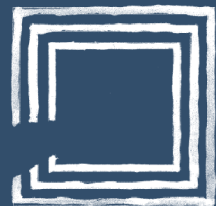


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DECEMBER 16

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# Rethinking Migration Exhibitions Around the Globe



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"History gives us perspective,  
role models and courage."

-Ruth Abram



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# Migration Museums Network



- Angel Island Immigration Station Foundation, San Francisco, USA.
- Arab American National Museum, Michigan, USA
- Emigration Museum in Gdynia, Gdynia, Poland
- EPIC The Irish Emigration Museum, Dublin, Ireland
- German Emigration Center Bremerhaven, Bremerhaven, Germany
- Ghana Museums and Monuments Board, Accra, Ghana
- Immigrant Museet, Farum, Denmark
- Immigration Museum, Melbourne, Australia
- Istituzione Musei del Mare e Delle Migrazioni, Genova, Italy
- Maison Des Esclaves, Gorée Island, Senegal
- Migration Museum, Adelaide, Australia
- Migration Museum, London, United Kingdom
- Muntref Immigration Museum, Argentina
- Musée de l'Histoire de l'Immigration, Paris, France
- Museu Da Imigração, São Paulo, Brazil
- Newcastle University Centre for Research Excellence, Newcastle upon Tyne, United Kingdom
- Partition Museum, Amritsar, India
- Red Star Line Museum, Antwerp, Belgium
- Statue of Liberty National Monument and Ellis Island, New York, USA
- Tea Plantation Workers' Museum and Archive, Katugastota, Sri Lanka
- Tenement Museum, New York, USA
- The Canadian Museum of Immigration at Pier 21, Nova Scotia, Canada
- Wing Luke Museum of the Asian Pacific American Experience, Seattle, USA





# FOOD FOR THOUGHT: A CELEBRATION OF INTERNATIONAL MIGRANTS DAY

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MIGRATION MUSEUMS NETWORK





MUSÉE DE L'HISTOIRE  
DE L'IMMIGRATION

# PANELISTS



Sébastien  
Gökalp

Musée national de l'histoire de  
l'immigration, Paris, France



Agnès  
Arquez-Roth

Musée national de l'histoire de  
l'immigration, Paris, France



International Coalition of  
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# PANELISTS



Jade Turner

Migration Museum of South  
Australia, Adelaide, Australia



Jacinta  
Koolmatrie

Migration Museum of South  
Australia, Adelaide, Australia



# PANELLISTS



Giorgia  
Barzetti

Mu.Ma Institution of Maritime and  
Migration Museums, Genoa, Italy



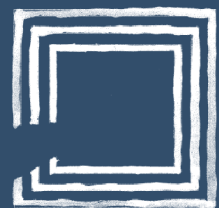
Giovanna Rocchi

Mu.Ma Institution of Maritime and  
Migration Museums, Genoa, Italy



Sébastien Gökalp, Director of the Musée national de l'histoire de l'immigration

Agnès Arquez Roth, Head of Department, Network & Partnerships





## THE HISTORICAL BACKGROUND OF THE PROJECT

- From the 1970s to 2006 / 30 years of actions to highlight the participation of immigrant populations in French society, supported by the State and local authorities throughout the country.
- 2001 National Report to the Prime Minister for the creation of a resource center on the history and cultures of immigration led by researcher Patrick Weill and human rights activist Driss El Yazami.
- 2002 Impact of the presidential elections with Jean Marie Le Pen (extreme right-wing political leader) in the 2nd round
- 2003 -2004 A mission to prefigure the Cité nationale de l'histoire de l'immigration. Creation of a national museum at the request of the network of partners throughout the territory. No initial collection.
- 2007 Opening but not inauguration of the Cité nationale de l'histoire de l'immigration in the Palais des Colonies, who was the headquarter of the "exposition internationale des colonies" in 1931





# KNOWLEDGE AND RECOGNITION. A MAJOR CHALLENGE FOR THE FRENCH SOCIETY TO CHANGE THE WAY WE PERCEIVE IMMIGRATION THROUGH

- The need to acknowledge the history of immigration as an integral part of the history of France for more than two centuries. Issue of visibility.
- The Need to give a strong symbolic sign by making this history part of the national heritage. Issue of recognition
- An ongoing question in constant evolution since the beginning: should we distinguish heritage of immigration? How to define it? How to incorporate this history by differentiating it?
- First steps to answer these societal issues:
  - Create a permanent thematic exhibition, taking up the stages of a fictional, typical integration itinerary
- Organize temporary exhibitions in order to alternately explore immigration history linked to a community and a cultural or artistic theme (sport, fashion, etc.)





