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European Museums in an age of migrations

MeLa International Conference

MELA RESEARCH FIELD 03

MIGRATING HERITAGE: NETWORKS AND COLLABORATIONS ACROSS **EUROPEAN MUSEUMS, LIBRARIES AND PUBLIC CULTURAL INSTITUTIONS**

3-4 DECEMBER 2012

GLASGOW, UK

CONFERENCE PROGRAMME

ABSTRACTS

BIOGRAPHIES











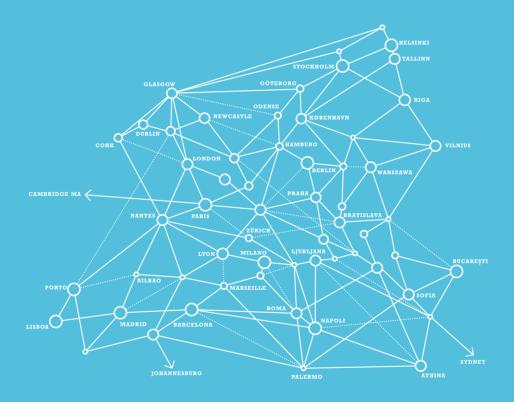












MeLa* International Conference

Migrating heritage: networks and collaborations across European museums, libraries and public cultural institutions

Organized by History of Art, School of Culture and Creative Arts University of Glasgow

Lecture Theatre, Sir Charles Wilson Building
University of Glasgow
1 University Gardens
G12 8NN Glasgow
United Kingdom









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Acronym MeLa*

Title European Museums in an age of migrations

Short Description The main objective of the MeLa research is to define innovative museum practices that

reflect the challenges of the contemporary processes of globalization, mobility and migration. As people, objects, knowledge and information move at increasingly high rates, a greater awareness of an inclusive European identity is needed to facilitate mutual understanding and social cohesion. MeLa aims at empowering museum space:

and practices with the task of building this identity.

To succeed in its intentions, MeLa will devise strategies for museums to become agents of European citizenship-building. This process will feed on the enhancement of common heritage, which MeLa fosters as a cardinal bonding factor among Europeans. The expected outcomes of the MeLa actions include the redefinition of role, mission and network of museums, as well as their communication and exhibition strategies. The findings of the research will coalesce into scientific publications and policies for

the use of the European Union and museum community

Web site www.mela-project.eu

Duration March 2011–February 2015 (48 months

Funding scheme Collaborative Project (CP): small and medium scale research project

Grant Agreement 266/5/

EU CONTRIDUTION 2.699.880,00 €

Consortium 9 partners (5 countries)

Coordinator Politecnico di Milano

Person Responsible Prof. Luca Basso Peressut

FU Officer Mrs. Louisa Anastonoulou

^{*} 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.

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Welcome to the MeLa Research Field 03 conference

The School of Culture and Creative Arts at the University of Glasgow is delighted to be hosting this important two-day international conference on transnational and translocal partnerships, collaborations and policies between European museums, libraries & public cultural institutions around the themes of cultural heritage in the arts and sciences, migration, cultural dialogue, and ICTs.

The conference is organised within the activities of the Research Field 03, part of MeLa – European Museums in an age of migrations (http://www.mela-project.eu/), a 4-year collaborative research project funded by the European Commission under the 7th Framework Programme, Socio-Economic Sciences and Humanities.

An exciting programme has been arranged, with speakers from the Australian National Maritime Museum; British Library; Cité nationale de l'histoire de l'immigration; European Cultural Foundation; Europeana; Foundation for the History of Technology, The Netherlands; Génériques; Glasgow Museums; Glasgow Refugee Asylum and Migration Network; Harvard University; London South Bank University;

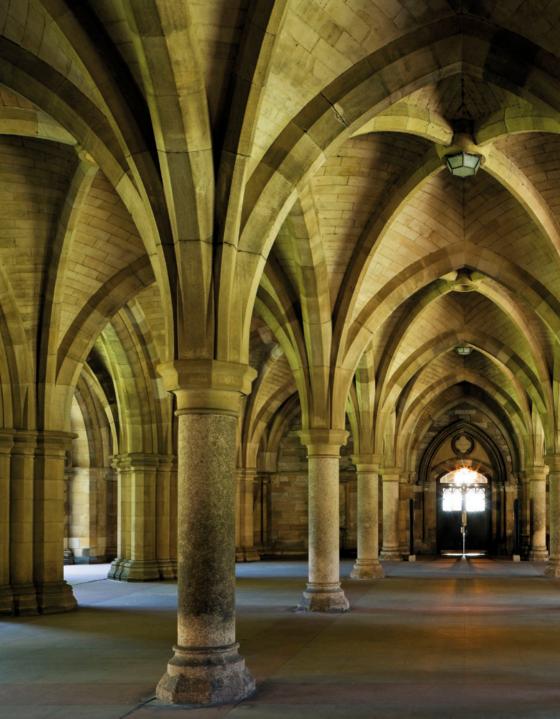
Muséum National d'Histoire Naturelle; Museum of the Resistance, Turin; Natural History Museum, London; Politecnico di Milano; Science Museum, London; Surrey County Council; University of East Anglia; University of Glasgow; University of Manchester; University of Naples; and more.

I hope that the 'Migrating Heritage' conference will provide you with a platform for connecting people and institutions; learning about the promising landscape of cooperation and partnerships among museums, libraries and public cultural institutions across Europe and beyond; and exchanging new ideas on how to initiate and develop future collaborations.

Enjoy the conference, and have a great time in Glasgow.

Perla Innocenti

Leader of MeLa Research Field 03 History of Art School of Culture and Creative Arts http://www.gla.ac.uk/schools/cca/ University of Glasgow



Conference purpose, objectives and committees

→ ABOUT THE CONFERENCE

The MeLa 'Migrating Heritage' conference will explore the cooperation experiences and patterns of public cultural institutions (museums, libraries, archives and associations) in Europe and beyond:

- → How can museums and public cultural institutions define innovative practices, spaces and policies that reflect the challenges of building an inclusive Europe in an age of migrations?
- → What are the experiences and effects of collaboration, partnerships and networks around the core activities of archiving, preserving and displaying history and artefacts, and the associated concepts of cultural value and identity?
- → Are more flexible and heterogeneous connections possible between public cultural institutions within the European/Mediterranean space?
- → How are museums, libraries and other cultural institutions presenting themselves and interacting with multicultural audiences?
- → What guidelines and policies can be suggested to support networking between public cultural institutions?

→ CONFERENCE GOALS

We hope that the 'Migrating Heritage' conference will provide participants with a platform for connecting people and institutions; learning about the promising landscape of cooperations and partnerships among museums, libraries and public cultural institutions across Europe and beyond; and exchanging new ideas on how to initiate and develop future collaborations.

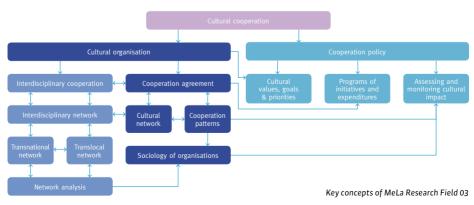
Inputs and reflections from the conference will contribute to our MeLa Research Field 03 critical analysis on emerging cooperation patterns and challenges in digital and physical settings, cross-domain partnerships, cultural identity and cultural dialogue, heritage for the arts and sciences, migration and mobility.

→ CONFERENCE ORGANISING COMMITTEE

- → Perla Innocenti, History of Art, CCA, University of Glasgow and MeLa RF03 leader
- → Dr John Richards, History of Art, CCA, University of Glasgow
- → Andrew Greg, History of Art, CCA, University of Glasgow

→ CONSULTING PARTNERS

- → Dept. of Human and Social Sciences, "Orientale" University of Naples
- → Dept. of Industrial Design, Arts, Communication and Fashion (INDACO) Politecnico di Milano
- → Glasgow Refugee Asylum and Migration Network (GRAMNet)
- → Glasgow Museums



General information

Conference Location

The conference will take place in the Lecture Theatre of the Sir Charles Wilson Building, University of Glasgow, 1 University Gardens.

Name badges

Please make sure you wear your name badge during the conference and the receptions.

Lunches and refreshments

On Monday 3rd and Tuesday 4th December there will be buffet lunches, including vegetarian options, in the foyer of the Sir Charles Wilson Building. Coffee and tea breaks will be in the foyer during both days.

Speaker information

MeLa conference 2012 provides a PC (Window 7 with Microsoft Office and PDF viewer) and video projectors. Audio equipment will also be available. Please email your presentation beforehand to mela2012conference@glasgow.ac.uk to allow the smooth operation of the proceedings. We also recommend to have backups at hand during the conference. Talk time is 30 minutes for invited speakers and 20 minutes for regular speakers. Discussion time is at the end of each session.

Posters

A0 boards for posters will be available throughout Monday 3rd and Tuesday 4th December in the foyer of the Sir Charles Wilson Building. Poster presenters are encouraged to put their poster up well before their session on Tuesday 4th December.

Internet access

Wireless internet access will be provided for all participants of MeLa Conference 2012. Username and password are emailed to registered participants before the conference.

Emergency services

For Police, Fire Brigade and Ambulance dial 999.

Health care

EU citizens are entitled to free or reduced cost medical treatment at National Health Service (NHS) hospitals. With the exception of accident and emergency treatment, all non EUmembers will be charged for medical treatement and must have adeguate health insurance when travelling. For the 24-hour NHS helpline call 08454 24 24 24.



Conference programme at a glance

MONDAY 3 DECEMBER

8.30 – 9.15: Registration 1st day and welcome coffee

9.15 - 9.30: Opening remarks

Prof. Nick Pearce (Head of School of Culture and Creative Arts, University of Glasgow) Prof. Luca Basso Peressut (Department of Architectural Design, Politecnico di Milano and MeLa project coordinator)

Perla Innocenti (History of Art, University of Glasgow and MeLa Research Field 03 Leader) 9.30 – 10.00: Invited speaker: Prof. Sharon MacDonald (Department of Sociology, University of York), Transcultural Heritage and Europe 10.00 – 10.30: Invited speaker: Katherine Watson (Director of European Cultural Foundation), Remapping Europe – a Remix project: a case study in international and inter-institutional collaboration and networking

10.30 – 10.50: Questions & Discussion

10.50 – 11.10: Coffee break

Translating, sharing and co-creating — Session Chair: Celeste Ianniciello

11.10 - 11.30: Dr Alexander Badenoch (Foundation for the History of Technology, The Netherlands), *Translating objects, transnationalizing collections: Inventing Europe between museums and researchers*

11.30 – 11.50: Laurence Isnard and Fabienne Galangau (Muséum National d'Histoire Naturelle), The question of repatriation for natural history museums in Europe: attempt at the sharing of heritage between science and traditional values

11.50 – 12.10: Annika Joy (Science Museum London), Examining the journey from consultation to co-creation – involving and evaluating under-represented audiences in user centred gallery development

12.10 - 12.30: Questions & Discussion

12.30 - 13.30: Lunch

13.30 – 14.00: Invited speaker: Agnès Arquez Roth (Directrice réseau et partenariats, Cité nationale de l'histoire de l'immigration), La Cité nationale de l'histoire de l'immigration: a central venue and national network. An on-going challenge

14.00 – 14.30: Invited speaker: Eleanor Kenny (European Campaign Coordinator), *Europeana: cultural heritage in the digital age*

14.30 – 14.50: Questions & Discussion

Cultural dialogue through objects — Session Chair: John Richards

14.50 – 15.10: Aileen Strachan (Glasgow Museums), *A Curious case study in creating intercultural dialogue through museum objects*

15.10 – 15.30: Domenico Sergi (University of East Anglia), Using objects as a means to facilitate cultural integration: a case study from the Sainsbury Centre for Visual Arts, University of East Anglia

15.30 – 15.40: Questions & Discussion

15.40 - 16.00: Coffee break

Archiving immigration, documenting heritage, promoting identity

— Session Chair: Perla Innocenti

16.00 – 16.20: Louisa Zanoun (Génériques), The role of collaboration and partnerships in the archives of immigration: the experience of Génériques in France

16.20 - 16.40: Dr Ekaterina Rogatchevskaia

(British Library), Foreign donations and acquisitions suggestions in the British Library collections: a case of self-promotion or an attempt at cultural and ideological infiltration? (A Russian case study)

