

## **Entrepreneurial Cultures in Europe**



STIFTUNG  
PREUSSISCHER  
KULTURBESITZ

S M  
B Museum Europäischer Kulturen  
Staatliche Museen  
zu Berlin

NATIONAL MUSEUMS **LIVERPOOL**



TALLINNA LINNAMUSEUM  
TALLINN CITY MUSEUM



 etnografski muzej / zagreb



MUNICIPALITY OF VOLOS

MUNICIPAL CENTER FOR HISTORICAL RESEARCH AND DOCUMENTATION

**MUIBA**  
MUSEU D'HISTÒRIA DE BARCELONA



  
nachbar schaftsmuseum  
e.v.

**AMSTERDAMS**  
Historisch Museum

# Entrepreneurial Cultures in Europe

**Stories and museum projects  
from seven cities**

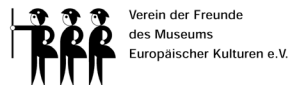
Edited by  
Renée E. Kistemaker and Elisabeth Tietmeyer

Contributors

Zvezdana Antoš, Gianenrico Bernasconi, Leyla Çakir,  
Günter Chodzinski, Roosmarij Deenik, Aegli Dimoglu,  
Annemarie van Eekeren, Carmen Garcia Soler, Christine  
Gibbons, Kay Jones, Renée E. Kistemaker, Rita Klages,  
Teresa Macià Bigorra, Maarja Merivoo-Parro, Dagmar  
Neuland-Kitzerow, Patricia Puig, Helen Robinson, Monika  
Schmidt, Lea Sillart, Dineke Stam, Elisabeth Tietmeyer,  
Ioanna Touloupi, Maruta Varrak, Jenny Wesly, Annemarie de  
Wildt, Marlous Willemsen, Thamar Zijlstra, Marija Živković



Publications by the Friends of the Museum of European Cultures,  
issue 10



Find out more online at:  
[www.verein-museum-europaeischer-kulturen.de](http://www.verein-museum-europaeischer-kulturen.de)

Edited by:  
Renée E. Kistemaker and Elisabeth Tietmeyer  
as documentation of the EU-funded project *Entrepreneurial Cultures  
in European Cities* (2008–2010)

Translation / English edition:  
Christoph Klar ([chris.klar@gmx.de](mailto:chris.klar@gmx.de))

Layout:  
Nicola Willam, Berlin

Overall production:  
Elbe Druckerei Wittenberg

Bibliography:  
ISBN 978-3-88609-678-7

© Contributing authors, institutions and photographers Berlin  
2010  
All rights reserved  
Printed in Germany



Front cover

	<b>1</b>	<b>2</b>
<b>3</b>	<b>4</b>	<b>5</b>
<b>6</b>	<b>7</b>	<b>8</b>
		<b>9</b>

- 1 Iranian delicatessen, Amsterdam; © Philip Bertrams
- 2 Preparing Ethiopian coffee, Amsterdam; © Imagine IC  
(photo: Tugba Özer)
- 3 Internet café, Liverpool; © National Museums Liverpool
- 4 Optician store, Berlin; photo: Zvezdana Antoš
- 5 Coffee production, Zagreb; © Ethnographic Museum Zagreb,  
Croatia (photo: Oleg Moskoljov)
- 6 *Kehnvieder* roastery, Tallinn; © and photo: Vello Leitham
- 7 Exhibition *Connected Barcelona*, Barcelona; © Pep Herrero
- 8 Jewellery shop, Volos; © and photo: Apostolos Zacharakis
- 9 Orthodontic surgery, Berlin; © Museum of European Cultures  
– National Museums in Berlin (photo: Ute Franz-Scarciglia)

# Contents

**Preface** 7

**Introduction** 9

**Local project activities** 17

■ **Entrepreneurs and their stories**

“And how is your little one?” Neighbourhood shops in Amsterdam 18

■ Hayrani Erdim: “Slow down and have a coffee.” 24

*Supertoko*, on the commodification of diversity in Dutch urban settings 28

■ Marcos Desta: “After Russian caviar and the Cuban cigar there is now Ethiopian coffee.” 32

Two initiatives by the Barcelona City History Museum: *Connected Barcelona. Transnational Citizens* and *Barcelona-Madrid, 40 Years of Neighbourhood Action* 34

■ Fatima Sounssi: “Once I myself was an immigrant, today I feel Barcelonian.” 40

*Doner, Delivery and Design* – new entrepreneurs in Berlin 44

■ Asmaa Al-Souri: “I always say I am a human being from this earth.”