## A NEW COLLABORATIVE METHOD IN A NATIONAL MUSEUM IN FRANCE

- Due to the territorial origin of the project which is reflected in:
  - the presence of personalities from civil society in the orientation council and the presence of 4 supervisory ministries (culture, education, research, national affairs)
  - a strong link with the territories in the early years through a Department dedicated to this articulation from local to international level with regional meetings, co-productions of exhibitions, symposia, cultural events
- an interdisciplinary approach of the history of immigration and societal issues: educational and research programs on history of immigration, a resource center dedicated to the history of immigration but also to all related topics and especially societal issues, a program of live performances and cycles of debates, film screenings and literary meetings
- The Museum's permanent exhibition is built in 3 focuses : contemporary art, history, society.





## A MUSEUM HIGHLY CONNECTED TO THE EVOLUTION OF THE POLITICAL, CULTURAL AND SOCIAL CONTEXT.

- In 2010, 4 months occupation of the Palais de la Porte Dorée by the movement of undocumented migrants
- François Hollande inaugurated the museum on December 15th, 2014, 7 years after the opening.
- Reinforce the Museum's initiative in 2018 to rethink its permanent exhibition in relation to social issues, keeping history at the center of its mission to help break down negative representations of immigration and immigrant populations.
- Patrick Boucheron, historian (Collège de France), along with 45 scientists, has been assigned with a mission to make a proposal for a "Museum that cannot be the museum of others, but must on the contrary be the museum of an "us" that is less narrow, more breathable, but is not a museum like others."

Publication by the Musée and Le Seuil, 2019. Making a museum of a common history. Prefiguration report for the new permanent exhibition of the National Museum of Immigration History.





## RETHINKING THE PERMANENT EXHIBITION (2020-2021)

- Investing the building (Colonial Palace of 1931) to "open the eyes, explain and confront its history." Avoiding a colonial overdetermination to the history of immigration.
- Taking the measure of the continuous intermingling items from which we come from.
- Giving the opportunity for all audiences to recognize themselves, but not to cultivate the spaces that reinforce a close interpretation of identities.
- The new permanent exhibition will be curated by Sébastien Gökalp, with an historical perspective, since the black code of 1685 which defines the status of the slaves to the contemporary crises. The main orientations of the exhibition are the administrative statutes, migrations and cultural exchanges.
- A choice therefore to return to a chronological historical exhibition in which the three axes are constantly intermingled: historical documents (archives, photographs), contemporary artworks, immigrants testimonies and objects, from migrants but also from the civil society that is committed to them.



# LOOKING AHEAD

- 2020 to 2022: digitalization of the museum's collection but also of the collections of regional museums under a new topic "human migrations". Reinterpretation of the collections from this particular perspective.
- Continued distribution outside the walls of the museum of traveling exhibitions, including temporary exhibitions, in France and abroad. Creation in 2022 of the traveling exhibition of the permanent exhibition enriched by the collections of the regions.
- In March 2021, opening of the exhibition on contemporaries artists from the African diaspora about transmission, in October, temporary exhibition "Picasso, the Stranger", and in April 2022, "Jews and Muslims in France, from Colonial Empire to the Hexagone"; and opening of the new permanent exhibition.



**ZON-MAI: AN INVITATION TO  
DIALOGUE WITH MUSEUMS AND  
SOCIETIES AROUND THE WORLD!**





THANK YOU FOR YOUR ATTENTION!

[www.histoire-immigration.fr](http://www.histoire-immigration.fr)

  @MNHIParis

 @palaisdelaportedoree

<https://www.histoire-immigration.fr/agenda/2020-12/international-migrants-day>





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RETHINKING MIGRATION EXHIBITIONS AROUND THE GLOBE

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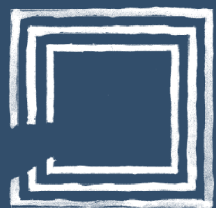
# 'RETHINKING A MIGRATION MUSEUM FROM A FIRST NATIONS PERSPECTIVE'

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Jade Turner  
Arrernte/ Aranda

Jacinta Koolmatrie  
Adnyamathanha & Ngarrindjeri

Curators, First Nation's History  
Migration Museum, Adelaide, South Australia



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**MIGRATION  
MUSEUM**



The Migration Museum in Adelaide is based on the lands of the Kaurna people and I acknowledge and respect their custodianship, culture and ancestors connected to that land. I acknowledge the connection to land, people and culture all Aboriginal people have and respect their right to ownership over their history, land and culture.

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# INVASION AND COLONISATION OF ABORIGINAL LAND: 1770-ONGOING

- 1770 Cook arrives and proclaims Terra Nullius (nobody's land) even though they are fully aware of and acknowledge the existence of Indigenous people
- 1836 First ships of colonists arrive in South Australia (see South Australia Proclamation to right)
- 1993 Native Title Act

By His Excellency John Hindmarsh, Knight of the Royal Hanoverian Guelphic Order, Governor and Commander-in-Chief of His Majesty's Province of South Australia.

