the Bodies of History”** International Conference organised by Università degli Studi di Napoli “L’Orientale” (Palazzo Du Mesnil, Naples, Italy, 7-8 February 2013)

→ **“Let the Museum Speak.”** MeLa Midterm Seminar organised by Politecnico di Milano (Cité Nationale de l’Histoire de l’Immigration, Paris, France, 24 September 2013)

→ **“Envisioning 21st Century Museums.”** MeLa Final Event organised by Politecnico di Milano (Triennale di Milano and School of Architecture and Society, Politecnico di Milano, Milan, Italy, 21-23 January 2015)



The advancement of knowledge produced was extensively presented and shared through the wealthy dissemination plan promoted within the MeLa Project. Nevertheless, the involved researchers have further circulated the main findings and outcomes by contributing to a number of scientific publications and participating in international public events.

→ MeLa RELATED PUBLICATIONS

→ Allen, Jamie, Christopher Whitehead, Dionisio Soares Paiva, Catherine Descure, and Jakob Bak. 2014. "Walkthrough Research: Methodological Potentials for Head-mounted Cameras as Reflexive Tools in Museum Contexts." In *Ubicomp 2014*, edited by A. J. Brush, Adrian Friday, Julie Kientz, James Scott, Juneha Song, 303–306. Proceedings of the 2014 ACM International Joint Conference on Pervasive and Ubiquitous Computing: Adjunct Publication, September 13–17, Seattle, USA. Seattle: Publisher.

→ Basso Peressut, Luca, Gennaro Postiglione, and Francesca Lanz. 2012. "Contemporary Museums in an Age of Migrations: The Reinterpretation of European Cultural Heritage." In *EuroMed 2012 - Progress in Cul-*

tural Heritage Preservation, edited by Marino Ioannides, et al., 857–864. Proceedings of the 4th EuroMed Conference, 29 October - 3 November 2012, Lemessos, Cyprus. Heidelberg: Springer.

→ Basso Peressut, Luca. 2014. "Museums in an Age of migrations: Blurring Cultural and Physical Boundaries. The MeLa Project." In: *Dissolving Boundaries: Museological Approaches to National, Social and Cultural Issues*, edited by Annette Fromm and Bärbel Kerkhoff-Hader, 123–135. Bamberg: Druckerei und Verlag K. Urlaub GmbH.

→ Capurro, Rita, Sara Chiesa, Eleonora Lupo, Davide Spallazzo, and Raffaella Trocchianesi. 2013. "Technologies for Supporting Inter-religious and Inter-cultural Dialogue at Religious Museums: The on-Field Experimental Action of Museo Diocesano, Milan." In *Beyond control - the collaborative museum and its challenges: International Conference on Design and Digital Heritage*, edited by Halina Gottlieb, 161–165. Proceedings of the Nodem 2013 International Conference, December 1–3, Stockholm, Sweden. Stockholm: Interactive Institute Swedish ICT.

→ Capurro, Rita. 2014. "Temporary Exhibitions and Museums: Increasing Visitor Numbers and/or Extending Inclusion? The Case of 'Constantino 313 d. C.', at Palazzo Reale, Milan, Italy." *International Journal of the Inclusive Museum* 6 (1): 25–32.

→ Chambers, Iain, Lidia Curti, Alessandra De Angelis,

and Giulia Grechi. 2012. *Estetica: Studi e ricerche*. Naples: Luciano Editore.

→ Cianelli, Alessandra, Beatrice Ferrara, and Alessandra Ferlito. 2014. "Archivi biologici/Archivi biografici." *Roots&Routes: Research on Visual Cultures* 14 (May–July).

→ Cimoli, Anna Chiara, and Nicla Buonasorte. 2012. *Hommes & Migrations* 1299: 123–127.

→ Cimoli, Anna Chiara. 2013. "Immigration: Politics, rhetoric and participatory practices in Italian museums." In *Museums and Migration: History, Memory and Politics*, edited by Laurence Gouriévidis, 83–102. London & New York: Routledge.

→ Cimoli, Anna Chiara. 2013. "Il Museo della memoria del mare. Oggetti testimoniali sulla soglia liquida del Mediterraneo." *Roots&Routes: Research on Visual Culture* 12 (October–December).

→ Cimoli, Anna Chiara. 2014. "From Representation to Participation: The Voice of the Immigrants in Italian Migration Museums." *The Journal of the Inclusive Museum* 6(3): 111–121.

→ Curti, Lidia. 2012. "La condizione migrante: nuove soggettività tra poetica e politica." In *World Wide Women. Globalizzazione, Generi, Linguaggi*, edited by Tiziana Caponio et al., Vol. 3, 155–65. Torino: Cirside.