16.40 – 17.00: Constance Rinaldo (Harvard University), Jane Smith (Natural History Museum, London), Moving through time and culture with Biodiversity: A Global Biodiversity Heritage Library

17.00 – 17.20: Questions & Discussion

17.20 – 19.00: Wine reception in the foyer of the Sir Charles Wilson building

TUESDAY 4 DECEMBER

9.00 – 9.30: Registration 2^{nd} day and welcome coffee

9.30 – 10.00: Invited speakers: Prof. Rebecca Kay and Prof. Alison Phipps (University of Glasgow and convenors of Glasgow Refugee Asylum and Migration Network), Migrating Art and Sanctuary Storage: Some Questions of Display

10.00 – 10.15: Ouestions & discussions 10.15 – 10.45: Posters lightning preview

10.45 – 11.10: Coffee break

Histories of immigration

- Session Chair: Aileen Strachan

11.10 - 11.30: Kim Tao (Australian National Maritime Museum, Sydney), On their own: telling child migrant stories in a transnational context 11.30 - 11.50: John Messner (Glasgow Museums), Separate Workings: exploring hidden histories in a research of the racially based transport systems in South Africa and the display of a South African Railways locomotive at the Riverside Museum

11.50 – 12.10: Dr Pat Reynolds (Surrey City Council), Roads less travelled: learning from the Roma Routes project

12.10 - 12.30: Questions & Discussion

12.30 - 13.30: Lunch

13.30 – 14.10: Invited speaker: Don't Forget Us - Theatre reportage, with and by Annet Henneman (Teatro Nascosto- Hidden Theatre)

Identity and migration in distributed and city museums

— Session Chair: Eleonora Lupo

14.10 - 14.30: Professor Andrew Dewdney (London South Bank University) and Dr Victoria Walsh (Royal College of Art), The distributed Museum and the Crisis of European Representational Systems

14.30 - 14.50: Dr Francesca Lanz (Politecnico di Milano), City museums beyond the museum. Between local and transnational: networking as a strategy for XXI century city museums

14.50 - 15.10: Guido Vaglio Laurin (Museum of the Resistance, Deportation, War, Rights and Freedom, Turin), 'Turin Hearth. City and new migrations'. A two-year project in Torino

15.10 – 15.30: Questions & Discussion

15.30 – 15.50: Coffee break

Digital and cultural connections - Session Chair: Beatrice Ferrara

15.50 – 16.10: Eleonora Lupo, Lucia Parrino, Sara Radice, Davide Spallazzo and Raffaella Trocchianesi (Politecnico di Milano), Migrations and multiculturalism: a design approach for cultural institutions

16.10 -16.30: Dr Frauke Miera (free lance curator), Dr Lorraine Bluche (free lance curator), Polyphony in an urban history museum: The new audio archive of the Kreuzberg Museum as one step on the road to a participatory and inclusive contemporary collection of the city of Berlin 16.30 – 16.50: Dr Celeste Ianniciello (Univer-

16.30 – 16.50: Dr Celeste Ianniciello (University of Naples), *Re-collecting and Connecting:* Museums, Public Art, and the relocation of Cultural Memory

16.50 – 17.10: Questions & Discussion

17.10 - 18.30: Closing reception





Conference programme with paper abstracts

MONDAY 3 DECEMBER



9.30 - 10.00

Invited speaker: Prof. Sharon MacDonald (Department of Sociology, University of York), *Transcultural Heritage and Europe*.

Heritage has often operated as a cultural form that contributes to the definition of nation-states as distinct, bounded entities. In recent years, however, many cultural institutions – especially museums and also libraries – have begun exploring the potential of heritage for crossing and even transcending national boundaries. This has been undertaken especially, though not only, to help foster senses of European identity. In doing so, cultural institutions may be able to draw on rich repositories of existing cultural heritage which have been formed as part of other 'regimes

of memory' or civic ambitions. Through a range of examples, this presentation will consider some of the challenges and also potentials involved in reconfiguring cultural heritage as 'transnational' and 'European'. This will include consideration of 'Islamic' heritage as a particular challenge for Europe – having long operated as an 'Other' without and within – yet also holding potential as both 'transnational' and 'European' heritage, and as vital to address in contemporary Europe.



10.00 - 10.30

Invited speaker: Katherine Watson (Director of European Cultural Foundation), Remapping Europe – a Remix project: a case study in international and inter-institutional collaboration and networking.

Remapping Europe - a Remix project, is a joint

project of the Doc Next Network. It is an investigative artistic project that aims to contribute to an inclusive cultural practice and public imagery in and of Europe by connecting young creative media-makers who have (im)migrant perspectives to wider European audiences. The project's activities stem from one underlying principle: *re-mixing* of media as a method to review, re-investigate and re-consider stereotypical imagery of (im)migrants in European societies and to 're-map' Europe visually, geographically and intellectually.

The project brings together cultural organizations with community organisations who work with migrant and immigrant youth, and archives. Katherine Watson will present the challenges and the opportunities presented by international and inter-institutional collaboration and networking through this case study which is an ongoing 'work in progress'. In 2013, the activities of the *Remapping Europe* project include: ateliers, presentation and dissemination of new work (online and offline) and a publication. ECF has been facilitating the development of the Doc Next Network for the past two years and it has been steadily moving from a network to a community of practice with a common cause.

10.30 - 10.50

Questions & Discussion

10.50 - 11.10

Coffee break

Translating, sharing and co-creating
— Session Chair: Celeste Janniciello

11.10 - 11.30

Dr Alexander Badenoch (Foundation for the History of Technology, The Netherlands), Translating objects, transnationalizing collections: Inventing Europe between museums and researchers.

Science and technology, as areas of supposedly 'universal' knowledge, offer prime sites for tracing the transnational interweaving of modern European history. The circulation of new technologies has seldom been contained within national boundaries and the processes of appropriation and adaptation to new technologies.

nological innovations might well be seen as a form of common European heritage. Indeed, technological progress is regularly portrayed as a driving force of European integration and harmonization, not least by the European Union. Closer examination of technological developments and adaptation also opens up new opportunities for critical intervention in these dominant narratives, by showing processes of fragmentation, or unexpected circulation over borders. At the same time, however, technological collections very often have their roots in narratives of the nation, or in universal ideas of technology that see it as a sphere separate from the social.

The age of digital heritage offers new opportunities – as well as new challenges – for attempting to cross these boundaries and rethink both European history as well as museum collections. The large push to create a smooth European space of digital heritage – itself a project of technological harmonization – makes connecting objects and collections supposedly easier than ever, but also seems to elide the work of adaptation and interpretation involved in such projects. As 'objects' are increasingly what comes into circulation, the

status of 'collections' becomes more embattled. How can national, local, or 'universal' collections tell European stories?

These twin challenges of rethinking heritage and linking collections lie at the heart of Inventing Europe (www.inventingeurope.eu), an online virtual exhibition developed connection with the forthcoming six-part book series Making Europe: Technology and Transformations 1850-2000. Inventing Europe works in partnership with a consortium of cultural heritage institutions throughout Europe, especially science and technology museums, but also media archives, and local and national history museums. The images, sounds and videos borrowed from the collection, plus a large and growing number of linked items allow users to make new connections between the stories here and the rich and growing online collections of museums, archives and libraries, including the European digital library Europeana. The exhibition is conceived of as a flexible platform that allows each set of stakeholders (researchers, heritage partners and educators) to inscribe their own forms of knowledge within it and structure their interactions with the other groups. In so doing, the project is also designed

to place collection objects in the centre of new forms of public dialogue. This paper explores these interactions, particularly between cultural heritage institutions and academic researchers, in the process of creating the exhibition, and in the narratives that have been its result. On the one hand, it will focus on objects, specifically in their role as boundary objects between academic researchers attempting to build the exhibit's narrative environment and between collection holders. It will explore the communicative processes surrounding the objects, as well as the tensions between objects and narrative that emerge. It will then explore the potential communicative power of collections (and the work of curation). It will look at a series of 'guest curated' elements, where curators from participating institutions were asked to interpret a series of objects from their own collection in terms of the transnational remit of the exhibit.

11.30 - 11.50

Laurence Isnard and Fabienne Galangau (Muséum National d'Histoire Naturelle), The question of repatriation for natural history

museums in Europe: attempt at the sharing of heritage between science and traditional values.

The anthropological collections of the National Museum of Natural History (MNHN) in Paris, is composed of human fossils, skeletons, skulls from a large variety of ethnic groups. These collections have been for long of great interest to scientists (anthropologists, anatomists or more recently molecular biologists) from all over the world in their research work, giving rise to the recognition of the unity and the diversity of Mankind. One example is the Maori Heads Repatriation from the MNHN, France to the Te Papa Museum, New Zealand.

In the context of the growing question of ownership and identity, in January 2012, special ceremonies were held in the presence of members of the Maori community delegates from the Te Papa Museum, New Zealand and researchers from MNHN. The purpose was to hand over Maori heads brought to Europe in a commercial deal in the 19th century. At that time such human remains were considered as works of art whereas their humanity was ignored. During these ceremonies, the scientists explained why, from a scientific point of view, those heads

have absolutely to be preserved. DNA studies on strands of hair or teeth have been carried out before the beginning of the repatriation process which enabled some knowledge on the history of the migration of different populations throughout Asia to be discovered. Researchers insisted on the fact that with the progress of science, our knowledge of mankind in general, and more specifically about the origin of those populations will benefit from further studies on those human remains. Thus, they asked the Maori community to conserve these human remains, considered as scientific heritage, instead of giving them a traditional burial by cremation. It was a great opportunity for the scientific community of the museum and the Maori representatives, to get each other's points of view: on the one hand the ongoing process of the research and on the other hand, the cultural values and traditions of different ethnic groups. This example typically illustrates the problem that many scientific museums in Europe will have to face in the more or less near future during their renovation programs. Much of the items from the anthropological and prehistory collections in those museums date back to colonial times and to the great exploration voyages. In

the case of the Museum of Mankind Renovation Program at the MNHN, the museological and museographical concepts to be put in place for human remains will have to integrate the current advances and knowledge in science. But they will also have to deal with respecting the traditional values and beliefs of the different ethnic communities. The above example could illustrate, for the future, the starting point of the concept of sharing heritage between the worlds of modern science and traditional values. Overall, this idea will force us to reflect on museum practices to be developed in XXI century Europe, confronted with the subject of repatriation.

11.30 - 11.50

Annika Joy (Science Museum London), Examining the journey from consultation to co-creation – involving and evaluating underrepresented audiences in user centred gallery development.

The Science Museum, London has an ambition to create a step-change regarding how we work with a wide range of audiences in the development and delivery of galleries and associated cultural offers. The key issue being discussed in this paper is the way the Museum is developing and implementing practice and evaluating the impact of collaboration with under-represented audiences in gallery development.

The museum has a long track record of inviting contributions through consultation with audience groups when developing new galleries, learning resources and digital media. In facilitating more active engagement, the museum is building on this practice and on the museological process of co-creation to develop a model for national museums to involve under-represented audiences in the display and interpretation of its collections. It aims for audiences to have a clear and genuine voice in the museum, for new stories, perspectives and content to be uncovered and for the creation of a deeper relationship between the visitor and the museum that enriches everyone's experience. Using past and current examples the paper explores the journey from consultation with non-attenders to highly engaged participation projects. These include the dialogue approach used during consultation with the Black African and Caribbean community group in the Dana Centre to create audience-led events, the delivery of temporary interventions in permanent galleries such as a collaboration with young people to create a case in the award-winning Who am I? gallery, the partnership with Age UK's Opening Doors project for older LGBT adults to explore the social context of Alan Turing's work for the Codebreaker exhibition and the bold decision to entirely co-create Making Modern Communications, a large permanent gallery, in partnership with a diverse range of groups. This paper defines how audience research methodologies are used to capture the participation processes, impacts and outcomes on all the partners involved. While much research to date captures the experience of the participants (in this case, the underrepresented groups), this paper supports those findings with a methodology to understand the impact on the public of experiencing a more inclusive science historiography. Is the wider visitor experience enhanced when the museum engages with and displays a diversity of narratives? This paper explores the experience of the Science Museum and sets it in the wider context of evaluating collaboration with audience groups.