In announcing to the Colonists of His Majesty's Province of South Australia, the establishment of the Government, I hereby call upon them to conduct themselves on all occasions with order and quietness, duly to respect the laws, and by a course of industry and sobriety, by the practice of sound morality and a strict observance of the Ordinances of Religion, to prove themselves worthy to be the Founders of a great and free Colony.

*It is also, at this time especially, my duty to apprise the Colonists of my resolution, to take every lawful means for extending the same protection to the Native Population as to the rest of His Majesty's Subjects and of my firm determination to punish with exemplary severity, all acts of violence or injustice which may in any manner be practiced or attempted against the Natives who are to be considered as much under the Safeguard of the law as the Colonists themselves, and equally entitled to the privileges of British Subjects. I trust therefore, with confidence to the exercise of moderation and forbearance by all Classes, in their intercourse with the Native Inhabitants, and that they will omit no opportunity of assisting me to fulfil His Majesty's most gracious and benevolent intentions toward them, by promoting their advancement in civilization, and ultimately, under the blessing of Divine Providence, their conversion to the Christian Faith.*

By His Excellency's Command,  
Robert Gouger,  
Colonial Secretary.  
Glenelg, 28th December 1836.  
God Save the King





# WHY IS A MIGRATION MUSEUM THE RIGHT PLACE TO TALK ABOUT FIRST NATION'S HISTORY?

- If we don't talk about the basis in which migration was made possible are we really telling the most accurate history of people's experience?
- Positioning colonisation as migration, not as separate ideas or moments in history.
- Challenging the idea of the idyllic Australia that becomes a myth by looking at migration as a tool of colonisation.
- Migration Museums often explore what it means to be from the outside coming in and Aboriginal people are on the outside already in.
- 'For Aboriginal people, our land holds our lifeblood, the connection to our ancestors who held custodianship over it for millennia. Rupturing that lifeline and destroying our country means destroying us as a people.'

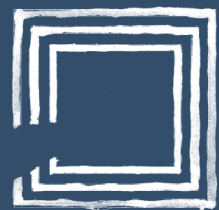
Amy McQuire, 2018





# APPLYING FIRST NATION'S PERSPECTIVES TO THE MIGRATION MUSEUM REDEVELOPMENT

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MUSEUM**



# REDEVELOPING GALLERIES

## Current Gallery 3



## Current Gallery 4



# QUESTIONING 'AUSTRALIAN' HISTORY

We Call Them Pirates Out Here  
2006  
Daniel Boyd



Landing of Captain Cook at Botany Bay, 1770  
1902  
E. Phillips Fox





## REFERENCES

Anderson, M., The Proclamation, Adelaidia, viewed 16 December 2020, <<https://adelaidia.history.sa.gov.au/subjects/the-proclamation>>

Boyd, D. 2006, We Call Them Pirates Out Here, oil on canvas, 226 x 276 cm, Museum of Contemporary Art, viewed 14 December 2020, <<https://www.mca.com.au/artists-works/works/200625/>>.

Fox, E.P. 1902, Landing of Captain Cook at Botany Bay, 1770, oil on canvas, 192.2 x 265.4 cm, Gilbee Bequest, National Gallery of Victoria, Melbourne, viewed 14 December 2020, <<https://www.ngv.vic.gov.au/explore/collection/work/5576/>>.

McQuire, A. 2018, Our lives, our lands: AMY MCQUIRE on why life and death are inseparable from land for Aboriginal people in Australia. New Internationalist, no. 510, p. 26. Gale Academic OneFile, viewed 15 December 2020, <<https://link.gale.com/apps/doc/A528328306/AONE?u=flinders&sid=AONE&xid=90e23df1>>.





December 16th 2020  
Rethinking Migration Exhibitions  
Around the Globe

Giovanna Rocchi and Giorgia Barzetti  
[muma@muma.genova.it](mailto:muma@muma.genova.it)