→ Dávila, Mela. 2011. "El Centro de Estudios y

Documentación del MACBA: Hacia un nuevo modelo de biblioteca de museo." In *I Jornadas sobre Bibliotecas de Museos*, edited by Ministerio de Educación, Cultura y Deporte, 8–19. Proceedings of the conference I Jornadas sobre Bibliotecas de Museos: Nuevos medios y nuevos públicos, November 28–30, Madrid, Spain. Madrid: Ministerio de Cultura, Gobierno de España.

→ Dávila, Mela. 2011. "És una obra, o és un document? El Centre d'Estudis i Documentació del MACBA." In *IMPASSE 10*, edited by Glòria Picazo, 129–139. Proceedings of Lleida: Ajuntament de Lleida, Centre d'Art La Panera.

→ De Angelis, Alessandra. 2012. "Estetica del vuoto e politiche di memoria: il Berlin Jüdisches Museum." In *Oblii e memorie: Musealizzare la violenza delle deportazioni, delle stragi e del colonialismo*, edited by Alberto Caoci. Rome: Franco Angeli.

→ Ferrara, Beatrice. 2013. "The Otolith Group's 'Monuments to Dead Television.' Independent Cinema and the Migrant Experience in Europe between Television and the Museum." *CineJ Cinema Journal* 1 (Fall): 47–74.

→ Grechi, Giulia. 2012. "In luogo dell'assenza: Uno spazio politico e affettivo: Plegaria Muda di Doris Salcedo." *Roots&Routes: Research On Visual Culture* 7 (July–Sept.).

→ Grechi, Giulia. 2013. "Counter-monument and Anti-monument: The Absolute Impatience of a Desire of Memory." In *Re-enacting the Past: Museography for Conflict*

Archaeology, edited by Michela Bassanelli, and Gennaro Postiglione, 288–305. Siracusa: Lettera Ventidue.

→ Grechi, Giulia. 2013. “What dust will rise? Il museo sotto assedio (o in esodo...)” In *Visual Ethnography* 1: 27–55. Matera: Altrimedia Edizioni.

→ Grechi, Giulia. 2014. “I miei occhi non hanno abbastanza mani: Exhibit B.” *Roots\$Routes: Research on Visual Culture* 13 (February).

→ Hammonds, Kit. 2013. *The Europa Triangle*. London: Publish and be Damned Inprint.

→ Hammonds, Kit. 2013. “A Slippery Slope.” *Journal of Artistic Research* 3 (January).

→ Hansen, Tone, Filip Luyckx, Peio Aguirre, Jun Yang, Kit Hammonds, Miško Šuvaković, Esra Sarigedik Öktem, Lena Prents, Jarosław Lubiak, and Joanna Sokółowska. 2013. “Europe, the European Union, and Art.” In *The Europe (to the Power of) N*, edited by Barbara Steiner, 75–88. Berlin: Jovis.

→ Ianniciello, Celeste. 2013. “Lampedusa in Festival’: The Encounter with the Other.” *Roots\$Routes: Research On Visual Culture* 12 (October–December).

→ Ianniciello, Celeste. 2014. “Postcolonial Art: A Living Archive of Border-crossings and Migrant Matters.” In *Critical Cartography of Art and Visuality in the Global Age*, edited by Anna Maria Guasch Ferre, and Nasheli Jimenez

del Val, 19–34. Cambridge: Cambridge Scholar Publishing.

→ Innocenti, Perla. 2012. “Bridging the Gap in Digital Art Preservation: Interdisciplinary Reflections on Authenticity, Longevity and Potential Collaborations.” In *The Preservation of Complex Objects*, Vol. 2, Software Art, edited by Leo Konstantelos, Janet Delve, David Anderson, Clive Billenness, Drew Baker, and Milena Dobrev, 71–83. Funders: JISC.

→ Innocenti, Perla, John Richards, and Sabine Wieber. 2012. “Bridging Multicultural Communities: Developing a Framework for a European Network of Museums, Libraries and Public Cultural Institutions.” In *Digital Humanities 2012*, edited by Jan Christoph Meister, 232–235. Proceedings of the Digital Humanities 2012 Conference, July 16–22, Hamburg, Germany. Hamburg: Hamburg University Press.

→ Innocenti, Perla. 2013. “Migrating Heritage, Digital Cultural Networks and Social Inclusion in Europe.” In *Digital Heritage International Congress (DigitalHeritage)*, Vol. 2, edited by Alonzo C. Addison, Livio De Luca, Gabriele Guidi, and Sofia Pescarin, 7–14. Proceedings of the Digital Heritage International Congress, October 28–November 1, Marseille, France. Marseille: IEEE.

→ Innocenti, Perla. 2014. “Bridging the Gap in Digital Art Preservation: Interdisciplinary Reflections on Authenticity, Longevity and Potential Collaborations.”

In *Preserving Complex Digital Objects*, edited Janet Delve and David Anderson, 73–89. London: Facet Publishing.