12.30 - 13.30 Lunch



11.30 - 11.50

Invited speaker: Agnès Arquez Roth (Directrice réseau et partenariats, Cité nationale de l'histoire de l'immigration), La Cité nationale de l'histoire de l'immigration: a central venue and national network. An ongoing challenge.

Both the creation and the realisation of this innovative national institution – unique in Europe – need constantly to be rethought in time.

After promoting scientific research, original interdisciplinary approaches, artistic and cultural initiatives, associations and scholars have since 1992 been fierce defenders of a venue dedicated

to immigration history and memory. Already in 2001 Driss El Yazami and Rémi Schwartz recommend the creation of a national centre linked to a network of partnerships. In 2003 a government decision launches prefiguration of the establishment presided by Jacques Toubon - thus having the French République recognise the diversity in the populating of France. From 2003 to 2007, different phases in the construction of the project allowed to set the establishment in its pedagogical, scientific, cultural, and citizenship objectives. At the end of the year 2006 the creation of the public establishment settles the collaborative process of the project through partnerships with civil society. One mission of the Cité among others is 'to develop and coordinate a network of partners pursuing similar goals - be it with associations, local authorities, trade unions, companies or scientific and cultural institutions - all over France'. From 2007 to 2010, the Cité tries to give visibility to both the highly symbolic chosen venue the Palais de la Porte Dorée and the networks partners in Paris and the regions.

Since the first national forum for the networking partners on January 13th 2007, unequal forms in realisation of this ambition have

put in question the very meaning of the project and the necessary continuity of the original financial and political support. On which concept should the network rely on? What principles of articulation should be defined? The *Cité* attempts to find a balance between knowledge of immigration history, recognition of both the migrants' and the welcoming society's memory, and their relationship to the highly symbolic *Palais de la porte Dorée*.



14.00 - 14.30

Invited speaker: Eleanor Kenny (European Campaign Co-ordinator, Europeana), Europeana: cultural heritage in the digital age.

Europe's heritage of political, scientific, religious and artistic culture has shaped our perspective on our past and present. Recorded

in documents, photographs, books, paintings, films and many other objects, this heritage is held by museums, archives, libraries and galleries. Throughout history, objects of cultural heritage have helped us develop an understanding of events that happen in the world around us. Europeana is a digital repository of objects of European cultural heritage. It has aggregated 25 millions of digital objects from thousands of cultural institutions across the continent. In collaboration with a vast partner network, Europeana has built an open trusted source of European heritage over the past years. Through standardization of metadata, institutional objects can be made accessible and inter-searchable for everyone. In order to further promote accessibility, we facilitate knowledge transfer, innovation and advocacy in the cultural sector. We distribute our data is distributed through various channels and take part in projects where users engage in their heritage in new and participative ways.

By bringing objects from all European countries together, boundaries between domains, institutions and countries disappear. Objects from several countries and institutions can be viewed and compared. Researchers can access

manuscripts from several archives at the same time; the general public can view photos and documents from different countries in just a few mouse clicks.

Accessibility also means that users can make new connections between objects as they choose. They can explore information and create their own interpretations and personal collections. When exploring the topic of migration, people can access materials from various archives in different countries. They can look at images and documents from the cities and countries that were left behind. They can learn about the travels that were made and find personal stories about how people were coping in the first years in a new country. They can search for information about their (or their neighbors) ancestors and how their lives were before they migrated.

In addition to what people can learn from school books or museum exhibitions, they can find more information to feed their own interpretations of migration or gain more knowledge about their personal history.

In Europeana's interpretation of access, users can interact with information as well: they are able to tag and comment, and re-use metadata by sharing objects in their personal social media pages, websites and applications. By 'users', we do not only refer to individuals; this also includes cultural institutions, service developers and other organizations. For example, museums are able to give their audiences access to (subsets of) the Europeana database on their own websites and portals. This way, they expanding their physical collections to a larger virtual one and expand their physical visitor base to a virtual audience.

In its aim to level boundaries, Europeana is also developing partnerships outside Europe. In October 2011, the Digital Public Library of America (DPLA) and Europeana announced their collaboration. Their technical structures are designed to enable interoperability of their services. By this combined effort on two continents, Europeana and the DPLA hope to promote the creation of a global network with partners from around the world. Another outcome of this collaboration will be a virtual exhibition about the migration of Europeans to America. The DPLA and Europeana will demonstrate the potential of their combined collections by showing materials about the journey from the Old World to the New. This

pilot project will include text and images about the experience of the uprooted as they abandoned their countries to seek a new life thousands of miles across a treacherous ocean.

14.30 - 14.50

Questions & Discussion

Cultural dialogue through objects
— Session Chair: John Richards

14.50 - 15.10

Aileen Strachan (Glasgow Museums), A Curious case study in creating intercultural dialogue through museum objects.

Curious is an innovative collaborative Glasgow Museums project creating intercultural dialogue. The project supports and celebrates the 2012 London Olympic Games, and prepares for the 2014 Glasgow Commonwealth Games, by creating intercultural dialogue and a legacy of increased understanding of each other, our city and our museum collections.

Curious is part of the Scottish Project. The Scottish Project has been funded by Legacy Trust UK, creating a lasting impact from the London 2012 Olympic and Paralympic Games by funding ideas and local talent to inspire creativity across the UK and by the National Lottery through Creative Scotland.

We are coming to the end of the three year project; we are documenting & reflecting on our extensive learning. This paper will look at the varied ways we've used the museum collections to prompt intercultural dialogue and to learn from, about, and with, the communities with whom we've worked. This paper will also examine the ways in which the Curious project has led us to question our practice, from our approach to collaborative work to our gathering and archiving of community responses to objects. We've experimented with new ways of working across all strands of the project:

→ Exhibition Strand: An eighteen month long community-led exhibition in St Mungo's Museum. Nearly one hundred people (individuals & community groups) selected and interpreted thirty objects for the exhibition. Some participants simply contributed interpretive content,

through artwork and drama as well as text, film and audio interpretation. However, many took ownership of displays, choosing objects, defining interpretive methods and creating display content. This has created a rich and unexpected selection of objects, lively and varied interpretation and a diversity of voices and perspectives in the exhibition. It has ensured the exhibition is a rich source for further intercultural dialogue, including through the learning programme.

→ Learning Programme Strand: Through research and a programme of action research, including with students learning English, we developed a participatory and facilitative learning programme focused on Cultural Awareness and strategies for intercultural dialogue. The day's programme is designed to promote self-reflection, exploration, discovery, and practice. It includes activities and discussion which encourage consideration of: individual culture and responses to culture; using interpretive skills to explore various cultures through museum objects; barriers to intercultural dialogue; assumptions, forms of isolation and ignorance; objects as a communication tool and inspiration for dialogue; creating platforms for intercultural dialogue. The programme has been attended by a wide range of adult learners from social groups to arts workers, corporate staff to community workers, students to teachers.

→ Schools programme: We have worked with a number of schools to equip and support teachers in object-based learning across the curriculum, in line with the Curriculum for Excellence.We've provided a range of events & volunteering opportunities. A diverse group of volunteers developed intercultural events, and are producing an exhibition reflecting on their learning and experiences. We have trained another group of volunteers to facilitate tours in their own languages including Farsi, Polish and Russian.

15.10 - 15.30

Domenico Sergi (University of East Anglia), Using objects as a means to facilitate cultural integration: a case study from the Sainsbury Centre for Visual Arts, University of East Anglia.

This paper assesses the potential of museums' engagement with refugees, drawing on the

debates around refugees' integration taking place in forced migration studies (see 'indicators of integration framework' in Ager and Strang (2004); see also 'middle level theory' in Strang and Ager, 2010 and Ager and Strang, 2008).

The case study discussed here is part of an ongoing PhD project researching the social, personal and psychosocial benefits refugees might derive from museum-based activities. The study presented is particularly concerned with the way museums in Britain can encourage refugees' integration, eliminating barriers particularly stemming from lack of linguistic and cultural competences (Ager and Strang, 2008:185).

It analyses the work done in the last two years by the Sainsbury Centre for Visual Arts with local refugees from DCR (Democratic Republic of Congo), resettled in Norwich as part of the Gateway Protection Programme (GPP). GPP is a refugee resettlement scheme operated by the UK Border Agency in partnership with UNHCR (United Nations High Commissioner for Refugees). Other dispersal areas in the UK include Hull, Bolton and Greater Manchester.

I apply the idea of museums as free-choice learning settings (Silverman, 2010; Kavanagh, 2000) to discuss how museums can support the provision of new knowledge and skills (Newman and McLean, 2005; Wavell et al., 2002). More particularly, the case study explores how objects can be used as means to stimulate subjective narratives around the process of resettlement, contributing to gain cultural and linguistic skills.

Data collected come from a range of qualitative research methodologies, including ethnographic participant observation of workshops and the analysis of creative responses to collections. As a consequence of their involvement in museum-based activities, participants reported relevant progress in their language and cultural competences.

15.30 - 15.40

Questions & Discussion

15.40 - 16.00

Coffee break

Archiving immigration, documenting heritage, promoting identity

- Session Chair: Perla Innocenti

16.00 - 16.20

Louisa Zanoun (Génériques), The role of collaboration and partnerships in the archives of immigration: the experience of Génériques in France.

Situated at the crossroads of the institutional, associative and academic spheres, since its creation in 1987 the association Génériques has organised, developed and joined several innovative regional, national and international networks. Génériques was founded by militant activists (journalists, academics and other professionals) who believed in the need to preserve the memory and the cultural heritage of immigrants in France. Whether it be at the local, national or international levels, and between different partners such as public institutions, civil society and the state, Génériques's experience is a fitting example of the workings and benefits of collaboration and the mutualisation of knowledge and best practices.

Génériques's experience in working with partners as diverse as museums, archive centres, NGOs, libraries universities and state administrations (central and local) has led, among other things, to the creation of the Cité nationale de l'histoire de l'immigration in Paris, the publication of books and journals and three exhibitions: 'France des étrangers, France des libertés' (1989) presented in museums throughout France; 'France-Allemagne, au miroir de l'autre' in partnership with the Goethe Institute (1995) presented in Germany & 'Générations, un siècle d'histoire culturelle des Maghrébins en France' (2009) presented at the Cité nationale de l'histoire de l'immigration and a museum in Lyon. Additionally, this experience has resulted in the preservation and promotion of immigrants' private archives now housed in public institutions such as the Archives nationales, various Archives départementales and the Cité nationale de l'histoire de l'immigration.

At the source of Génériques's collaborative approach was its founders' determination to preserve the private sources of immigration in France. Held by individuals, associations and non-governmental organisations, those sources, which included documents, posters, periodicals, pictures, music sheets etc., were categorised and catalogued by Génériques before being deposited in public archive centres. Once deposited in public institutions, they became archives that offered researchers a new insight on immigrants' activities in France's social, cultural and police life. Their promotion – also the product of collaborative work between Génériques and its partners – led in 2009 to the creation of Odysseo, the first online resource catalogue on archives pertaining to the history and memory of immigration in France.

By focusing on Génériques's collaborative model, this paper will look at how over the past 30 years the association's partnerships at the local, national and international levels have allowed for the memory and cultural heritage of immigration in France to have a place in public institutions. In doing so, this paper aims at sharing the association's experiences in promoting the history and cultural heritage of immigration in France through the use of networks, partnerships and collaborative work.

16.20 - 16.40

Dr Ekaterina Rogatchevskaia (British Library), Foreign donations and acquisitions suggestions in the British Library collections: a case of self-promotion or an attempt at cultural and ideological infiltration? (A Russian case study).

From its early days the British Museum Library gained a reputation for being a public institution that not only supported academic research in many foreign languages, but also encouraged local communities of foreign nationals to participate in its collection development. Such attitude was first advocated by Sir Antony Panizzi, an Italian émigré, who served in the British Museum as Keeper of Printed Books (1837-56) and Principal Librarian (1856-66). Among prominent Russian donors who presented books to the Library were Count Nikolai Rumyantsev, Prince Alexei Lobanov-Rostovsky, as well as the political emigrants Alexander Herzen and Vladimir Lenin. At the end of the 19th century the Russian émigré community in London played an active part in suggesting

material for the Russian collections. Prince Petr Kropotkin and Vladimir Burtsev even wrote lengthy letters to the Museum authorities, complete with desiderata lists, and Bund (the General Union of Jewish Workers) sent to the Library its publications as legal deposit copies, although they were not even produced in the UK. The Russian readers at the Library often referred to the Russian collections as a unit, which didn't exist as such. All these facts put together make me suggest that the Russians who lived in Britain and used the British Museum Library 'adopted' the Russian collections and were happy to share with the British Museum staff their knowledge of Russian culture and the book market, as well as their passion for the collections and responsibilities for its growth.