Istituzione Mu-MA – Musei del Mare e delle  
Migrazioni - Genova



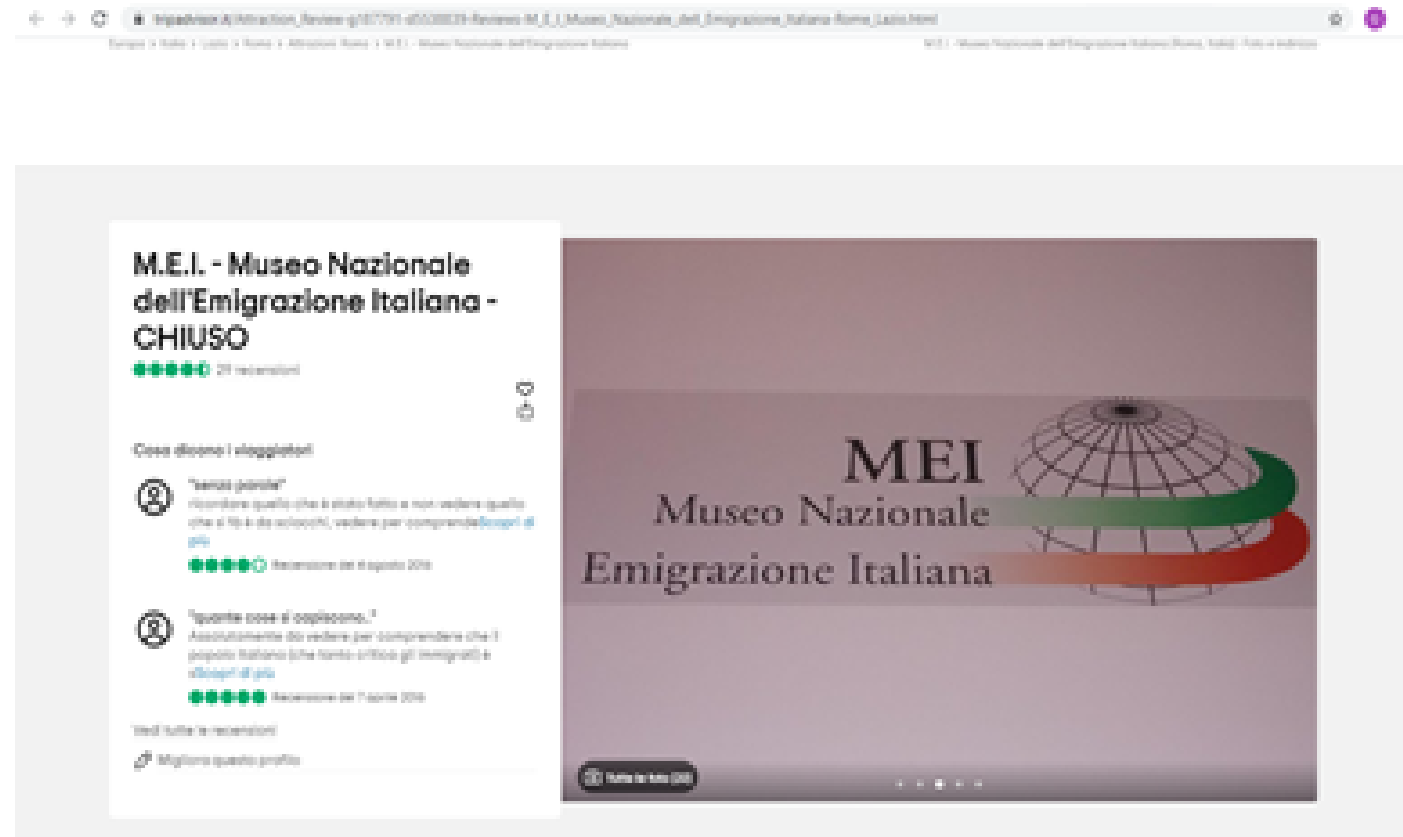
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# EMIGRATION AND MUSEUMS IN ITALY

Lack of a national museum in Italy  
Heritage is diffused around the country and conserved by completely different realities: museums, archives and research centers.





## A BRIEF HISTORY:

- In the last 20 years studies on emigration begin to be diffused in part thanks to contemporary migrations from other countries to Italy;
- New interest from the public at large
- Necessity to create a national centre;
- In 2009 in Rome MEI – National Museum of Italian Emigration, opens to the public;
- In 2016 the MEI closes;
- In 2018 the MIBACT – Ministry of culture, Liguria Region and Genoa municipality sign a deal for the re-opening of the Mei in Genoa;
- 2021 - the re-opening of the MEI in Genoa is scheduled.





## WHY OPEN THE MEI IN GENOA?

- Genoa has had a big part in the history of Italian migrations;
- The migratory phenomenon has already been faced à the Mu.MA – Institution of Maritime and Migration museums has been working on these topics for years;
- In fact in 2011 the Galata Maritime Museum opens the section MEM: MEMORY AND MIGRATIONS
  - 1200 square meters with 40 multimedia stations;
  - 1,200,000 visitors since it has opened;
  - Many classes visit the museum only for the MEM section, to work on the issues of citizenship and raising awareness;
- In 2016 the section on contemporary migration, Italiano anch'io, is renewed. It contains stories, statistics and testimonies from immigrants.

# THE MEM EXHIBIT



From the countryside to the city



GENOA IN THE 1900



ON BOARD OF A TRANSATLANTIC LINER



ARGENTINA



BRAZIL



ELLIS ISLAND



# THE MEM EXHIBIT – CONTEMPORARY AREA



A CHRONOLOGY



DEMOGRAPHIC MODELS



ARCHIVE OF STORIES



PEOPLE ON THE MOVE



A DAY IN GENOA



HOMEPLACE



The MEI in Genoa, the location:  
Commenda of San Giovanni di Prè  
because it's history reminds us that  
migrations have ancient roots.