→ Lanz, Francesca. 2014. “City Museums in a Transcultural Europe.” In *Museums and Migration: History, Memory and Politics*, edited by Laurence Gourievidis, 27–43. Abingdon: Routledge.

→ Lanz, Francesca, and Elena Montanari. 2014. “Proactive Spaces.” In *Engaging Spaces. Interpretation, Design and Digital Strategies*, edited by Halina Gottlieb and Marcin Szeląg, 42–49. Proceedings of the Nodem 2014 Conference, 1–3 December 2014, Warsaw, Poland. Nodem: Warsaw.

→ Lloyd, Katherine. 2014. “Beyond the Rhetoric of an ‘Inclusive National Identity’: Understanding the Potential Impact of Scottish Museums on Public Attitudes to Issues of Identity, Citizenship and Belonging in an Age of Migrations.” In *Cultural Trends*: 23, 148–158. London & New York: Routledge.

→ Lupo, Eleonora, and Ece Özdil. 2014. “Towards a Smart Heritage as Future Diffused Museums: Design and Communication Technologies to Innovate the Experience of the Cultural Patrimony in the Smart Cities.” In *The International Journal of the Inclusive Museum* 6 (1): 159–169.

→ Mason, Rhiannon, Christopher Whitehead, and Helen Graham. 2012. “The Place of Art in the Public Art Gallery: A Visual Sense of Place.” In *Making Sense*

of Place: Multidisciplinary Perspectives, edited by Peter Davis, Gerard Corsane, and Ian Convery, 133–144. Woodbridge: Boydell Press.

→ Mason, Rhiannon, Christopher Whitehead, and Helen Graham. 2013. “One Voice to Many Voices? Displaying Polyvocality in an Art Gallery.” In *Museums and Communities: Curators, Collections and Collaboration*, edited by Viv Golding, and Wayne Modest, 163–177. London: Bloomsbury Publishing PLC.

→ Mason, Rhiannon. 2013. “National Museums, Globalization, and Postnationalism: Imagining a Cosmopolitan Museology.” In *Museum Worlds: Advances in Research* 1, 40–64. New York: Berghahn.

→ McCarthy, Conal, Rhiannon Mason, Christopher Whitehead, Jakob Parby, André Cicalo, Philipp Schorch, Leslie Witz, Pablo Alonso Gonzalez, Naomi Roux, Eva Ambos, and Ciraj Rassool. 2013. “Museums in a Global World: A Conversation on Museums, Heritage, Nation, and Diversity in a Transnational Age.” In *Museum Worlds: Advances in Research*, edited by Conal McCarthy, and Jennifer Walklate, 179–194. New York, Berghahn.

→ Orabona, Mariangela. 2011. “Il piano fluido dell’arte effimera: Le sagome di Ana Mendieta.” *Parol: Quaderni d’arte e di epistemologia* 20.

→ Orabona, Mariangela. 2012. “Sensing Race and Gender in Contemporary Postcolonial Art.” In *American*

multicultural studies, Diversity of race, Ethnicity, Gender and Sexuality, edited by Sherrow O. Pinder, 181-194. New York: SAGE Publications.

→ Parrino, Lucia. 2012. "Promoting the Potential of Diversity in (Multi)ethnic Neighbourhoods: The Role of Community Museums and Community-oriented Cultural Institutions." In *Ecomuseums 2012*, edited by Sérgio Lira, Cristina Pinheiro, Peter Davis, Michelle Stefano, and Gerard Corsane, 281-292. Proceedings of Ecomuseums 2012, September 19-21, Seixal, Portugal. Barcelos: Green Lines Institute for Sustainable Development.

→ Quadraro, Michaela. 2012. "Digital Aesthetics and Affective Politics: Isaac Julien's Audio-Visual Installations." In *Digital Cultures and the Politics of Emotion: Feelings, Affect and Technological Change*, edited by Athina Karatzogianni, and Adi Kuntsman, 230-244. Basingstoke: Palgrave Macmillan.

→ Quadraro, Michaela. 2012. *L'Arte Digitale Postcoloniale: Uno Studio sull'Opera di Isaac Julien e Trinh T. Minh-ha*. Rome: Aracne Editrice.

→ Quadraro, Michaela. 2014. "Overlapping Territories, Intertwined Histories' in Postcolonial Art." *Le Simplegadi: "Cultures & Imperialisms"*, edited by Annalisa Oboe, and Maria Paola Guarducci, 185-200.

→ Quadraro, Michaela, and Celeste Ianniciello. 2015. "Museum Practices and Migrating Modernity: A Perspective

from the South." *Stedelijk Museum Journal: Collecting Geographies: Global Programming and Museums of Modern Art*.

→ Radice, Sara. 2012. "Media Enhanced Curation of Heritage in Mixed Urban Environments. Design for Audience Participation between Actual and Virtual Spaces." In *Ecomuseums 2012. Proceedings of the 1st International Conference on Ecomuseums, Community Museums and Living Communities*, edited by Sérgio Lira, Cristina Pinheiro, Peter Davis, Michelle Stefano, and Gerard Corsane, 311-317. Barcelos: Green Lines Institute for Sustainable Development.