Liverpool project – *The Secret Life of Smithdown Road* 54

■ Michael Richard: “I probably would have worked till I dropped dead.” 60

A story of native and immigrant in Tallinn 64

■ Viido Polikarpus: “I grew up with Estonia as Never Never Land.” 68

Museum of the City of Volos: a new museum is being created 72

■ Zografia Georgiadou: “I was inspired by the old market district in Volos.” 77

How Zagreb entrepreneurs view the culture of coffee consumption 80

■ Dordet Najjar: “Let’s have a coffee!” 86

**Applied methods** 91

Involving new audiences in museums: examples from Berlin, Amsterdam, Liverpool and Barcelona 92

Mediation through art: some pointers and examples 98

Collecting the present – historical and ethnographical approaches: the case of entrepreneurs 104

**Joint results** 109

The ECEC website 111

DEK – Digital Exhibition Kit: an interactive digital catalogue 114

Virtual collections of entrepreneurs 116

**Exchange programme: experiences of young professionals** 121

From Amsterdam to Volos 122

From Amsterdam to Liverpool 124

From Barcelona and Volos to Amsterdam 126

From Berlin to Zagreb 129

From Liverpool to Barcelona 132

From Zagreb to Berlin 134

**Initial conclusions and outline for a final evaluation of the ECEC project** 137

**Appendix** 143

Suggestions for further reading 145

Involved museums and institutions 147

Notes on the authors 150

## Preface

This publication is meant to provide interested parties with an impression of various activities and outcomes of the project *Entrepreneurial Cultures in European Cities* (ECEC), which continued from September 1<sup>st</sup>, 2008, to August 31<sup>st</sup>, 2010, and was assisted by the EU Culture Programme (2007–2013) of the Education, Audiovisual & Culture Executive Agency in Brussels.

The project involved eight regular partners and three associate partners from eight European countries who jointly explored an important and relatively new subject. Questions to be asked at its start concerned the potential contribution of small and medium-sized businesses to an emerging European society, and the possibility of finding common characteristics, despite their cultural and economic diversity, regarding entrepreneurial strategies, the official licensing of business start-ups, and the interaction between entrepreneurs and customers. Local projects at the involved museums and cultural centres, which included exhibitions and educational events, were to provide a basis for this enquiry.

An important focus area of the ECEC project were the economic, social and cultural strategies pursued by entrepreneurs, many of them from immigrant backgrounds, who had started a business quite recently. But the project was also intended to pay attention to interactions with the customer base, not uncommonly also from immigrant backgrounds. Intercultural dialogue was therefore an important and natural part of our work.

As with other endeavours assisted by the EU Culture Programme, learning processes and the exchange of information were crucial elements of the ECEC project. This took the form of several work meetings where the results of local

projects and exhibitions would be discussed. Each of the meetings was assigned a specific theme alternately consisting of one of altogether three museological methods that played an important part in the work of most of our local projects. These activities and an 'exchange programme for young professionals' from our institutions proved to be very useful and highly stimulating aspects of our joint project.

We learned a lot from each other.

The more practical work with entrepreneurs in most of our cities was of course not only inherently interesting, but also quite exciting. In each city hosting one of our meetings we were offered an opportunity of visiting specific neighbourhoods where our museum colleagues had previously established contacts with a variety of shopkeepers and other entrepreneurs. For a short period of time we were hence able to enjoy the benefits of taking part in the interaction between entrepreneurs and museums on a local level.

We would like to thank all the entrepreneurs who so warmly welcomed us in their shops to share in their zeal and their stories.