The neighborhood, called Via Prè, is situated between Genoa's main train station and the Ferry terminal. An area which is the connection, or «door» of migration in the city.



## MUSEOLOGY PROJECT

- A Museum without any physical items, but custodian of a digital heritage.
- The aim is to make different types of resources, photographs, documents, letters, documentaries and video-recordings accessible, creating a unified digital experience
- Use of new technologies: from multimedia stations to the development of immersive experiences.
- Selection of contents and timeline: Italian migrations within a greater view of worldwide migrations from 1861 to 2020

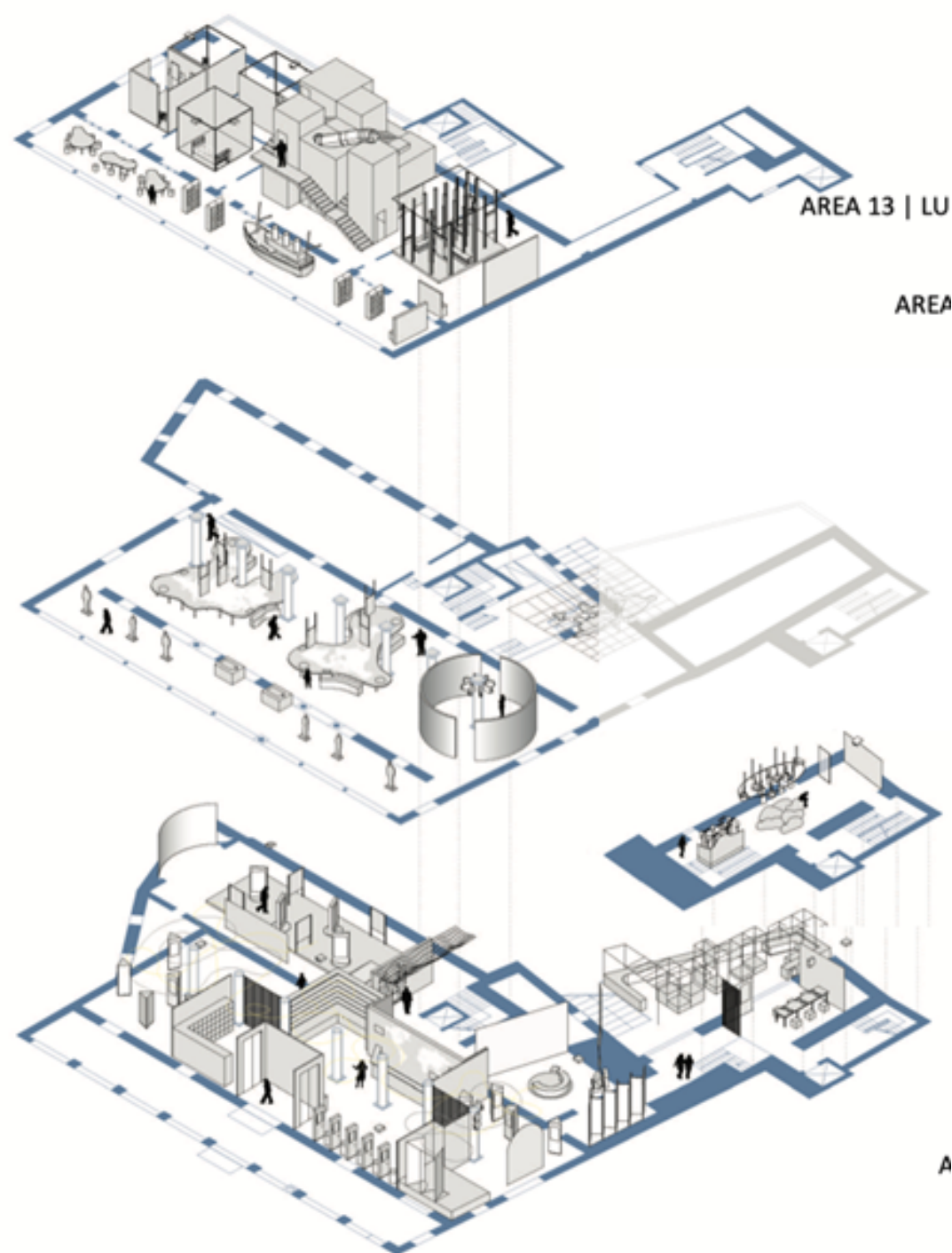




# THE EXHIBIT

The exhibit will be developed on 3 floors, subdivided in 16 areas. It will be thematic and in chronological order, with special points dedicated to the more intimate aspects of migration.