→ Radice, Sara. 2014. "Designing for Audience Participation within Museums: Operative Insights from the Exhibit 'Everyday History'." *International Journal of the Inclusive Museum* 6 (3): 77-84.

→ Radice, Sara. 2015. "Design and Participatory Practices Enhancing the Visitor Experience of Heritage." *ICOFOM Study Series (ISS)* 44.

→ Walsh, Victoria. 2014. "Post Critical Museology: Practice-based Research in the Museum." In *From Museum Critique to the Critical Museum*, edited by Katarzyna Murawska Muthesius. Farnham: Ashgate

→ Whitehead, Christopher. 2012. "The Thing about Museums: Objects and Experience, Representation and Contestation." *Curator: The Museum Journal* 55 (October): 507-510.

→ **MeLa CONTRIBUTIONS TO EXTERNAL EVENTS**

→ Allen, Jamie, and David Gauthier. 2012. "Materiality: The Radical Reveal." Paper presented at the Conference NordiCHI, 14-17 October 2012, IT University of Copenhagen, Copenhagen, Denmark.

→ Allen, Jamie, Christopher Whitehead, Dionisio Soares Paiva, Catherine Descure, and Jakob Bak. 2014. "Walkthrough Research: Methodological Potentials for Head-mounted Cameras as Reflexive." Paper presented at the 2014 ACM International Joint Conference on Pervasive and Ubiquitous Computing, 13-17 September 2014, Seattle, USA.

→ Basso Peressut, Luca and Gennaro Postiglione. 2011. "European museums and libraries in the Age of Migrations." Paper presented at the EuNaMus Conference Building National museums in Europe 1750-2010, 30-31 March - 1 April 2011, Bologna, Italy.

→ Basso Peressut, Luca. 2011. "Museums in/of the age of migrations. Trends and forms of a new museographical vision." Paper presented at the ESF-LiU Conference Re-Visiting the Contact Zone: Museums, Theory, Practice, 17-21 July 2011, Linköping, Sweden.

→ Basso Peressut, Luca. 2011. "European Museums and Libraries in/of the Age of Migrations." Paper presented

at the ICME-ICOM Annual Conference Dissolving Boundaries: Museological Approaches to National, Social and Cultural Issues, 2-5 October 2011. Banz Monastery, Bad Staffelstein, Germany.

→ Basso Peressut, Luca. 2012. "MeLa* Project - European Museums in an Age of Migrations." Paper presented at the Conference EuroMed 2012 - 4th International Conference on Cultural Heritage and Digital Libraries, 29 October - 3 November 2012, Lemessos, Cyprus.

→ Basso Peressut, Luca. 2012. "Il progetto MeLa". Paper presented at the Conference Museo, Musei: Allestimenti, Comunicazione, Linguaggi, 4 November 2012, Firenze, Italy.

→ Basso Peressut, Luca. 2013. "Narratives of Conflicts: Architecture and representation in European war museums." Paper presented at the 2nd International Scientific Meeting of the MuCEM Exhibition or inhibition: the museum in the modern world, 5-7 December 2013, Marseille, France.

→ Capurro, Rita, Sara Chiesa, Eleonora Lupo, Davide Spallazzo, and Raffaella Trocchianesi. 2013. "Technologies for Supporting Inter-religious and Inter-cultural Dialogue at Religious Museums: The on-Field Experimental Action of Museo Diocesano, Milan." Paper presented at the NODEM 2013 International

Conference, 1-3 December, Stockholm, Sweden.

→ Chambers, Iain. 2011. "Migration, the Mediterranean and modernity." Lecture given at the Conference Migrating modernities, 20 July 2011, University of Krosno, Krosno, Poland.

→ Chambers, Iain. 2011. "Inconscio italiano: tra colonialismo e storicismo." Paper presented at the Conference Saperi che servono. La ricerca umanistica e sociale in un'età di riforme, 14 September 2011, Università di Bologna, Bologna, Italy.

→ Chambers, Iain. 2011. "Interculturality." Lecture given at the Conference Identità in dialogo, 12 October 2011, Università degli studi di Napoli "L'Orientale", Naples, Italy.

→ Chambers, Iain. 2012. "Maritime criticism and lessons from the sea." Lecture given at the Conference Contemporary Image Collective, 6 January 2012, Cairo, Egypt.

→ Chambers, Iain. 2012. "From the Black Atlantic to Mediterranean blues." Lecture given at the Conference, Local instances, global claims: acts of writing and social movements, 11 February 2012, Faculty of Social Sciences, The Open University, United Kingdom.

→ Chambers, Iain, Mariangela Oranbona, and Alessandra Di Angelis. 2012. Lecture given at the Conference Giovedì contemporanei: work in progress : Per un museo postcoloniale, 29 March 2012, Castel Sant'Elmo, Naples, Italy.