We hope our experiences related here will serve the reader as an inspiration.

Renée E. Kistemaker  
Elisabeth Tietmeyer





## Introduction

Renée E. Kistemaker

Wedding is a central Berlin district with a population of ca. 73,000. Over 30 % of these residents are of foreign descent, their parents or grandparents having come to the city as “guest-workers” or refugees. In 2002 the director of the Neighbourhood Museum Association in Berlin, Rita Klages, and the Wedding District Museum cooperated in a joint project initiated by the Arts Council of Central Berlin. This seven-month project not only drew on the participation of local entrepreneurs, but also embraced two professional training schools for young adults from the area, migrant organizations, management teams from the local council, and the museum in Wedding. It involved young adults interviewing the entrepreneurs taking part on their know-how, organizational structure, sales strategies, products, and networks. The results were later presented in the Wedding District Museum.

At the same time the Neighbourhood Museum Association from 2000 to 2003 cooperated with the ethnographic Museum of European Cultures, also Berlin, on the EU-funded project *Migration, Work and Identity* (Culture Programme 2000). On a local level both museums presented the 2003 exhibition *Migration(Hi)stories in Berlin*, which focused on the cultural and economic contribution of migrants to that city, past and present.

Amsterdam Southeast, a couple of years later: the *Imagine Identity Culture* centre has been working on a project called *Eigen Toko's* (Their Own Business), presented in the in-house exhibition space in 2005. This exhibition had been created by the director, Bibi Panhuysen, in cooperation with IMES (Institute for Migration and Ethnic Studies) and documented the cultural diversity of entrepreneurs in the Amsterdam

districts East (population 60,000, 36 % from ethnic minority groups) and Southeast (population 82,000, 130 ethnicities/nationalities) using photographs and interviews.

Both Rita Klages and Bibi Panhuysen intended to continue exploring the subject of entrepreneurs, particularly from immigrant backgrounds, with *Imagine IC* planning to elaborate on this theme in a new presentation called *Supertoko*, scheduled for 2008. The two institutions hence conceived of an international cooperation between Berlin and Amsterdam. In late 2006, their initiative was joined by the *Amsterdam Historical Museum*, at the time developing first ideas for an exhibition on neighbourhood shops then scheduled for spring 2009. The *Amsterdam Historical Museum* selected this topic in order to continue its work in Amsterdam East, where it had already organized a large-scale outreach project in 2002–2003, also with the involvement of local entrepreneurs. This previous project had resulted in a website and neighbourhood activities of all stripes. A good example was the so-called Street Museum, which consisted of photographs documenting the history of the neighbourhood, with the involved shopkeepers, some 125 of them, simply selecting from this inventory for displays in their own shop windows.

In December 2006 the four parties from Amsterdam and Berlin decided to join forces and aim for an international project on small and medium-sized businesses, as well as recent start-ups, naturally including ethnic entrepreneurs. It was decided that the customers should take equal place in our work. Next an invitation letter was sent out to interna-

tional colleagues in the network of city museums and ethnographical museums, asking them to join a future project on this topic.

At a meeting held in the *Amsterdam Historical Museum* not much later, in early February 2007, colleagues from museums and cultural institutions in six European countries finally discussed the contents, objectives and target groups of a future project, paying due attention to a possible integration of ideas for local activities and exhibitions. In this meeting the experiences gathered in the four events described earlier proved highly formative for the future project. They had demonstrated to us that it is possible to interest shopkeepers and other entrepreneurs in educational and exhibition projects run by museums, turning them into active partners, although it was also evident that they, precisely because of their work, have very little time to spare.