For example, area # 14 EMIGRATION, RIGHTS, DUTIES AND FREEDOM will address issues related to the domestic dimension (housing and family), relations with the local community, aspects of deviance and crime, racism and the strategies of active citizenship and social participation brought forth by Italian emigrants.



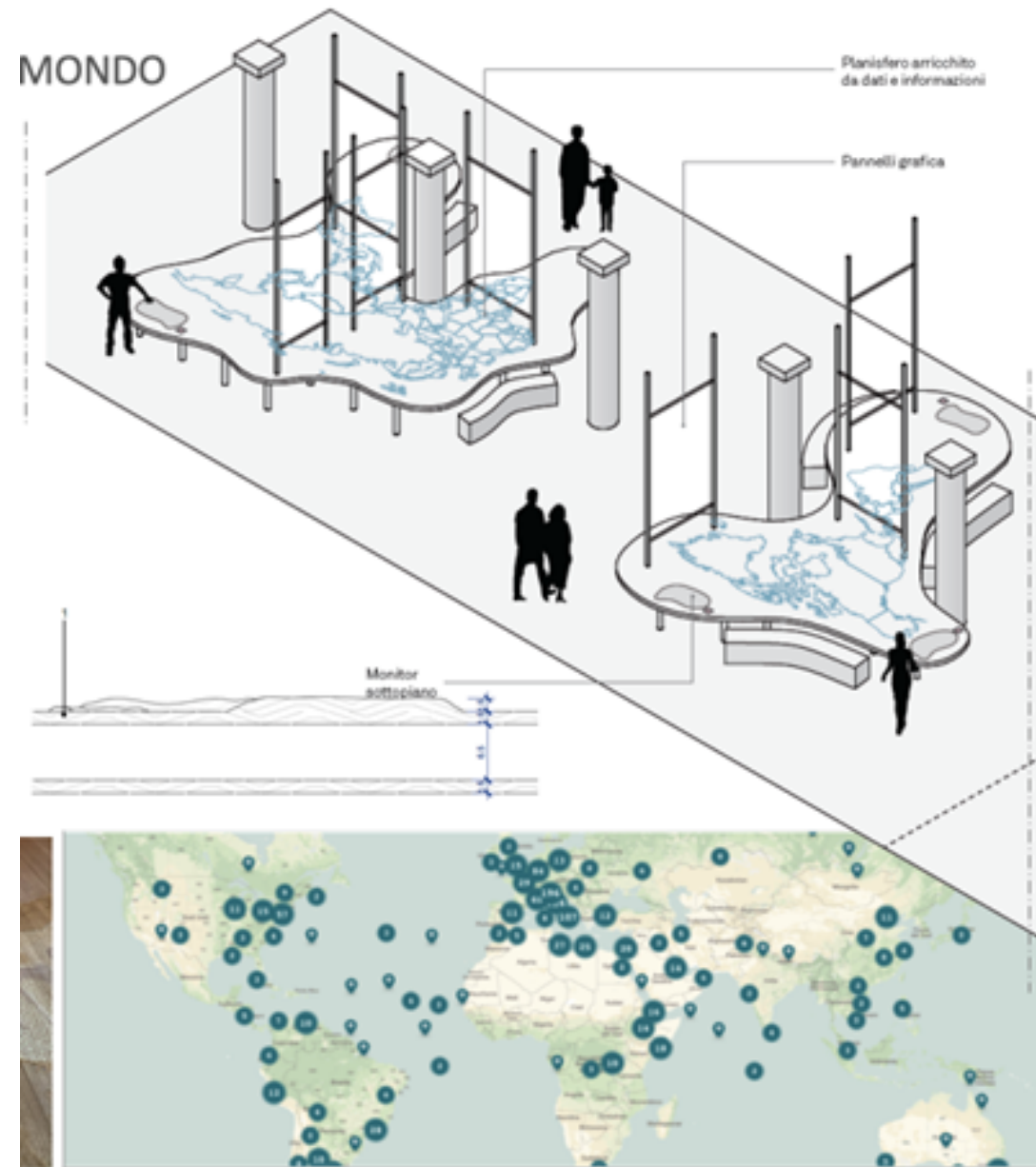
1. GROUND FLOOR
  - ENTRANCE HALL | INTERNATIONAL MIGRATIONS
  - AREA 1 | ITALIAN MIGRATIONS
  - AREA 2 | WHO'S LEAVING?
  - AREA 3 | THE WAKE AND THE FAMILY COUNCIL
  - AREA 4 | POOR ITALY AT THE TABLE
  - AREA 5 | CROPS AND MIGRATION
  - AREA 6 | MYTHS, DREAMS AND PROPAGANDA
  - AREA 6 / BIS | TRAVELING BY LAND
  - AREA 6 / TRIS | TRAVELING BY SEA