After the October Revolution the links between both old and new Russian émigrés in London and the British Museum ceased to exist, and reappeared only in the late perestroika era. However, donations as attempts at ideological infiltration were fairly common, e.g., a 'large sack of Bolshevik literature' in English received from Helsinki in 1921.

Having this historical perspective in the

background, this research focuses on the contemporary period. Donations and offers of donations still come frequently to the British Library, and a large number of them present interesting case studies for identity and memory research. Donations can be grouped into several categories, such as donations from authors or original owners, when the act of donation represents a certain cultural or political statement; or by heirs who don't see any practical value in items, when the act of donation creates for them a certain memory point, etc. Many years of experience in working with donors and negotiating donations suggest that this activity is core for a public institution, such as the British Library, and can reveal interesting facts and commonalities in the need and desire to donate something to a public institution. Further examination of suggestions to acquire material in other ways, such as purchase or exchange, coming from readers and non-readers, can lay the grounds for research of the role played by a large public institution when serving the needs of local communities in search of their identity in a foreign environment.

16.40 - 17.00

Constance Rinaldo (Harvard University), Jane Smith (Natural History Museum, London), Moving through time and culture with Biodiversity: A Global Biodiversity Heritage Library.

The Biodiversity Heritage Library (BHL) http://www.biodiversitylibrary.org/ is a partnership of natural history, research and botanical libraries that cooperate to digitise and make accessible the legacy biodiversity literature held in their collections. This literature is freely available for open access and responsible use as part of a global 'biodiversity commons'. Through the application of multiple strategies and tools, the BHL has created an effective and collaborative, multi-institutional virtual organization. Largely driven from the ground up, and without any institutional mandate, the BHL has successfully and organically fostered an organisational model that has encouraged innovation, user engagement, and regional networks: BHLEurope, BHL-Australia, BHL-China, BHL-Egypt, BHL SciELO, together form BHL Global. Originally, the BHL was built for scientists,

particularly taxonomists. Taxonomists need access to literature spanning all publication years (even prior to 1700) and geographic locations. They rely equally on older literature and current literature. Until recently, gathering this literature, along with biological specimens, could take a lifetime of travel to different Libraries and Museums. Now through BHL, the legacy literature is open and available to all. Added value is provided through applications. For instance, when retrieving a page in the BHL, all the taxonomic names on that page are extracted from the OCR text and exposed for review. This is known as 'Taxonomic intelligence' and is based on work done at the Marine Biological Laboratory/Woods Hole Oceanographic Institute. Moreover, BHL has a much wider reach and is increasingly relevant for arts, humanities and social sciences researchers.

BHL is now a mature seven years old research resource with approximately 40 million pages (and growing) of biodiversity literature and a user base of 554,000 unique visitors. Feedback and direct communication with users is a key element to ensure the continued relevance of BHL and the provision of dynamic collections and services.

New audiences are reached deliberately through social media, initiatives such as iTunesU, conferences, and projects such as 'The Art of Life' which will liberate natural history illustrations for use by all. BHL is closely linked with other major natural and cultural heritage initiatives: it is the foundational literature component of the Encyclopedia of Life (EOL) and BHL content is served through the cultural heritage portal Europeana. Additionally, BHL has added a series of iTunes U collections, such as the 'Pillars of Biodiversity'.

BHL operates on a mixed funding model with direct support by BHL partners and single and jointly awarded grants. Examples of this approach include the JISC/NEH funded Darwin's Library Project, NEH funded 'The Art of Life', and the Institute of Museum and Library Services funded Field Notebooks Project.

Working in partnership has enabled the participating organisations to bring together and link their collections in ways that provide a more complete research resource and negotiate with publishers and other rights holders to include material still in copyright. Collaboration on standards, best practice and infrastructure solutions has enabled higher quality images, meta-

data and support tools to be produced, long term digital storage solutions to be achieved and the sharing and cost reduction of scanning operations and best practices.

17.00 - 17.20

Questions & Discussion

17.20 - 19.00

Wine reception in the foyer of the Sir Charles Wilson building

TUESDAY 4 DECEMBER

9.00 - 9.30

Registration 2nd day and welcome coffee



9.30 - 10.00

Invited speakers: Prof. Rebecca Kay and Prof. Alison Phipps (University of Glasgow and convenors of Glasgow Refugee Asylum and Migration Network), Migrating Art and Sanctuary Storage: Some Questions of Display.

Glasgow University's Refugee, Asylum and Migration Network (GRAMNET) aims to bring together researchers and practitioners, NGOs and policy makers working with migrants, refugees and asylum seekers in Scotland. In exist-

ence since December 2009, the network engages with a range of projects and partnerships which are led by issues identified in the field and which have engaged with a range of arts based methodologies and questions. In this paper Rebecca Kay considers the TREEC programme and the role played by art in translating Russian and Eastern European Cultures into forms which can communicate with a range of different groups, from children to the wider public. She also reflects on the reported use of art as a medium for intercultural communication in research she undertook on placement with the Convention of Scottish Local Authorities (COSLA).

Alison Phipps will then move the focus to the home to examine questions of sanctuary and display within the home, the replication of display practices which also occur in the public space and their relation to a range of curious migrating objects. Her autoethnographic approach is drawn from her work offering hospitality to destitute asylum seekers and a range of travelers over ten years, and this offers a first approach to considering the modes of display negotiated temporarily by visitors and by through the relationships with the family home.

10.00 - 10.15

Questions & discussions

10.00 - 10.30

Posters lightning preview.

- → Dr Jamie Allen, David Gauthier, Jacob Bak, Visualising Interdisciplinary Research: Fusing Quantitative and Qualitative Data for Museum Research
- → Michele Bellelli, Federico Zannoni, 'Reggiane' factory and new immigrants: memory and local history to strengthen integration
- → Dr Rita Capurro, The intercultural dialogue as mission of a museum: the 'Officina multimediale di Papa Giovanni XXII' in Sotto il Monte (BG), Italy
- → Riccarda Hesseling, Marija Jaukovic, Moa Johansson, 'There are three of us now, we can start a cell'. Social inclusion in city museums
- → Jacopo Leveratto, The Library and Museum Hybridization: Ultimate Spatial Forms of Institutional Collaboration in the process of Identity Representation
- → Sandra Vacca, Project Blickwinkel: rediscovering, reinventing and reinterpreting collections at the Kölnisches Stadtmuseum (Cologne, Germany)

10.30 - 10.45

Questions & discussions

10.45 - 11.10

Coffee break

Histories of immigration

— Session Chair: Aileen Strachan

11.10 - 11.30

Kim Tao (Australian National Maritime Museum, Sydney), On their own: telling child migrant stories in a transnational context.

In 2010 the Australian National Maritime Museum (ANMM) collaborated with National Museums Liverpool UK (NML) to develop the travelling exhibition *On their own – Britain's child migrants*. This transnational collaboration provided a unique opportunity to explore local histories within a global framework. *On their own* profiles a group who were an invisible part of Commonwealth history for decades. They

were the lost children of the empire – the more than 100,000 British children sent to Canada, Australia, Zimbabwe and New Zealand between 1869 and 1967 through child migration schemes. It was believed that they would have a better life working in the clean expanses of the British Empire, where they were a source of much-needed labour. While some child migrants succeeded in creating new futures, most suffered lonely, brutal childhoods. While this contested subject has been examined in books and films over the past two decades, no museums have considered the myriad of schemes, their motivations, the sending organisations and receiving countries, or the conflicting experiences of child migrants, in an international framework. The ANMM and NML collaboration specifically aimed to tell the compelling story of child migration within its global and historical context, and to reach audiences in both Australia and the UK. But the exhibition and accompanying web program has had a much broader impact - conceptually and geographically - than first anticipated. As On their own tours around Australia, the exhibition itself has grown and evolved, befitting the living history approach we have taken. We have partnered with local venues

to develop associated artistic responses, public programs and web content which complement the themes of the exhibition whilst further interrogating this complex subject.

There has been a remarkably positive response to the exhibition, both through the visitor comments and our online message board. They have highlighted the enticing potential for museums, the internet and new media to reunite families and friends and create a sense of community among those who often suffered alone. For example, through the exhibition and website, we were able to reconnect two siblings who were sent to Australia after World War II; a Scottish woman and French woman who had spent their childhoods together in an orphanage in Glasgow; and an Australian man and American man who had sheltered together as children during the Blitz. These were wonderful, but unexpected, outcomes of the exhibition, which have shown both museums the value of telling personal migration stories and presenting living history. This paper reflects on the power of personal stories to engage audiences and examines the challenges of representing contested migrant histories and memories in museums. What is the value and impact of presenting marginalised histories for

both museums and audiences? How do we make sense of a major international migration movement and make it relevant and accessible to our visitors? What is the value of transnational collaboration for exploring migrant heritage from the perspective of sending and receiving countries? And what role can the internet and new technology play in helping to tell these stories?

11.30 - 11.50

John Messner (Glasgow Museums), Separate Workings: exploring hidden histories in a research of the racially based transport systems in South Africa and the display of a South African Railways locomotive at the Riverside Museum.

Traditionally some things are not found in museum displays. Some histories are hidden or not deemed worthy of display. Yet these histories are important, and should be examined by museum professionals.

In 2007 Glasgow Museums purchased a Glasgow built steam locomotive that had been exported to South Africa in 1945. This locomotive would become one of the centre pieces of the new Riverside Museum, highlighting

Glasgow's heavy engineering global legacy.

The early proposals for displays intended for this locomotive looked at its construction, export, and life in South Africa. But what they did not include is an examination of the role of the racially based politics and industrial laws on those who operated and used the railways in South Africa. In fact, this aspect is hardly ever discussed in museum settings or academic material on the subject. The focus of almost all histories on the railways in South Africa is on the technical accomplishments of the men who built and operated the railways and locomotives. The impact of racial laws on the actual people who used the transport system was deemed unimportant to the topic or hidden from public view as irrelevant. Yet everyone on the railways, from the passenger, to station clerk, locomotive fireman and engineers were affected by these laws.

This hidden history was one that the team for the Riverside Museum Project then identified as something that should be researched and displayed. This was not just to be a celebration of mechanical achievement, but an exploration of how this one object sat within the wider context of the history of a group of people, through politics, industrial growth and discrimination. In fact the railways in South Africa were a nationalised industry and were used as a tool in both the pre-Apartheid and Apartheid eras to separate the racial groups within the country while promoting the ideals of the National Party. So the history of railways is intertwined with the racial policies of South Africa. Yet this aspect of the history of the railways does not feature in many, if any, display associated with South African Railways locomotives in UK museums. This history has not been deemed worthy, and thus has stayed hidden from visitors.

This paper will focus on how museum professionals can and should tackle sensitive topics within historical themes. It will lay out how information was collected from historical material that generally avoided the subject and how this was then used to create a display within the Riverside Museum. It will also look at some of the reactions that have been recorded to the display, both positive and negative.

11.50 - 12.10

Dr Pat Reynolds (Surrey City Council), Roads

less travelled: learning from the Roma Routes project

This paper presents a case study of a project which permitted the exploration, in practice, of many of the themes of the MeLa project. *Roma Routes* was an opportunity for Roma (including those who identify as Gypsy) communities who are the descendents of migrant populations who have been distinct within other European populations since the Middle Ages. It was also an opportunity for public institutions to engage with those communities, as a network, in a transnational setting.

Roma Routes was a two-year project, designed to create sustainable networks of institutions and communities, and to provide a platform for promotion of Roma cultural heritage (2010–2012). The project was funded by the European Union's Culture programme and aimed at the submission of a formal application to the Council of Europe for the Roma Route of Culture and Heritage. The partnership – between Surrey Heritage (Surrey County Council, UK), the Documentation and Cultural Centre of German Sinti and Roma (Heidelberg, Germany, the Byzantine & Christian Museum, (Athens, Greece),

The Slovene Ethnographic Museum (Ljubljana, Slovenia) and the Asociatia Nationala de Turism Rural, Ecologic si Cultural (Maramures, Romania) – brought together five very different institutions, with different collections (or none), with different funding, and different relationships with the Roma communities.