Everyone present at the meeting agreed that small and medium-sized entrepreneurs were an interesting target group, as they rarely visit museums themselves and are not much represented in the collections. We also agreed that each of us could discover additional social, economic and political backgrounds for the project in their respective cities, expanding the scope of our theme. We decided to take a look at the differences and determine factors of greater similarity. Small and medium-sized businesses are one aspect of a major development in the last forty years, with dramatic demographic, economic and cultural changes in many European towns and cities, partly as a consequence of extensive, national and international migration movements. Traditional neighbourhood shops either disappeared or were taken over by new entrepreneurs, often with an immigrant background, local businesses absorbed into larger companies. In this changing business environment, new entrepreneurs provide an energizing and innovative element. Recent research shows that a growing number of immigrants, Western and non-Western alike, decides to set up their own business, more so than in the native populations. Many of them maintain transnational networks of relatives and friends, connecting cities or countries throughout Europe, thereby adding a new dimension to European society. Local and national

governments consider these entrepreneurs the economic and social backbone of society. It is for this reason that governments often try to stimulate local economies by improving the opportunities for new entrepreneurs, combined with an urban revitalization of the neighbourhoods.

With a subsidy from the EU Culture Programme 2007–2013 our project *Entrepreneurial Cultures in European Cities* (ECEC) was finally ready to start on September 1<sup>st</sup>, 2008. Who were our regular and associate partners? *National Museums Liverpool* took part because of their preparations for a new city museum, the *Museum of Liverpool*. In Amsterdam both the *Amsterdam Historical Museum* and *Imagine IC* were partners, with the former coordinating the project. Our group also included two ethnographic museums, the *Museum of European Cultures – National Museums in Berlin, Prussian Cultural Heritage Foundation*, and the *Ethnographic Museum Zagreb*. Greece was represented by the city of Volos, where the *Municipal Center for Historical Research and Documentation of Volos* is engaged in the creation of a brand-new city museum. Two further partners were the *Barcelona City History Museum* and the *Institute of Social Education* in Luxembourg City. The latter is an educational and research institution aimed at furthering the critical and analytical resources of citizens in present-day society.

Our group was furthermore joined by three associate partners: the *Neighbourhood Museum Association* in Berlin, the *Tallinn City Museum* in Estonia, and the *Human Migrations Documentation Centre* in Dudelange, Luxembourg. With the exception of our partner in Luxembourg City, all project partners would develop local exhibitions or educational activities of their own over the course of the joint project. It was clear right from the start of the project in September 2008 that the approaches, objectives and schedules of local partner projects would vary. The latter factor implied that the results of the research and field work undertaken by the museums involved would only be forthcoming gradually. As a matter of fact, the first time we were able to share an adequate and diverse overview of the results from all partners would not happen until December 2009. Some of them



Visit of a catering company during the work meeting  
in Amsterdam, September 2008;  
© and photo: Elisabeth Tietmeyer



Work meeting in Volos, January 2009;  
© and photo: Jenny Wesly





Visit of cultural entrepreneurs, *Radio La Mina*, in Barcelona by the ECEC group, June 2009;  
© and photo: Teresa Macià Bigorra

maintained a particular focus on ethnic entrepreneurship and transnational networks, whereas others concentrated on neighbourhood shops, taking a more historical perspective. In some cases the approach was clearly determined by a more general process within the museum, for example where interviews with entrepreneurs were part of a larger project designed to involve local residents in a planned new city museum. This handicap, however, also turned out to be an advantage. It enabled us to really learn from one another and benefit from the outcomes of our exchanges in work meetings and internships in the further development of our projects. The discussions at the next work meeting delved deeper as a consequence. The first section of this book showcases local exhibitions and educational activities organized by eight partners, hopefully providing a rich and diverse overview of the projects.

A key vehicle for the lively exchange and intercultural dialogue enjoyed by the regular and associate partners was provided by four work meetings held in the first year and a half. We had decided right from the start that we would address various museological methods as specific themes for the discussions during these meetings. These themes were carefully selected in advance because we knew that each method would play an important role for our work on local projects, besides providing good knowledge transfer opportunities, benefitting the mutual learning process. The partner cities hosting our meetings were selected in connection with topic-related local exhibitions and/or educational activities.