2. FIRST FLOOR
  - AREA 7 | DESTINATION: THE WORLD
  - AREA 8 | OTHER MIGRATIONS
  - AREA 9 | DISCUSS MIGRATIONS
  - AREA 10 | MEMORIAL

3. SECOND FLOOR
  - AREA 11 | THE MAZE
  - AREA 12 | WORK WORK WORK
  - AREA 13 | KIDS AREA: MIGRATION SEEN BY CHILDREN
  - AREA 14 | EMIGRATION, RIGHTS, DUTIES AND FREEDOM

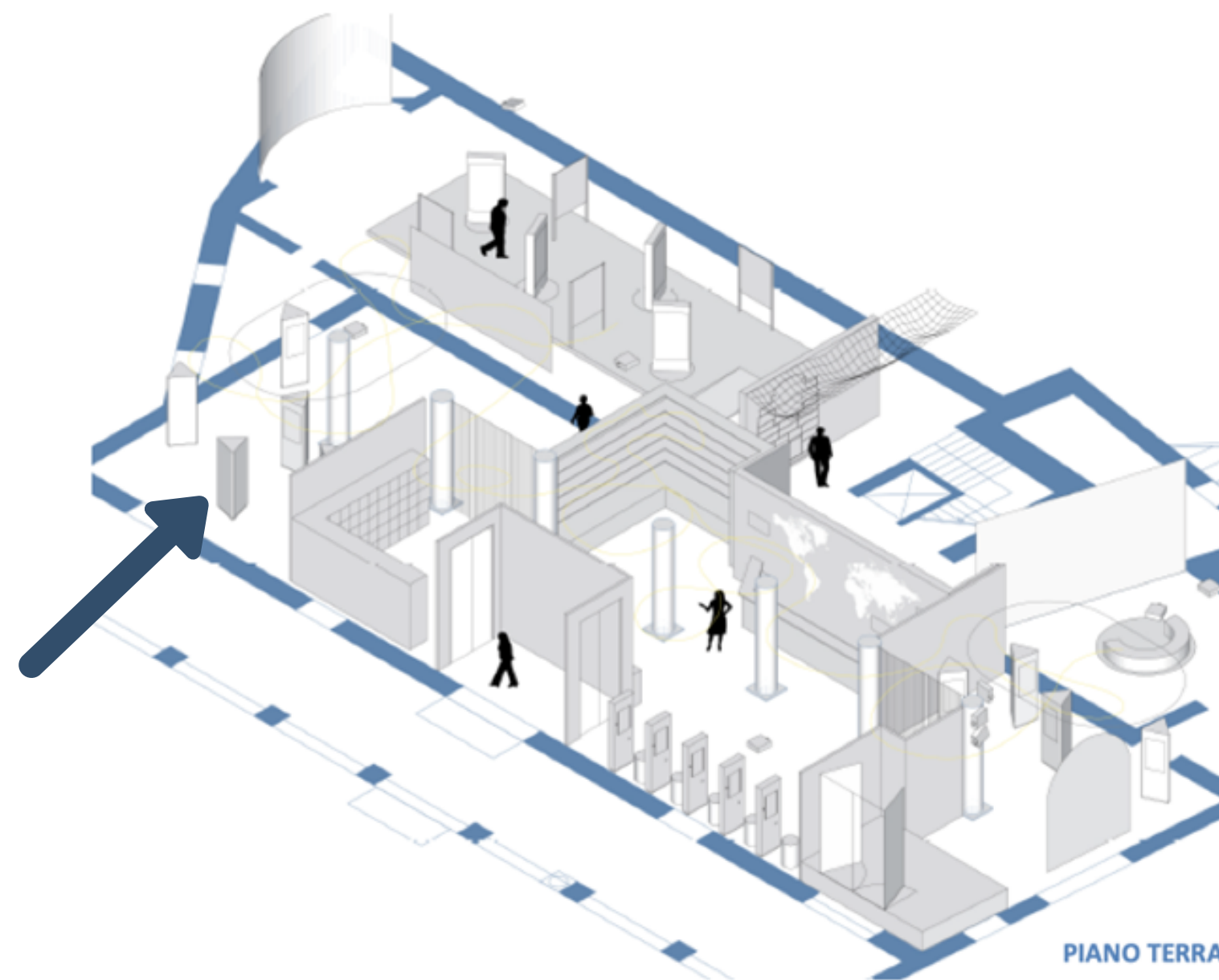
4. GROUND FLOOR
  - AREA 15 | MIGRATIONS: PEOPLE ON THE WALK
  - AREA 16 | FEEDBACK. MIGRATION IS ...





- Self-narration: the history of individuals framed within global processes
- Geographic and chronological spatial representation of Italian migrations in the world.





## AREA 16 | MIGRATION IS ...

Before leaving, the visitor is invited to leave a trace of his passage by commenting on the exhibit and sharing his or her own migration experience.