→ Chambers, Iain. 2013. Lecture given at the Conference The limits of liberalism: otherness and the crisis of Europe, 18 February 2013, Albanian Media Institute and Soros Foundation, Tirana, Albania.

→ Chambers, Iain. 2013. "Gli studi postcoloniali nelle scienze umane: teorie, storie, metodi e pratiche italiane." Lecture given at the Conference Gli studi postcoloniali e la questione italiana, 5 December 2013, Università di Padova, Padova, Italy.

→ Chiesa, Sara, and Davide Spallazzo. 2014. "Strategies for Connecting Religious Cultural Heritage: The Role of Technologies in an on Field Experimental Action of Museo Diocesano, Milan." Paper presented at the Conference Museum and the Web Florence, 18-21 February 2014, Palazzo Vecchio, Firenze, Italy.

→ Dávila, Mela. 2011. "El Centro de Estudios y Documentación del MACBA: Hacia un nuevo modelo de biblioteca de museo." Paper presented at the I Jornadas sobre Bibliotecas de Museos: Nuevos medios y nuevos públicos, 28-30 November, Madrid, Spain.

→ Eckersley, Susannah. 2014. "Displaced pasts and Common Ground: Silesian Heritage in Germany and Poland." Paper presented at the Conference Interpreting the Past in the present: Place, Monuments and Boundaries, 28 March 2014, Newcastle University, Newcastle, United Kingdom.

→ Eckersley, Susannah. 2014. "Out of the ordinary:

exhibiting objects of migration." Paper presented at the Conference Objects and Remembering, 20 June 2014, University of Manchester and the Institute of Archaeology, Manchester University, Manchester, United Kingdom.

→ Eckersley, Susannah. 2014. "Finding trauma in the museum: post-war displacement in German museums." Paper presented at the Conference Emotions and the Cultural History of the World Wars, 24-25 September 2014, University of Helsinki Helsinki, Finland.

→ Ferrara, Beatrice, Iain Chambers, Lidia Curti, Michaela Quadraro, and Alessandra Di Angelis. 2011. "A Becoming-Migrant of the Museums" Paper presented at the Conference PoEtiche del museo: Verso un museo postcoloniale, 14th May 2011, PAN Palazzo delle Arti, Naples, Italy.

→ Gauthier, David. 2012. "Aesthetics of Errors." Paper presented at the Conference Aesthetics Re-loaded, 11-13 December 2012, Aarhus University, Aarhus, Denmark.

→ Gauthier, David, and Erin La Cour. 2013. "Coding/Decoding the Archive." Paper presented at ASCA International Workshop: Dislocating Agency - Moving Objects, 19 April 2013, Amsterdam School of Cultural Analysis, University of Amsterdam, Amsterdam Netherlands.

→ Grechi, Giulia. 2011. "The Museum of European Normality. Contemporary Art and the Visual Construction of European Identity." Paper presented at the Conference Visualizing Europe. The Geopolitical and Intercultural Boundaries of VisualCulture, 11-12 April 2011, University of Barcelona, Barcelona, Spain.

→ Grechi, Giulia. 2014. "My eyes haven't got enough hands. Exhibit B." Paper presented at the Conference Cuerpo entre materia y poder, 26 February 2014, University of Barcelona, Barcelona, Spain.

→ Guerra, Carles. 2012. "Le catalogue raisonné des expositions du Centre Pompidou : vers une archive ouverte de l'exposition". Paper presented at the Conference Le catalogue raisonné des expositions du Centre Pompidou : vers une archive ouverte de l'exposition, 4 December 2012, Centre Pompidou, Paris, France.

→ Ianniciello, Celeste. 2013. "Gli archivi naturali: natura, material e territori tra arte ed estetica." Paper presented at the Seminar Postcolonial Matter, 11 April 2013, University of Naples "L'Orientale", Naples, Italy.

→ Ianniciello, Celeste. 2013. "Postcolonial Art: a living archive of border-crossings and migrant matters." Paper presented at the Conference Critical Cartography of Art and Visuality in the Global Age, 26-27 April 2013, MACBA, Barcelona, Spain.

→ Ianniciello, Celeste. 2013. "L'arte delle natura e la natura dell'arte." Paper presented at the Annual Land Art Conference, 9 May 2013, Academy of Fine Arts, Naples, Italy.

→ Ianniciello, Celeste. 2014. "Migrazioni, pratiche artistiche e museali, sfide postcoloniali." Paper presented at the Conference Postcolonial Italia: Postcolonial Studies from the South, 21 January 2014, Department of Cultural Heritage, University of Padova, Padova, Italy.

→ Innocenti, Perla, John Richards, and Sabine Wieber. 2012. "Bridging Multicultural Communities: Developing a Framework for a European Network of Museums, Libraries and Public Cultural Institutions." Paper presented at the Digital Humanities 2012 Conference, July 16-22, Hamburg, Germany.