The paper considers the tensions inherent in the project. One group of tensions came from the focus of EU Culture Programme funding on European integration, when the participants were exploring identities constructed and enacted very differently in different parts of Europe, and identities that had been held separate for centuries. Another group arose from project aim to use the skills of heritage professionals to affirm positive images and encourage non-Roma to challenge stereotypes which (at least appeared at times to) privilege non-Roma participation and opinions. A third group arose from the different assumptions and processes operating in the different organizations. These related to matters as abstract as the nature of heritage, to those as concrete as accounting regulations.

This paper explores the various strategies which were employed during the project to address the issues which resulted from these tensions –

with more or less success. It asks what can be learned from Roma Routes that might inform future collaboration – between institutions, and between communities – particularly when ownership of the narrative and process by a vilified community is a key component.

12.10 - 12.30

Questions & Discussion

12.30 - 13.30

Lunch



13.30 - 14.10

Don't Forget Us – Theatre reportage, with and by Annet Henneman (Teatro Nascosto – Hidden Theatre) Annet Henneman performs songs from her work and travel in Iraq, Kurdistan, Palestine, Iran. Each accompanied by true stories and photos of the people and places to whom and which they belong. This is a bold and extraordinary contribution to international reporting in the defence of human rights and the promotion of cross-cultural understanding and collaboration.

Identity and migration in distributed and city museums

— Session Chair: Eleonora Lupo

14.10 - 14.30

Professor Andrew Dewdney (London South Bank University) and Dr Victoria Walsh (Royal College of Art), The distributed Museum and the Crisis of European Representational Systems.

This paper argues that in order to understand the impact of global forms of migration upon European cultural institutions and forms of authority it is necessary to frame museum

practice in terms of a crisis of representational systems. Systems of representation embrace a complex assemblage of the production of knowledge, institutions, modes of communication, subject positions and the conduct of politics. Such an assemblage, what might be termed the pre-eminent system of European representation, gathered its momentum as a formation of people, objects and ideas through the period of the Enlightenment and was continuously developed and widely disseminated through European colonialism achieving its most 'universal' expression in the period of American cultural global dominance. The paper argues that the historic Eurocentric system of representation is now under extreme pressure from the twin movements of data in virtual networks and of people across national borders. To understand cultural migration without at the same time understanding the migration of data is to limit the scope of analysis of how globalisation is impacting upon museums.

The paper will touch upon how this argument emerges from the findings of a three year AHRC funded collaborative research project 'Tate Encounters: Britishness and Visual Cultures' which ran at Tate Britain from 2007-10

and was centred on understanding how audiences from diasporic backgrounds experience the art museum. The project pursued this research through three strands: the impact of New Labour's cultural diversity policy on curatorial practice and audiences; the role of digital media in the experience of the museum; and the relations between the museum encounter and the visual cultures experience of the everyday. In practice, this involved an organizational study of the agency of audience within the museum and an ethnography of diasporic student encounters with it. The paper will highlight the specific key findings of the research which demonstrated that cultural diversity policy reproduced unintended racialised thinking; that targeting minority audiences reproduced outmoded fixed representative identity positions; and that for the art museum, cultural diversity was managed as a risk to the practices of collection.

In demonstrating how the increasing lines of tension within the museum as exhausted narratives of nationhood, Modernism and representation meet the expanded visual field of the everyday, mediated through the processes of digitization and globalisation, the paper will discuss how museum visitors with transcultural

experience embrace and navigate the art museum through porous networks which bi-pass existing forms of cultural authority in the practices of the museum and suggest the importance of the transmedial to the future of the museum. The paper concludes by arguing for a collaborative and transdisciplinary approach in defining a new field of post-critical enquiry, based upon a radical empiricism as presented in the forthcoming publication of the project Post-critical Museology (Routledge Nov 2012). It will reiterate that understanding how the art museum remains caught up in representational politics, which suppress difference and continue to separate curatorial and critical knowledge practices, is a first step in opening up new relationships of knowledge between audiences and the art museum.

14.30 - 14.50

Dr Francesca Lanz (Politecnico di Milano), City museums beyond the museum. Between local and transnational: networking as a strategy for XXI century city museums.

A growing attention is recently focusing on city museums, a phenomenon this attested by

the new lively debate developed on the subject as well as by significant economic investments. In the last ten years a number of city museums were inaugurated across Europe and overseas, including both new projects and renovations of historical city museums. This museum type is actually undergoing substantial transformations, shifting its focus from urban history to the contemporary city, changing its identity, and modifying its communication strategies.

The paper proceeds from the assumption that this situation can be traced back to the current dynamics that affect many contemporary cities, and that ensue from the new economic and cultural opportunities offered by globalization, from the fluid mobility occurring at the European and world-wide level, and from the ongoing political, economic and cultural processes of creation of the European Union. An extensive literature and updated data have already pointed out how, after all, cities are deeply affected by such changes. Today many major European cities are thus assuming new crucial roles in a very competitive context and thus reconfiguring their cultural and political agenda according to a renewed cultural and economic impulse; at the same time, they are also dealing with new

emerging social issues and frictions. Within this complex scenario, city museums can play a significant role as cultural tools able to influence and drive these changes. On one hand, they are considered an effective 'urban marketing tool', a kind of tourists portal for city promotion. On the other hand, they are also asked to go beyond their traditional role of repository of city history: they are asked to involve themselves in urban and social issues, and concur to the creation of a pluralistic and intercultural civic community by fostering dialogue within different urban communities. City museums indeed are in an excellent position to perform these new roles-and maybe many more. However, in order to fulfil these tasks, they have to rethink themselves deeply and look for new ways to establish a relationship with the city and its urban communities. While performing this rethinking process, city museums are therefore experimenting with new strategies: they are promoting intercultural programmes; redesigning their exhibitions; reorganizing their collections; broadening their activities; rethinking their narratives and communication approaches. In this sense new forms of networking are investigated as well. The paper identifies and analyses through

crucial case studies two types of networking strategies: the first one is based on the implementation of international partnerships with other European museums, mainly aimed at addressing difficult and crosscutting topics. The second, typically Italian, is grounded on local cultural resources and centers (including libraries, schools and other local museums) which constitute the elements of a local network; the city museum acts as the main knot of this network, which constitutes a widespread cultural system, deeply rooted in the territory and therefore able to establish a relationship with its communities. These are two possible models that, once properly implemented, may become an effective tool for XXI century European city museums.

14.50 - 15.10

Guido Vaglio Laurin (Museum of the Resistance, Deportation, War, Rights and Freedom, Turin), 'Turin Hearth. City and new migrations'. A two-year project in Torino.

1. From the historical reflection to a civil consciousness, connected to contemporary age.

The project *Turin Earth* considered the changing that recent immigration has produced in the urban context: from september 2010 to march 2011, the Museum organized a main exhibition, a program of film projections, shows, conferences, and educational activities. By this project, the Museum got in contact with over 50 association and institutions working on multiculturalism and migrations, starting a network collaboration.

Contemporary Museums, like other cultural agencies, should be considered on a par with public services and must similarly take on social functions and responsibilities, offering a cultural policy that can involve the participation of the greatest number of people. A place where knowledge, enhancement of civil consciousness and continuous reconsideration of identity should be possible.

2. The exhibition Social and cultural pluralism – natural results of the changing city – are the subject of the exhibition that has been the main event of the project. A way to deal with foreign migration showing not only the problems and the critical points, but also the slow but continuous changing of a city evolving with the whole world.

Migrant flows have always characterized the history of the city, bringing to Turin hundreds of thousands of people, first from other Italian regions and lastly from different Countries in the world. Migrants have been one of the most powerful engines of urban transformation, with their social claims, their contribution to production, their customs and everyday practices. Today Turin is a city of plurality, where identities and differences coexist and interact together. Turin dialogues with Earth.

Which role the new residents play? How do they see the city? How do they perceive and describe their feeling of belonging to a certain place? How do they experience and how do they use these places? The exhibition provides some answers to these questions, according to an approach that, like Google Earth, zooms in at increasing levels of detail. It starts with a look from above, to the city as a whole, moving down to the exploration of city districts, all the way into the homes of migrants, and a virtual encounter with some of their inhabitants. The display of maps, videos, photographs, is further enriched by the words of the protagonists. All quotations presented in

this exhibition come from thirty interviews that were made specifically for this event, in addition to other stories previously collected by the curators.

3. An experimental training programme Within *Turin Earth*, a specific educational programme, 'Diffondere Costituzione. Da visitatori a cittadini' ('To spread the Constitution. From visitors to citizens') was carried out, involving groups of foreign citizens to promote the knowledge of the Italian Constitution through the permanent display of the Museum. Visits, meetings with experts, comparisons between the Italian Constitution and those of the Countries of origin of the participants, discussions on key-words highlighted by the group, were the steps of this activity.

15.10 - 15.30

Questions & Discussion

15.30 - 15.50

Coffee break

Digital and cultural connections — Session Chair: Beatrice Ferrara

14.10 - 14.30

Dr Eleonora Lupo, Lucia Parrino, Sara Radice, Dr Davide Spallazzo and Dr Raffaella Trocchianesi (Politecnico di Milano), Migrations and multiculturalism: a design approach for cultural institutions.

This paper describes the early findings of an on-going research activity developed within the general framework of the EU FP7th funded project 'MeLa – Museums in an Age of Migrations', a four year research project carried out by an interdisciplinary group of nine European partners. MeLa is an interdisciplinary project which involves scholars (museologists, architects, designers, art curators, historians and experts of interactive technologies) in a reflection on the role of museums and heritage, by addressing the issue of intertwining together migration, multiculturalism, identity and memory, in order to envision scenarios for the 21st Century Museum for trans-

national societies.

These issues are addressed in the paper from a design perspective, aiming at providing an innovative contribution and increasing the authoritativeness of design thinking and design approach in the field of cultural institutions. In the 'age of migration' scenario, novel practices and operative approaches to continuously and interculturally re-discuss, re-create and re-negotiate the heritage within the different cultural institutions need to be enabled and designed. In this frame, design and digital technologies are tools for increasing the opportunity to make different cultures intersect and, at the same time, for de-intermediating the experience of heritage, allowing users to play an ever more active rather than passive role (participation and co-creation of contents). In the intersection between cultural frictions, evolving heritage and enabling devices we pose the design discourse: analysing cases and best practices (within museums), we explore the combinations of technological tools and contents that enable diverse dynamics of cultural representation, being them aimed at creating multicultural narratives, fostering intercultural dialogue or stimulating transcultural practices.

In fact novel models of exhibiting, interpreting and representing the cultural assets are emerging: museums and cultural institutions are amplified and enriched by digital technologies and diverse and even dissenting interpretations can be layered on the cultural assets resulting in a multifaceted image of the museum. Digital technologies can indeed deeply modify the relation between people and contents but at the same time they can affect the relation of visitors with space and their social engagement: museums can therefore become a connective space, able to put in relation diverse people, but also responsive environments, that modify according to visitors' behaviour. In these models of understanding and comprehension of cultural diversity within museums, we include not only existing ones, observed through case studies and literature review, but also novel approaches that can be pursued. These first findings will indeed inform some design hypotheses aimed at supporting museums and cultural institutions in consciously addressing the issues of cultural frictions and integration in designing heritage experiences.

16.10 - 16.30

Dr Frauke Miera (free lance curator), Dr Lorraine Bluche (free lance curator), Polyphony in an urban history museum: The new audio archive of the Kreuzberg Museum as one step on the road to a participatory and inclusive contemporary collection of the city of Berlin.

How can the diversity of a today's European city be represented in a contemporary way in an urban history museum? What does the plurality of society mean for the practice of collecting and the way of dealing with existing collections? How can history museums in Germany overcome their long lasting neglect of the heritage of contemporary migrants and their descendants – and other marginalised groups? Who defines the criteria of what is worth being collected and preserved in an urban history museum?

Within a two-year project as freelance curators at the Berlin Kreuzberg Museum, an urban history museum in the borough of Friedrichshain-Kreuzberg, we had the opportunity to curate two exhibitions centred around these questions and to develop further ideas about how to build an innovative contemporary and participatory

collection for and of the city of Berlin. This seems even more a challenge to us because, as far as we know, until today there is no urban museum or institution that systematically deals with the challenges of collecting and preserving the contemporary heritage of this multicultural and in many aspects diverse city.