The first method discussed during the first work meeting in September 2008 in Amsterdam was 'outreach work'. In a museum context this method has only been developed in recent decades, especially in the United Kingdom, the Netherlands, Scandinavia, and a number of museums in Germany. It has played a very important role for museums in reaching new target groups that otherwise do not easily find their way there. As the name suggests, it involves museum workers (especially educational staff) 'reaching out' and establishing contact with members of their target group in the latter's own environment. This outreach work

was an important method for all partners eager to contact and involve target groups in our project. While some of us already had longstanding outreach experience, for others it was relatively new.

The second method was 'mediation through art', which is relatively new and involves using artworks in historical and ethnographical museums as a means of telling a story, visualizing emotions, or stirring the public into participation. This method, which can help museums reinforce their function as a centre for exchange and debate, was discussed in Volos in January 2009.

'Interdisciplinary contemporary collecting' was finally the third specific method for our work. The fact that our group included historical as well as ethnographic museums presented an interesting opportunity for addressing this important theme in our discussion, the question being: do the approaches of these two types of museum differ, and how can they learn from each other?

More expansive essays on these methods, as well as examples of their practical application in local projects, can be found in the second part of this book.

The interaction and interviews with the entrepreneurs were an important outcome of the local projects. The results have been shown in exhibitions, or can be viewed by more modern means of online communication such as *Facebook* and *Flickr*. The stories of these entrepreneurs paint an interesting and at times emotional picture of success and failure, of diverse business strategies and a variety of social and cultural contacts, for example with customers. These businessmen and -women are part of their neighbourhood, part of the history of their neighbourhood. Because entrepreneurs clearly do not operate in a social and political vacuum they are permanently confronted with political and economic conditions, as well as official measures. In this book a selection of entrepreneur biographies from seven very different European cities will hopefully provide the reader with a first impression.

A very lively part of our ECEC project was the exchange of so-called young professionals. Seven of them visited partner

museums and institutions within the group, using a five-day stay in the host museum to take a closer look at the way their colleagues worked on the local projects, or related subjects, in their day-to-day practice. The intention was to deepen their insight into museological methods and provide them with practical experience, besides intensifying the intercultural dialogue between project partners.

It had been our ambition from the beginning to present a first impression of the way our subject could possibly be described on a European level, based on the results of our work in local projects involving entrepreneurs. The ECEC website, [www.eciec.eu](http://www.eciec.eu), which was developed by our partner in Luxembourg City, furnished us with a medium for slowly forming our opinions on this objective over the course of the project. The website not only served as a means of internal and external communication, but also as a platform for presenting local projects. Regular uploads by the partners accumulated a growing amount of data from local projects, including a virtual collection of objects related to entrepreneurs in our different cities.

A project like this should of course also leave some concrete, sustainable testimony. To provide it we produced

a Digital Exhibition Kit (DEK), i.e. a DVD documenting local projects organized by our regular and associate partners with the involvement of small and medium-sized businesses in seven European cities. This DVD can either be included in presentations at our museums, or used to provide information on the subject.

With this book we would like to offer the reader a first impression of our work, both on a local and a European level. The outcomes so far have already been very stimulating and exciting for the entrepreneurs and museums alike. Yet on a European level, new entrepreneurial cultures are a dauntingly ambitious subject, too large to tackle in two years. Only now, based on the results in hand, can museums begin to get a clearer view of the similarities, and of the question what the salient differences are on a more local level.