→ Innocenti, Perla. 2012. "Bridging the gap in digital art preservation: interdisciplinary reflections on authenticity, longevity and potential collaborations." Paper presented at the Symposium The preservation of complex objects international symposium, October 2012, Glasgow, United Kingdom.

→ Innocenti, Perla. 2012. "Metadati per la conservazione del patrimonio digitale." Lecture given at the Conference Digital Cultural Heritage creation and conservation, 13 December 2012, Università IUAV, Venice, Italy.

→ Innocenti, Perla. 2013. "Migrating Heritage, Digital

Cultural Networks and Social Inclusion in Europe." Paper presented at the Digital Heritage International Congress (DigitalHeritage), 28 October - 1 November 2013, Marseille, France.

→ Innocenti, Perla. 2014. Lecture given at the Conference Leveraging the power of cultural heritage informatics: reflective societies in a changing world, 24 February 2014, Urbana-Champaign, USA.

→ Innocenti, Perla. 2014. "Migrating Heritage and approaches to digital storytelling." Lecture given at the Conference Narrations and Communities: building communities for making citizenship, 12 April 2014, Officine Emilia, Reggio Emilia, Italy.

→ Innocenti, Perla. 2014. "Migrating Heritage: how cultural institutions are showcasing the intimate lives of migrants." Lecture presented at the Workshop Migration and Intimate Life, 18 June 2014, University of Glasgow, United Kingdom.

→ Lanz, Francesca, and Elena Montanari. 2014. "Proactive Spaces. An insight on the spatial and museographical features of XXI century post-museum." Presented at the NODEM 2014 International Conference, 1-3 December 2014, Museum of the History of Polish Jews, Warsaw, Poland.

→ Lloyd, Katherine. 2013. "From the political to the personal: the role of heritage in narratives of belonging

and exclusion in Scotland." Paper presented at the Conference Imagining Scotland through Cultural Policy, 10 April 2013, Queen Margaret University, Edinburgh, United Kingdom.

→ Lloyd, Katherine. 2014. "Beyond the rhetoric of an 'inclusive national identity': Understanding the potential impact of Scottish museums on public attitudes to issues of identity, citizenship and belonging in an age of migrations." Paper presented at the Second Association of Critical Heritage Studies Conference, 2-4 December 2014, Association of Critical Heritage Studies, Australian National University, Canberra, Australia.

→ Lupo, Eleonora. 2012. "Relocating Cultural Heritage in Museums and Exhibitions: Designing spaces for cultural re-negotiation and exchange." Paper presented at the Conference Spaces of (dis)location, 25-26 May 2012, University of Glasgow, Glasgow, United Kingdom.

→ Lupo, Eleonora, Lucia Parrino, Sara Radice, Davide Spallazzo, and Raffaella Trocchianesi. 2012. "Heritage, Migrations and Multiculturalism. Towards a design perspective for museums." Paper presented at the Conference Re/theorisation of Heritage Studies, 5-8 June 2012, University of Gothenburg, Gothenburg, Sweden.

→ Mason, Rhiannon. 2012. Keynote given at the International Conference on Building Identity: The Making of National Museums and Identity Politics,

16-18 November 2011, National History Museum of Taiwan, Taipei, Taiwan.

→ Mason, Rhiannon. 2012. "National museums, Europeanization and cosmopolitanism." Keynote at the Conference Eunamus: National Museums in a Changing Europe, 12-14 December 2012, Central European University, Budapest, Hungary.

→ Mason, Rhiannon. 2012. "Identity Politics, the Uses of the Past and the European Citizen." Lecture given at the Seminar Eunamus: Representing our National and European Selves in National Museums and Beyond, 23-27 April 2012, Acropolis Museum, Athens, Greece.

→ Montanari, Elena. 2012. "The Ecomuseum as Mirror of Contemporary Communities? Multi-cultural Challenges, Inter-cultural Opportunities, Trans-cultural Practices." Presented at Ecomuseum 2012 - 1st International Conference on Ecomuseums, Community Museums and Living Communities, 19-21 September, Seixal, Portugal.

→ Montanari, Elena. 2014. "Multi-layered Exhibition Design: Re-activating Heritage Sites through the Entwinement between Tangible and Intangible Assets." Poster presented at the ICAMT Annual Conference: On Top of History, 22-24 September 2014, Tbilisi, Georgia.

→ Orabona, Mariangela. 2012. "Local instances, global claims: acts of writing and social movements." Paper presented at the Conference Citizenship after Orientalism,

11 February 2012, The Open University, Faculty of Social Sciences, Milton Keynes, United Kingdom.

→ Parrino, Lucia. 2012. "Promoting the Potential of Diversity in (Multi)ethnic Neighbourhoods: The Role of Community Museums and Community-oriented Cultural Institutions." Paper presented at the Conference Ecomuseums 2012, 19-21 September, Seixal, Portugal.