In our paper, we would like to present one module within our larger vision: the creation of an audio archive, composed of personal local stories which will be also available via smartphone applications in the city in situ. The idea is based on our exhibition on urban history of the borough of Friedrichshain-Kreuzberg, 'ortsgespräche. stadt - migration - geschichte. vom halleschen zum frankfurter tor' ('local chats. city - migration - history. from hallesches to frankfurter tor') which we developed in cooperation with various community members (opened January 2012). This exhibition is structured along urban places in the borough of Friedrichshain- Kreuzberg. The idea behind the decision to take urban places as points of departure was to find a way of telling migration and urban history as interdependent and entangled with each other. Places in a city are shaped, remembered, changed,

avoided, frequented, or adopted by people in many different ways.

In one exhibition room, which is designed with a walk-on-able city map, individuals of different ethnic, social, political etc. background, migrants and non-migrants, tell their individual memories regarding concrete places in the borough and how they shaped theses places. The visitor can hear or read the single stories via iPod, follow the routes of the interviewees or listen to different stories about one same place. Through this, a dense and multifaceted picture of the urban district develops. The exhibition is extensible as the visitor may contribute more local stories. The about 150 stories from nearly thirty interviewees we recorded so far will be the base of a much larger collection of location-based stories about the city of Berlin. This collection will be preserved and archived in a professional way and at the same time made available to a broader public via a geo-located smartphone application. Nevertheless, in our view a contemporary urban history collection should not reduce itself to intangible audible heritage. Instead, participatory, inclusive ways of developing an appropriate collection of a diverse society need to be developed.

16.30 - 16.50

Dr Celeste Ianniciello (University of Naples), Re-collecting and Connecting: Museums, Public Art, and the relocation of Cultural Memory.

Some contemporary practices of archiving and displaying memory, based on participatory projects, have transformed the museum from the traditional European place of construction and affirmation of national identity and superiority into a dynamic space of both aesthetic research and critical contact with the multiple and migrant realities of the modern world. Like the nation-state, the museum as the safe abode of an institutional memory is facing an inexorable process of decline: it is becoming mobile and global.

My paper will be focused on the way the collaboration with transnational public art based on collective and participatory processes of 'recollection' (i.e.: memory work as creation) has transformed the museum into a 'living archive' of migrant memories, enabling creation, production and innovation rather than merely providing preservation and exhibition. I shall start from the analysis of some example of participatory art highlighting the possibility for people

to re-appropriate of both the museum and the public space and declare, claim, remember, produce and share their 'being-there'. Emphasizing the related essential rejection of any distinction between State citizens and migrant inhabitants, I shall reflect on the way such 'aesthetic' experiences can be defined as 'postcolonial encounters', inasmuch they may develop a new awareness about belonging and citizenship, hence questioning any established border concerning the space and time of community, heritage, cultural memory and identity.

In this sense, I shall finally suggest how these artistic participatory experiments can promote a creative contamination between diverse cultural perspectives, and a new idea of 'networking', suggesting new political and social guidelines for more sustainable museum practices.

16.50 - 17.10

Questions & Discussion

17.10 - 18.30

Closing reception





Speakers' and session chairs' biographies

ARQUEZ ROTH, AGNÈS

After having successfully completed her diploma in the comparative history of religions and religious anthropology (Master 2 La Sorbonne-Paris IV), Agnès Arquez-Roth pursued studies at the Ecole du Louvre (history of art). Her first professional experience led her to take part in the creation of the Musée d'Orsay in Paris and the development of its cultural service. She later researched the asthetic and stylistic characteristics of the Haute couture house Louis Féraud. For nine years she ran a local mission, an association of public utility, for which she developed various cultural and artistic projects for the international festival of graphic arts at Chaumont. She completed her training with a Masters degree in the management of human resources and relation to employment at the Institut d'Administration des Entreprises de Paris. She also worked for four years for the Fonds d'Action et de Soutien pour l'Intégration et la Lutte contre les Discriminations (FASILD), in particular as a director of the Champagne-Ardenne region. She is currently in charge of the direction of network and Partnership of the National Center of the History of Immigration (Directrice Réseau et Partenariats à la Cité nationale de l'histoire de l'immigration, Palais de la Porte Dorée / Paris).

BADENOCH, ALEXANDER

Alexander Badenoch (1971) is a historian of media, culture and technology based in the Netherlands, and is chief content editor of the Inventing Europe international virtual exhibit for the Foundation for the History of Technology in Eindhoven. He received his PhD in Modern Languages from the University of Southampton (2004) and was Post-Doc on the Transnational Infrastructures and the Rise of Contemporary Europe (TIE) project at the Technical University of Eindhoven (2004-8) and Instructor in Media and Cultural studies at the University of Utrecht (2008-2012). In 2010-11, he was a fellow at the Netherlands Institute for Advanced Study (NIAS). He is co-founder of the Transmitting and Receiving Europe (TRANS) collaborative research network and member of the Tensions of Europe Collaborative Network and Research Program.

He is author of Voices in ruins: West German radio across the 1945 (Palgrave 2008, winner of the 2007–8 IAMHIST prize) and editor, with Andreas Fickers of Materializing Europe: transnational infrastructures and the project of Europe (Palgrave 2010). His research covers a range of topics including European broadcasting history, questions of digital heritage, and representations of European space, and draws on disciplines including media and cultural studies, cultural geography, gender studies, and history of technology.

BLUCHE, LORRAINE

Dr. phil. des., studied French Studies at Free University Berlin. 2004–2006 scientific traineeship at Deutsches Historisches Museum, Berlin, 2006–2011 dissertation project within the research project 'Imagined *Europeans*. Die wissenschaftliche Konstruktion des Homo Europaeus'. She works as a curator, recently within the project 'Migration macht Geschichte' (funded by Hauptstadtkulturfonds) at Bezirksmuseum Friedrichshain-Kreuzberg, Berlin, within which she curated the two exhibitions:

'NeuZugänge. Migrationsgeschichte(n) in Berliner Sammlungen' (New in stock. Migration hi/stories in Berlin Museum collections), 2011, and 'ortsgespräche. stadt – migration – geschichte. vom halleschen zum frankfurter tor' ('local chats. city – migration – history. from hallesches to frankfurter tor'), 2012.

DEWDNEY, ANDREW

Professor Andrew Dewdney was the Principal Investigator and Director of the AHRC, Tate Encounters Britishness and Visual Cultures research project and a co-author of Post Critical Museology: Theory and Practice in the Art Museum (Routledge 2013). He has written extensively in the area of the politics of visual and media cultures. He is currently revising a second edition of The New Media Handbook (Routledge 2013) and is on the Editorial Advisory Board of the peer reviewed journals Philosophy of Photography and Photographies. He is a research professor at The Centre for Media and Culture Research, in the Faculty of Arts and Human Sciences at London South Bank University.

FERRARA, BEATRICE

Beatrice Ferrara holds a PhD in 'Cultural and postcolonial studies of the Anglophone world' from the University of Naples 'L'Orientale'. Her research interests include the urban cultures of the black diaspora, and in particular sound system-based cultures; cyberculture; theories of affect and post-representation; immaterial labour. She has published articles in Italian and in English on feminine and feminist writings, on the cybercultural movement of Afrofuturism, and on the music of Sun Ra, DJ Spooky and Scanner. She has partecipated in the organisation of international seminars and conferences, and is currently writing on afrofuturist post-racial imaginaries and on the British art-duo The Otolith Group. She is a member of the MeLa Project.

HENNEMAN, ANNETT

Annet Henneman is founder, director and actress of Teatro di Nascosto – Hidden Theatre. For fourteen years Annet has travelled into areas of conflict and oppression to live beside

and among people whose voices are silenced, ignored or forgotten. From the years of travel across countries including Iran, Kurdistan, Palestine, Iraq and of her life and work with refugees; listening to and living together with those who endure the day to day consequences of war, oppression and poverty, there comes again and again the request: 'Don't forget us'.

IANNICIELLO, CELESTE

Celeste Ianniciello holds a PhD in 'Cultural and postcolonial studies of the Anglophone world' from the University of Naples 'L'Orientale'. Commencing from the relation between I/eye and place in female migrant subjectivities, her research analyzes the visual (auto)biography of female artists from Middle-Eastern and Mediterranean countries as a contrapuntal example set against the epistemology of geographical, cultural and sexual borders. She has participated in national and international conferences, and published critical essays on literature, cinema and visual arts. She is a member of the MeLa project in Naples.

INNOCENTI, PERLA

Perla Innocenti is Research Fellow in Cultural Heritage Informatics at the University of Glasgow and Principal Investigator of the EUfunded collaborative project MeLa project -European Museums in an Age of Migrations, where she is leading research on networks of cultural institutions. She studied History of Art at University of Rome La Sapienza, and Management and Communication of Cultural Heritage at Scuola Normale Superiore of Pisa. Perla led research and contributed to various national initiatives and EU-funded FP6 and FP7 projects (DPE, Planets, CASPAR, SHA-MAN, DL.org, and ECLAP). The results of her research on Museum Studies, Digital Preservation, Digital Libraries and Cultural Heritage Informatics are available in various publications. More information at http://www.gla. ac.uk/schools/cca/staff/perlainnocenti/

ISNARD, LAURENCE

Laurence Isnard is Heritage Curator at the Muséum National d'Histoire Naturelle

(MNHN). Laurence has been involved in the project, New Museography of the Musée de l'Homme since September 2009. Before that, she was the curator for the exhibition 'La Hève et la dent, falaises et fossiles normands' at the Le Havre Natural History Museum (2008) and she participed in the setting up of the Exhibition 'Parce queue' at the Neuchatel Swizerland Natural History Museum (2009).

JOY, ANNIKA

Annika is the Science Museum's Head of Audience Research & Advocacy, the strategic lead for new audience engagement and a member of the museums Senior Learning Management team. She directs a full-time time of audience researchers who, in a cycle of frontend, formative and summative research, enable the museum to reduce the barriers visitors may experience in relation to the public realm, the collection and its interpretation. She advises the museum on an evidenced-based approach to engaging new and hard to reach visitors, ensuring the widest possible access to the collections and learning offer. She leads on the strat-

egy for co-creation (a participatory method of exhibition development) at the Science Museum and in developing new approaches to physical and intellectual access through enhancing the diversity of voices and narratives the public are able to see and hear in the museum. Annika's background is in audience engagement and development for the cultural sector, and she has worked and consulted for organisations including the British Museum, Heritage Lottery Fund, Edinburgh International Book Festival, National Museums of Scotland and the National Singing Programme.

KAY, REBECCA

Rebecca Kay is Professor of Russian Gender Studies (Central and East European Studies). Prof. Kay is interested studying gendered experiences of socio-economic, cultural and political transformation in contemporary Russia since the early 1990s. In addition to this, she is committed to furthering dialogue between researchers across geographical (East/West) and disciplinary boundaries and between academics, policy-maker and practitioners. The ESRC-

funded seminar series 'Transnational Issues, Local Concerns: Insights from Russia, Central and Eastern Europe and the UK' (2003-04) was an important experience to explore and understand the multiple processes of transformation taking place in the postsocialist region and beyond, but also, specifically, to cross some of these geographical, disciplinary and professional boundaries. Prof. Kay is also interested in the geopolitics of welfare and globalisation of care, and the complex, and often interdependent, relationship between material welfare and emotional care in producing social security at local, national and global scales. Homepage, projects and publications: http://www.gla. ac.uk/schools/socialpolitical/staff/rebeccakay/

KENNY, ELEANOR

Eleanor Kenny is Europeana's European Campaign Manager. She has more than a decade's experience working in the arts and cultural heritage sector including with the UK Department for Culture, Media and Sport, The European Commission's Culture Programme, English Heritage, Arts Council England and

The British Library. A cultural communications specialist Eleanor has extensive international experience in the EU, heritage, film, and cultural and digital access networks.