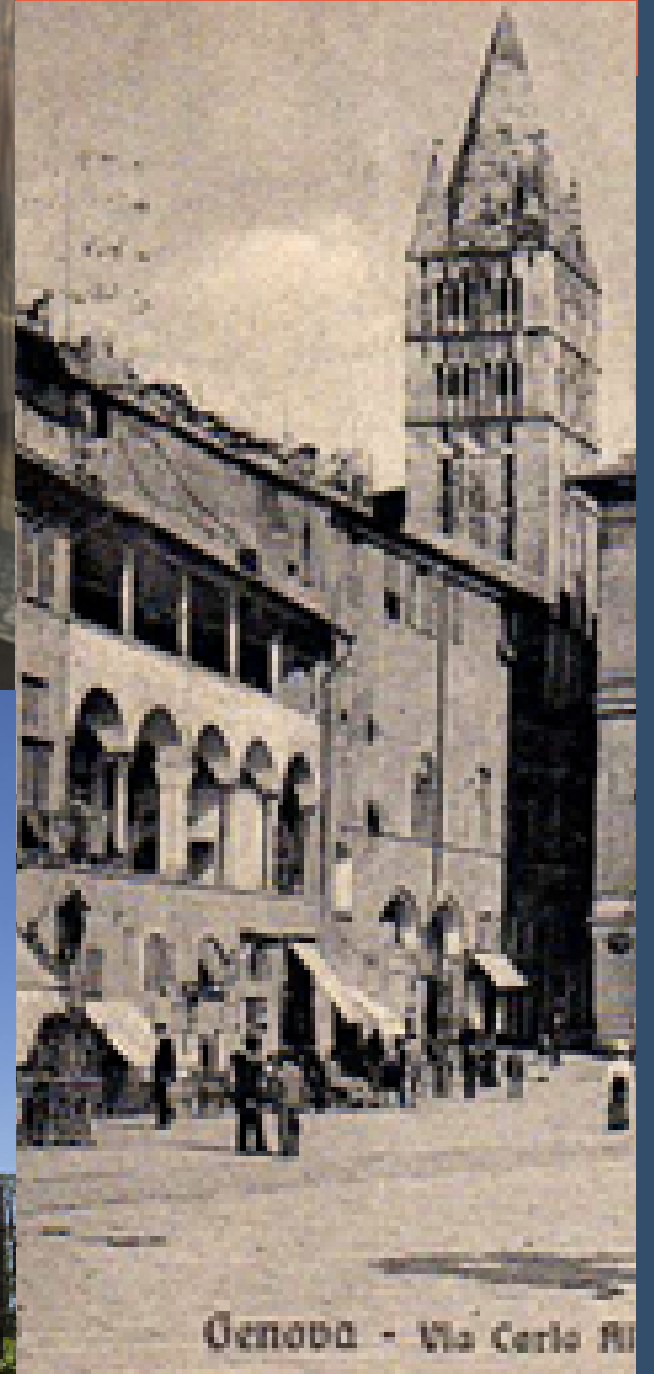
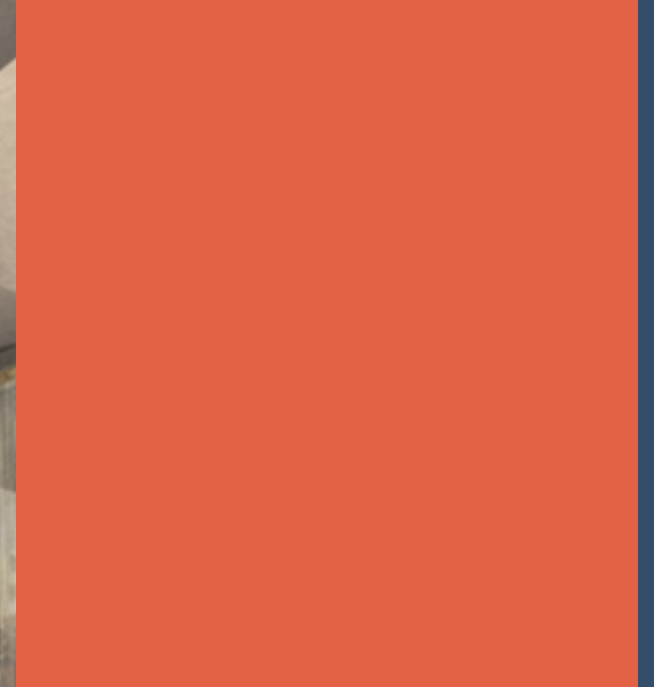
# Question and Answer



Please write your questions in the chat box. If you prefer to speak, please raise your hand.



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RETHINKING MIGRATION EXHIBITIONS AROUND THE GLOBE

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# Thank you!



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