→ Parrino, Lucia. 2013. "Local Authority Borough Museums and 'Creative City' Policies: A case study of Hackney, London." Paper presented at the Conference New directions for research on Cities, Societies and Cultures, 31 May - 1 June 2013, King's College, London, United Kingdom.

→ Parrino, Lucia. 2014. "Museums for the Intercultural City: a metadesign framework." Paper presented at the Intercultural Cities Workshop Sports, Arts and Culture in the Intercultural City, 20-21 November 2014, Limerick, Ireland.

→ Quadraro, Michaela. 2012. "Heterogeneous Spaces: The Migratory Aesthetics of Postcolonial Digital Art." Paper presented at Ecologies of the Visual: The Third Visual Culture in Europe Meeting, 6-7 September 2012, Trondheim, Norway.

→ Quadraro, Michaela. 2012. "L'arte postcoloniale e l'interruzione digitale." Paper presented at the Conference Postcolonial Studies and Modernity, 20

December 2012, Istituto Italiano per gli Studi Filosofici, Napoli, Italy.

→ Quadraro, Michaela. 2013. "Overlapping territories, intertwined histories in Postcolonial Art." Paper presented at the Conference Cultures and Imperialisms, 18 January 2013, Università degli studi Roma Tre, Rome, Italy.

→ Quadraro, Michaela, and Celeste Ianniciello. 2014. "Migrating Modernities, Museum Practices, Postcolonial Challenges." Paper presented at the Conference Collecting Geographies: Global Programming and Museums of Modern Art, 13-14 March 2014, Stedelijk Museum, Amsterdam, Netherlands.

→ Spallazzo, Davide. 2014. "Design Culture Through Mobile Technology and Games." Paper presented at the Conference Museum and the Web Florence, 18-21 February 2014, Palazzo Vecchio, Firenze, Italy.

→ Whitehead, Chris. 2012. "Migration and European Museums." Paper presented at the Re/theorising heritage': Association of Critical Heritage Studies inaugural conference, 5-8 June 2012, Gothenburg University, Sweden.

→ Whitehead, Chris. 2012. "Curating Immigration in European Museums." Paper presented at the Museums Association Annual Conference, 8-9 October 2012, Edinburgh, United Kingdom.

→ Whitehead, Chris. 2012. "Migrant Stories in

City Museums." Paper presented at the Conference Migration, Memory and Place, 6-7 December 2012, University of Copenhagen and Arken Museum of Modern Art, Ishøj, Denmark.

→ Whitehead, Chris. 2012. "Representations of Turkish Migrations in European Museums." Paper presented at the Conference Turkish Migration in Europe (TMiE), 7-9 December 2012, Regent's College, London, United Kingdom.

→ Whitehead, Chris. 2013. "Dealing with Difference in Museums: Pronouns and Peoples." Paper presented at the Conference Difference, Culture, Conflict and Place Cultural Significance of Place, 26 April 2013, Newcastle University, Newcastle, United Kingdom.

→ Whitehead, Chris. 2014. "The Cultural Politics of Historical Nostalgias in Turkey." Paper presented at the Annual ASEN Conference - Nationalism and Belonging, 1-3 April 2014, Association for the Study of Ethnicity and Nationalism, London School of Economics, London, United Kingdom.

→ Whitehead, Chris. 2014. "Museums, Place and Social Antagonisms: stories of situated divisions and belongings." Keynote given at the Conference Museums and Education in the 21st Century: global and local discourses, 19-20 April 2014, Taiwan Normal University and Institute of Education, Taipei, Taiwan.

→ Whitehead, Chris. 2014. "Politics of Place Histories: Gezi Park and Contemporary Protest." Lecture given at the Seminar Discussion on Turkey on the Anniversary of the Gezi Park Protests, 3 June 2014, Cambridge University, United Kingdom.

→ Whitehead, Chris. 2014. "Uses of the past in contemporary identity politics in Turkey." Lecture given at the Conference Ottoman Pasts, Present Cities: Cosmopolitanism and Transcultural Memories, 26-27 June 2014, Birkbeck College, University of London, United Kingdom.

→ Whitehead, Chris. 2014. "Past-Present Interplays: reflections on the politics of historical representation." Paper presented at the Conference Beyond Frontiers, 17 July 2014, Newcastle University, United Kingdom.