LANZ, FRANCESCA

Francesca holds a Ph.D. in Interior Architecture and Exhibition Design and a MS in Architecture. She is a temporary Professor in Interior Design at the School of Architecture and Society of Politecnico di Milano, and a Post-doc research fellow in the Department of Architectural Design. Since 2006 she has collaborated to several research projects and teaching activities in the field of interior architecture for different departments of Politecnico di Milano. She is currently involved in the European Research Project MeLa 'European Museums in an Age of Migrations' where she serves as assistant for the Project Coordinator and as researcher, investigating currents trends in European city museums. Her research interests include interior architecture, museography and exhibition design. She recently presented the following papers at international confer-

ences: 'City, migrations, citizenship and identity: new challenges for European contemporary city museums' at the City Museums: Collisions | Connections conference (Vancouver, Canada, 24-26 October 2012); 'The City Museum as a Civic Project. Insights from Italy: the relationship between heritage, people and territory in the Italian tradition of civic museums' at the 'Placing' Europe in the Museum: people(s), places, identities conference (Newcastle University, UK, 3-4 September 2012); 'The narratives of migration and the representation of national identity in Italian Migration Museum' at The Museum 2011. Building Identity: The Making of National Museums and Identity Politics conference (Taipei, Taiwan, 16-18 November 2011). Recent publications include: F. Lanz. 2012. 'The Interior Decoration of Ocean Liners: A Chapter in Italian Design History', Interiors: Design, Architecture, Culture Volume 3, Issue 3; F. Lanz and G. Postiglione. 2012. 'The MeLa Project: research questions, objectives and tools', in Museums in an Age of Migrations: questions, challenges, Perspectives. L. Basso Peressut and C. Pozzi (eds) Milano: Politecnico di Milano-DPA; F. Lanz (ed). 2012. Letture di Interni. Milano: Franco Angeli.

LUPO, ELEONORA

Eleonora Lupo is Assistant professor at Politecnico di Milano, Ph.D. in Industrial Design and Multimedia Communication at the Indaco Dept. of Politecnico di Milano in 2007. MA degree in 2001 in Industrial Design at the Design Faculty, Politecnico di Milano. In 2008 Visiting Researcher and Lecturer at the School of Design Hong Kong Polytechnic University.

MACDONALD, SHARON

Sharon Macdonald has recently joined the University of York as Anniversary Professor of Cultural Anthropology in the Department of Sociology. Previously she was Professor of Social Anthropology at the University of Manchester, and before that was Professor of Cultural Anthropology at the University of Sheffield. Her publications include A Companion to Museum Studies (Blackwell, 2006 – Choice Outstanding Academic Title Award), Difficult Heritage. Negotiating the Nazi Past in Nuremberg and Beyond (Routledge, 2009) and Memorylands. Heritage and Identity in Europe

Today (Routledge, 2013). More information at http://www.york.ac.uk/sociology/our-staff/academic/sharon-macdonald/

MESSNER, JOHN

John Messner holds the post of Curator, Transport and Technology at Glasgow Museums. His remit includes the extensive railway, tram, subway and bus collections. He was a member of the content design team for the Riverside Museum, which opened in June 2011. He was responsible for new primary research into the collections as part of the creation of the displays within the museum. He was a project manager for the purchase, return and conservation of a Glasgow built steam locomotive from South Africa as part of this project. This led to research into the history of the railways in South Africa, including the development of racially based laws and practices in transport in the country. This ultimately led to a display on the history of racial discrimination in transport in South Africa within the Riverside Museum. Previous to coming to Glasgow, he held the post of Curator of Industry at the Museum

of Science and Industry in Manchester where he worked with the textile, paper making and machine tool collections. John holds a MA in Museum Studies from the University of Leicester and a BA in History from Butler University, Indianapolis, Indiana, USA.

MIERA, FRAUKE

Dr. phil., curator and political scientist. She studied at Free University Berlin, her main areas of interest are migration/integration/mutliculturalism and musealisation of migration. She worked as a researcher, e.g. in the EU-Project 'EMILIE - A European Approach to Multicultural Citizenship: Legal, Political and Educational Challenges' (2006-2009). She gained her profession as a curator at Haus der Geschichte der Bundesrepublik Deutschland, Bonn as well as at Deutsches Historisches Museum Berlin. She managed the project 'Migration macht Geschichte' (funded by Hauptstadtkulturfonds) at Bezirksmuseum Friedrichshain-Kreuzberg, Berlin, within which she curated the two exhibitions: 'NeuZugänge. Migrationsgeschichte(n) in Berliner Sammlungen' (New in stock. Migration hi/stories in Berlin Museum collections), 2011, and 'ortsgespräche. stadt – migration – geschichte. vom halleschen zum frankfurter tor' ('local chats. city – migration – history. from hallesches to frankfurter tor'), 2012.

PHIPPS, ALISON

Alison Phipps is Professor of Languages and Intercultural Studies (Creativity Culture and Faith). Her research interests focus on languages and intercultural studies, with a particular critical concern for the different ways in which people learn to live and communicate together, by stepping outside comfortable or familiar contexts. Her work is interdisciplinary and draws on the resources of social and cultural anthropology, theatre and cultural studies, theology, law, modern languages and education. Her Ph.D. research and ethnographic training focused on open air community theatre in Germany. She has continued ethnographic work among tourists, modern language students, adult learners of tourist languages, in conflict transformation and among sanctuary and asylum seekers, refugees and befrienders. At present Prof. Phipps is developing research on languages and intercultural advocacy with asylum seekers and refugees; and developing her work and workshops on education for peace and non-violence with a growing focus on constructions of faith and on the contribution of theological perspectives. Together with Rebecca Kay, she co-convenes the Glasgow Refugee, Asylum and Migration Network. Homepage, projects and publications: http://www.gla.ac.uk/schools/education/staff/ alisonphipps/

ler heritage. Pat Reynolds' PhD (Archaeology, York, 2009) *Transmission and Recall: the meaning and use of short wall anchors* compared the use of a 'Dutch' building technique in early modern buildings in colonial and trading partner contexts, and its use in sustaining 'Dutch' identity in those locations. Her MBA dissertation (Surrey 2012) was on quality in heritage industries; it examined how quality was viewed by people working in those industries, and the stakeholders of those industries.

REYNOLDS, PAT

Dr Pat Reynolds has worked for over 25 years in various heritage organizations, most recently leading Surrey County Council's heritage teams (archives, development control, community and developer funded archaeology, museum development support). She has a particular interest in issues of access, identity and (self-)representation. She has been working with vilified communities, and using heritage work to address stigma. Her work has included actions leading to the preservation and use of the heritage of mental health and Gypsy and Irish Travel-

RICHARDS, JOHN

Dr Richards is Head of Subject and Senior Lecturer of History of Art, at the School of Culture and Creative Arts, University of Glasgow. John is also Principal Investigator of the EU-funded project European Collected Library of Artistic Performances (ECLAP). His teaching and research are concentrated on late medieval and early Renaissance art, with particular emphasis on the impact of Humanism on visual culture, a major aspect of his books on Altichiero (2000) and Petrarch's Influence on the Iconography of the Carrara Palace in Padua: the Conflict be-

tween Ancestral and Antique Themes in the Fourteenth Century (2007).

RINALDO, CONSTANCE

Constance Rinaldo has been the Librarian of the Ernst Mayr Library of the Museum of Comparative Zoology (http://library.mcz. harvard.edu/and https://www.facebook.com/ ernstmayrlib) at Harvard University since 1999. She is a founding member of the Biodiversity Heritage Library (http://www. biodiversitylibrary.org/) and vice-chair of the BHL Executive Council. Connie received her M.L.S. from the University of Maryland, an M.Sc. from the University of Connecticut and a B.A. in Biology and Anthropology from the University of Massachusetts, Boston. Prior to becoming the Librarian of the Ernst Mayr, Connie spent 10 years as Head of Collections and Coordinator of the Librarian Liaison program in the Biomedical Libraries at Dartmouth College. Connie's interest in digitization of library materials and data curation began when she was a library student and worked as an assistant in the National

Text Digitizing project at the National Agricultural Library in the late 1980's. Developing strategies for teaching and learning and partnerships with other librarians, faculty and students have always been a priority for Connie-from preparing biology classes and labs during her science graduate education, working with faculty and students on informationbased projects as a student and librarian, to teaching the skills of information mining and bibliographic tools to students, staff and faculty at Dartmouth and Harvard. Connie is passionate about natural history and making library collections, including special collections, open and accessible to the global community. You can follow Connie on twitter: @coniferr

ROGATCHEVSKAIA, EKATERINA

Lead curator of East European Studies, British Library. Graduated from the Moscow State University with the degree in Russian Language and Literature and received her doctorate from the Institute of World Literature (Academy of Sciences). In 2001 she received her MSc in Information Studies from the University of

Strathclyde. Has worked at the British Library since 2003. Among other titles she authored and co-edited *Tsikl molitv Kirilla Turovskogo* (Moscow, 1998) and *Oxford Companion to the Book* (2010); in 2011, she also co-curated the British Library exhibition *Out of This World: Science fiction, but not as you know it.*

SMITH, JANE

Jane Smith is joined the Natural History Museum in 2006 as Head of Library Collections and Services and has recently taken up the role of Acting Head of the Department of Library and Archives. She currently represents the NHM on the Biodiversity Heritage Library Steering Committee (http://www.biodiversitylibrary. org). Prior to joining the NHM, Jane worked at the was Deputy Librarian and then Librarian at the British Medical Association where she was responsible for delivering remote access services to individual and one of the largest institutional membership schemes in the UK. She was Centre Manager at the Department Of Health funded National Centre for Clinical Audit, which has since evolved into the National

Institute for Clinical Audit (NICE). It was there that she developed her interest in change management, evidence-based practice and quality improvement in libraries. Developing services that widen access to collections, including digitisation, and providing new ways to support researchers has underpinned all the Library projects Jane has been involved in.

SERGI, DOMENICO

Domenico Sergi is a PhD researcher at the School of World Art Studies and Museology, University of East Anglia. He holds a BA in Communication Sciences (La Sapienza, Rome) and a MA in Social Anthropology (School of Oriental and African Studies, London). He has worked as a museum educator for several years in a number of institutions across Europe.

SPALLAZZO, DAVIDE

Davide holds a Ph.D. in Design from Politecnico di Milano, Italy, and has been involved in several national and international research projects regarding the use of digital technologies for the enhancement of cultural heritage. He's currently research fellow at Politecnico di Milano.

STRAACHAN, AILEEN

Aileen started working for Glasgow Museums after graduating from Glasgow University, where she studied Scottish Literature and Language. She spent time spent working on the Riverside Museum Project to move the city's transport and technology collections to the new purpose built museum by the Clyde. Eventually as a Project Curator she researched, planned, and developed a variety of different story displays. She curated the Reel Lives exhibition which included an exhibition and website designed to prompt responses and memories to our objects. She left Riverside in 2010 to co-ordinate the Curious Project, based at St Mungo Museum of Religious Life and Art.

TAO, KIM

Kim Tao is the Curator of Post-Federation Immigration at the Australian National Maritime

Museum in Sydney, where she is responsible for developing collections, exhibitions and programs relating to migration to Australia. She has a Bachelor of Arts in Classical Archaeology, Anthropology and Sociology, and a Master of Arts in Museum Studies, both from the University of Sydney. Kim is the curator of the current travelling exhibition On their own - Britain's child migrants, which explores the history of British child migration to Commonwealth countries including Australia, Canada, Zimbabwe and New Zealand. The exhibition was developed in collaboration with National Museums Liverpool in the UK and won the award for best exhibition at the 2011 Museums & Galleries New South Wales IMAGinE Awards. Kim was previously the Curator of Social History at Fairfield City Museum & Gallery, located in one of the most culturally diverse local government areas in Australia. She curated a number of exhibitions with migrant communities including From Dawn to Sunset: Ramadan, Tet Nguyen Dan: Vietnamese New Year and Bodgies, Westies & Homies: Growing Up in Western Sydney, winner of the New South Wales Local Government Cultural Award for 2007.

In 2008 Kim was awarded a Churchill Fellow-

ship from the Winston Churchill Memorial Trust of Australia to study strategies for building sustainable partnerships between museums and culturally diverse communities in the UK, Canada and USA. She was able to research innovative models for collaboration between museums, government, schools and communities, which have helped to build a stronger sense of identity and belonging in multicultural communities.

Kim's research interests include migration history in museums, community engagement, and museums and national identity. She has published articles on migrant and refugee collections and exhibitions, as well as several exhibition catalogues including *Rituals & Traditions and Storytelling Around the Dining Table*.

VAGLIO LAURIN, GUIDO

Born in Turin, 28.12.1956, qualified as a historian; currently Director of the Museum of the Resistance, Deportation, the War, Rights and Freedom in Turin. Vaglio Laurin has worked in the field of education in museums; realisation of temporary exhibitions; project conception

for cultural events; museum concept-development and management. He has been involved in culture policy-making, international cultural projects; project conception and organisation for cultural events. Vaglio Laurin has taken part in conferences and other training opportunities on a national and international level. He has worked with teaching agencies as a lecturer, holding courses on museum design, museum strategy and the Italian regulations in this sector. He has edited catalogues and published articles and about exhibiting, museums, museum presentation of historical memory of the 20thC, Italian deportation memories.

WALSH, VICTORIA

Dr Victoria Walsh is Visiting Research Fellow in the Arts and Media Department at London South Bank University which builds on her role as Co-investigator of the AHRC funded project 'Tate Encounters: Britishness and Visual Culture' (2007-10). From 2005-11 she was Head of Adult Programmes at Tate Britain where her work spanned both the Research and Learning Departments. She is joint supervisor

of two AHRC Collaborative Doctoral students at Tate which continue to build on the research findings of Tate Encounters looking at the agency of audience within the museum and the role of digital media. As an independent curator, researcher and project manager she has worked across both the public and private sector including for the Mayor's Cultural Office, London; LSE Cities; Architecture Foundation; National Galleries of Scotland; Foster & Partners and has taught at various London universities.

WATSON, KATHERINE

Katherine Watson has been the Director of the European Cultural Foundation (ECF) (www.eurocult.org) since June 2010. Based in Amsterdam, ECF is an independent pan-European foundation, acting as a catalyst for change through arts and culture, via its activities, programmes, grants and online platforms. Katherine moved from Canada to join ECF in 2006 as Director of its online partner initiative, the multi-lingual cultural information and networking platform www.labforculture.org. Katherine has over 30 years of international

experience, on both sides of the Atlantic, combining interdisciplinary art productions with advocacy, research, policy and programme development for non-profit arts organisations as well as governments. She has a particular interest in investigating how the digital shift has affected our society and in the intersection of art and culture with other fields of endeavour. Katherine has been a producer, director, manager, fund developer, arts adviser and jury member, and chair of several boards. She is currently on the governing council of the European Foundation Centre in which ECF plays an active part.

ZANOUN, LOUISA

Louisa Zanoun is Head of Scientific and Cultural Affairs at Génériques, Paris (France). Zanoun is a historian, leading and publishing research on immigration politics and social representations in France after the XIX century; nationalism and cultural/religious/political identity; national and regional borders in Europe; political regional research and history of international relations in Europe and globally between 1815–1975.





Poster presenters' biographies

BAK, JAKOB

Jakob is an interdisciplinary design-engineer from the Technical University of Denmark (DTU) where he graduated with a Masters degree from the Design & Innovation programme. Before joining CIID Research, Jakob was at the consultancy side of CIID where he worked with design prototyping and executive training courses on design process and thinking for clients in East-Asia. Prior to this he worked with a number of Danish artist developing sensing installations, and did consulting and research for the Danish Broadcasting Corporation and the Danish Architecture Centre. Jakob's interest in design research is supplemented with a profound curiosity in physical and embedded computing, digital crafting tools and the promise and impact of rapid prototyping on the design process and deliverables. His main focus is divided into three areas: understanding the role of user-research and contextual inquiry in design, examining how designers themselves understand their process, and developing interactive design prototypes through software and embedded electronics. Jakob is strong proponent of the power of cross-disciplinary work in product and service development, bringing together stakeholders from diverse fields to approach exploration and development in a holistic manner.

BELLELLI, MICHELE

I was born in Reggio Emilia (Italy) in 1976. 2003: Graduated in contemporary history at the University of Bologna (Italy). Since 2002: I work at Istoreco (Institute for contemporary history of Reggio Emilia) as archivist and researcher. As co-author, I have published two books of social history about the first world war: Una regione ospedale. Medicina e sanità in Emilia Romagna durante la prima guerra mondiale (Clueb, Bologna 2010, co-authors Fabio Montella, Francesco Palella, Felicita Ratti) and Piccola patria, grande guerra: la prima guerra mondiale a Reggio Emilia (Clueb, Bologna 2008, co-authors Mirco Carrattieri and Alberto Ferraboschi). I have written articles on the Istoreco magazine 'RS Ricerche storiche' about the second world war and the fascist dictatorship in Reggio Emilia and Reggiane factory. I am specialized on the history of the

Reggiane factory and its impact in the local way of life in the 20th century. I am director of Istoreco photographic archive that preserve many thousands of pictures about the life in the 20th century in Italy, with particular attention to the events of the two world wars and the Italian colonial wars.

CAPURRO, RITA

Born in 1968, graduated summa cum laude in Arts and Humanities in 1992 at the University of Genoa (Italy), she continued her studies in History of Art (University of Genoa, Specialization course) then in 'Management and valorisation of ecclesiastic cultural heritage' (Università Cattolica del Sacro Cuore, Milan, Specialization course) and, finally, Ph.D. in 'Design and Technology for the Valorisation of Cultural Heritage' at Politecnico of Milan. She is currently collaborating to didactic activities on several courses within the Faculty of Sociology at the Università Milano-Bicocca (Religious Tourism) and the Faculty of Economy at the Università Cattolica del Sacro Cuore, Milan (History of Art and Museology). She

is member of the Research team in Design for Cultural Heritage, at Politecnico of Milan, INDACO department, and, with the team IN-DACO participates to the MeLa Project. Since 2005 she has worked as didactic coordinator in specialisation courses about management of cultural heritage at the Università Cattolica del Sacro Cuore (ALMED - Postgraduate School in Media Communication & Entertainment). Since 2007 she has been the didactic coordinator of the master in Museology, Museography and management of cultural heritage at the Università Cattolica del Sacro Cuore, Milan. From 1992 to 2005 she worked in the production and coordination of several cultural projects for the Dioceses of Genoa and Tortona. Her research interests are focused on religious art and tourism, musealization and interpretation of religious cultural heritage, the intercultural dialogue through educational activities in museums. She has published in the fields of history of art, of musealization of religious cultural heritage and of religious tourism. She is member of ICTOP (ICOM International Committee for the Training of Personnel) and AMEI (Association of Italian Ecclesiastical Museums) and chief editor of AMEI's website.

HESSLING, RICCARDA

Riccarda Hessling was born in 1986 in Germany and soon moved to London, UK. After 4 years she and her family moved back to Germany where Riccarda spent her teenage years. She lived in Montreal Canada for a year when she was 16, which completed her varied experience of international educational systems thus growing more and more critical of the German schooling system. In 2006, Riccarda moved to the Netherlands to study Educational Design, Media and Management. In 2010 she defended her thesis after researching the effects of learning environments in schools and defining criteria for the design of learning environments for children. A personal interest in museums and culture was quickly combined with an interest in the museum as an ideal learning environment. Riccarda worked in two museums with very low budget designing educational programmes for each, before starting as a MA student at the Reinwardt Academie, Amsterdam for which she is writing her thesis about the Museum Laboratory and experimental research in museums. Currently she is doing an internship at the project Humboldt Forum, the future museum of the Museum Island in Berlin and simultaneously gaining experience as a freelancer for the Hamburger Bahnhof Berlin in organising an art festival for teenagers. Furthermore she is working as an assistant in the Humboldt Lab, a research facility of the future Humboldt Forum which is concerned with sustainable solutions for the museum's design and concepts.

JAUKOVI, MARIJA

Marija Jauković is MA student of Museology at Reinwardt Academy in Amsterdam, The Netherlands. She graduated in 2010 at the department for Art History, at Faculty of Philosophy in Belgrade, by defending a thesis titled Medieval Sacral Architecture in Cyprus, XII-XIV Century. After graduating she decided to explore the role of heritage in identity constructions and enrolled in a MA Program in Museology and Heritology, at Seminar for Museology and Heritology, at Faculty of Philosophy in Belgrade. She is currently researching the influences of collecting and exhibiting

on formation of identity; and possible ways of using heritage and museums as tools for addressing societal phobias in Western Balkans. From October 2010 until June 2011 she worked as Teaching Assistant at the Faculty for Philosophy, at the department for Art History. Currently she is doing an internship as an assistant curator in the Tropenmuseum in Amsterdam, as a part of a project team, that is developing Cultural Diversity and Social Inclusion Strategy for the museum. In 2012 she participated in the workshop three-day New Trends in Museology, in Celje, Slovenia and in International Summer School of Museology in Piran, Slovenia.

JOHANSSON, MOA

Moa Johansson holds a BA from Lund University, Sweden, where she majored in Cultural Science and History. In 2010 she defended her thesis on the topic of museum semiotics and narratology, based on a case study where museum's inclusive potentials were measured on the different kind of labelling that the museum's in question subscribed

to. At the department of Cultural Science, Moa was also employed as a Supplement Instruction teacher for first year students between 2009-2010. Moa is very engaged in gender theories and have been part of many social initiatives and cultural projects working towards gender equality. Moa is now a MA student of Museology at Reinwardt Academy in Amsterdam. From May 2012 until August she is doing an internship in a project on the topic of conscription and it's shaping of identity and masculinity, at the Army Museum in Stockholm, Sweden. The project is interdisciplinary, with Historians, Ethnologists, and Gender Studies Academics working together with informants and source material on behalf of the museum.

VACCA, SANDRA

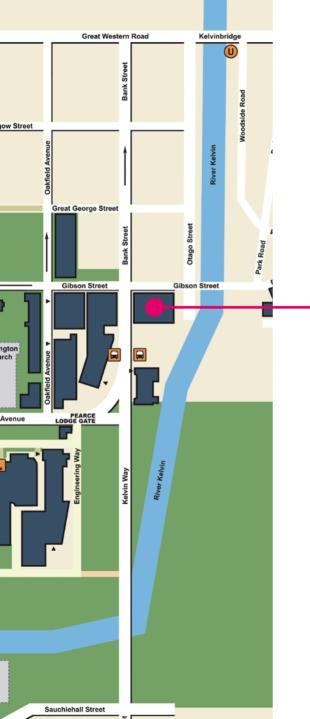
Sandra Vacca studied History of Art, History and Museum and Gallery Studies in Lyon, Durham and St Andrews. After her Master degree, she became Curator of the St Andrews Preservation Trust Museum (Scotland) where she organized exhibitions on

various topics (Migration, Art in St Andrews etc.). Between 2009 and 2012, Sandra gave seminars at the faculty of Human Sciences of the University of Cologne in Germany (on Arts and Politics, Migration and Art, Migration Museums). In 2010-11, she became academic assistant at the historical institute of the University of Cologne. In 2011, she co-organized a tri-national summer school on the topic 'Migration and Museums'. Recently, she collaborated to the elaboration of an audio guide for the Museum of the City of Cologne (Project *Blickwinkel*) which brought the topic 'immigration' to the museum from an unusual perspective. Since October 2011, Sandra has been working at her PhD in History, which is entitled 'Remembering, Narrating and Representing Immigration. Immigration Museums and Exhibitions in Germany, France and the UK' (supervised by Prof. Jakob Vogel from Sciences Po Paris, Prof. Ralph Jessen from the University of Cologne and Prof. Klaus Schneider, director of the Rautenstrauch-Joest Museum). She is a scholarship holder at a.r.t.e.s. Research School, the University of Cologne's graduate School of Arts and Humanities.

ZANNONI, FEDERICO

I was born in Sassuolo (Modena) on 25 July 1981. Since 2010, I'm attending my PhD in Education, at the Department of Education, University of Bologna. Since 2008: I'm in the research group of Intercultural education of my department and Professor's assistant for didactic, tutorial and research activities. My research's interests are related to some themes of intercultural and social education: ethnic and cultural stereotypes and prejudices; intercultural education at school; immigrant writers; second generation of immigrants; cultural, social, religious and ethnic conflicts and their management. I have done several lectures at the universities of Bologna, Florence and Kazan and published several articles on intercultural education in academic journals in Italy, Romania and Russia. I am a member of GRAMNET and ESTIDIA (European Society for Transcultural and Interdisciplinary Dialogue).







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