POLITECNICO
DI MILANO

CIID

COPENHAGEN
INSTITUTE OF
INTERACTION
DESIGN



Istituto di Tecnologie Industriali e Automazione
Consiglio Nazionale delle Ricerche



University
of Glasgow



MUSEU
D'ART CONTEMPORANI
DE BARCELONA



MUSEUM NATIONAL
D'HISTOIRE NATURELLE



Royal College of Art
Postgraduate Art and Design



Newcastle
University



Università degli Studi di Napoli
"L'Orientale"

POLIMI – **Politecnico di Milano**, Italy (Coordinator)
Department of Architecture and Urban Studies (DASU)
Department of Design
Major Competences: Museography & Exhibition Design
Key Members: Luca Basso Peressut, Gennaro Postiglione

CIID – **Copenhagen Institute of Interaction Design**, Denmark
Major Competences: ICT for Interaction Design
Key Member: Jamie Allen, Jacob Bak

CNR – **Consiglio Nazionale delle Ricerche**, Italy
Institute for Industrial Technologies and Automation (ITIA)
Major Competences: ICT for Design & Research Management
Key Member: Marco Sacco

GU – **University of Glasgow**, United Kingdom
History of Art, School of Culture and Creative Arts (CCA)
Major Competences: Cultural Heritage Informatics, Museum
and Art History Studies
Key Member: Perla Innocenti

MACBA – **Museu d'Art Contemporani de Barcelona**, Spain
Major Competences: Museum, Contemporary Art
Key Members: Bartomeu Mari, Maite Muñoz Iglesias

MNHN – **Muséum National d'Histoire Naturelle**, France
Musée de l'Homme, Département «Homme, nature, société» (DHNS)
Major Competences: Museum, Natural Science
Key Member: Fabienne Galangau Quérat

RCA – **The Royal College of Art**, United Kingdom
Department of Curating Contemporary Art (CCA)
Major Competences: Curatorial Art Practice
Key Member: Victoria Walsh

UNEW – **Newcastle University**, United Kingdom
The International Centre for Cultural and Heritage Studies (ICCHS)
Major Competences: Museum Studies
Key Members: Chris Whitehead, Rhiannon Mason

UNO – **L'«Orientale», University of Naples**, Italy
Department of AHuman and Social Sciences (DSUS)
Major Competences: Cultural and Social Studies
Key Member: Iain Chambers

PROJECT PARTNERS

- POLIMI – Politecnico di Milano, Italy (Coordinator)
Department of Architecture and Urban Studies (DASTU)
Department of Design
 - CIID – Copenhagen Institute of Interaction Design, Denmark
 - CNR – Consiglio Nazionale delle Ricerche, Italy
Institute for Industrial Technologies and Automation (ITIA)
 - GU – University of Glasgow, United Kingdom
History of Art, School of Culture and Creative Arts (HOA)
 - MACBA – Museu d'Art Contemporani de Barcelona, Spain
 - MNHN – Muséum National d'Histoire Naturelle, France
Musée de l'Homme, Department «Homme, nature, société» (DHNS)
 - RCA – The Royal College of Art, United Kingdom
Department of Curating Contemporary Art (CCA)
 - UNEW – Newcastle University, United Kingdom
The International Centre for Cultural and Heritage Studies (ICCHS)
 - UNO – L' "Orientale", University of Naples, Italy
Department of Human and Social Sciences (DSUS)
- PROJECT COORDINATOR** prof. Luca Basso Peressut, POLIMI/DASTU
PROJECT MANAGER dr. Marco Sacco, CNR/ITIA
TECHNICAL MANAGER prof. Gennaro Postiglione POLIMI/DASTU

www.mela-project.eu | mail@mela-project.eu

LEGAL NOTICE

*The views expressed here are the sole responsibility of the authors
and do not necessarily reflect the views of the European Commission.*

PROJECT DURATION: March 1, 2011 – February 28, 2015
COORDINATING ORGANISATION: Politecnico di Milano IT
PROJECT NO: EU FP Grant Agreement No 266757
RESEARCH AREA: SSH-2010-5.2-2
CONTRACT TYPE: collaborative project

BROCHURE EDITED BY: Luca Basso Peressut and Elena Montanari

graphic design  Zetalab.com



MeLa – European Museums in an age of migrations

MeLa is a four year multi-disciplinary and collaborative research project, funded in 2011 within the 7th Framework Programme of the European Commission under the Social Sciences and Humanities.

The MeLa Project investigated the role of museums in 21st century Europe, and their ongoing evolution triggered by accelerated mobility, fluid circulation of information, ideas and cultures, and the consequent increase of cultural encounters, cross-fertilisation and hybridisation of societies and identities. By analysing the challenges as well as the opportunities emerging from processes of globalisation, mobility and migration, MeLa identified innovative practices that can support contemporary museums in fostering mutual understanding, social cohesion and a sharper awareness of an inclusive European identity.

This booklet presents a synthetic overview on the main findings produced by the MeLa Project, drawing on the critical suggestions, best practices, policies and recommendations proposed by the investigators involved in the different MeLa Research Fields, with the aim to support the scientific community, museum professionals, policymakers and the European Commission in envisioning and fostering the evolution of contemporary museums in this “age of migrations”.

www.mela-project.eu

www.mela-archive.polimi.it