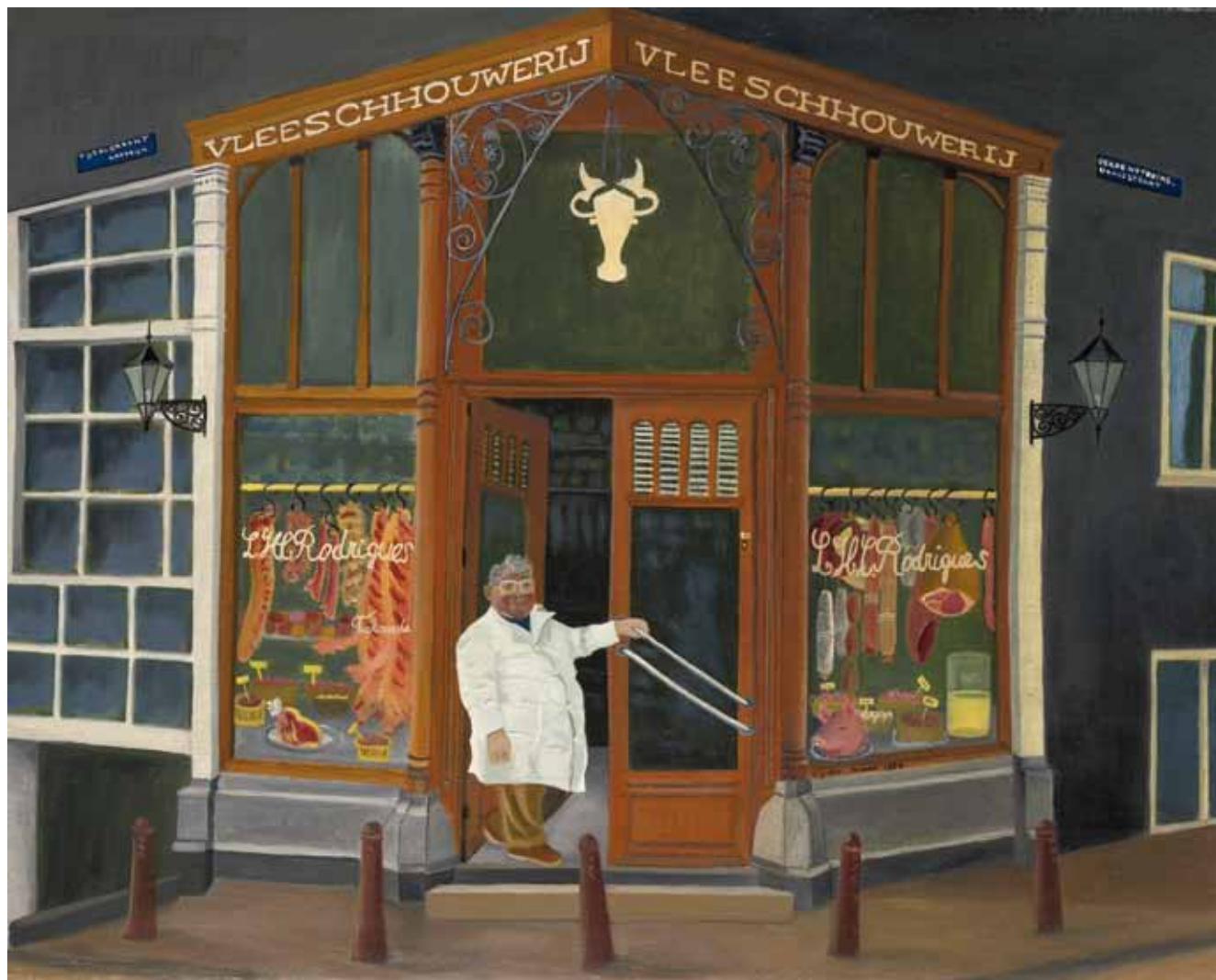
We hope this book, sharing our experiences with a larger audience, can provide a modest contribution to perhaps inspiring further work undertaken by others on comparable subjects.





**Local project  
activities**

*Butcher Rodrigues in front of his shop,*  
painting by Lydia Teding van Berkhout, 1983;  
© Amsterdam Historical Museum



## “And how is your little one?” Neighbourhood shops in Amsterdam

*Annemarie van Eekeren*

In Amsterdam you will find small shops everywhere. In many streets one sees small groceries joined by a bakery and a butcher. In other streets, however, you will only find Islamic butchers and phone shops. And then there are streets which used to have over thirty small stores where a large supermarket is now the only place to do one's shopping. Small shops, especially neighbourhood shops, shape the look of a street and thereby the character of a quarter. But even more importantly they shape the comings and goings in a street or a neighbourhood. Small shops are places where people meet other customers or just have a chat with the shopkeeper. And last but not least, the economic success or failure of these shops has a great impact on the economic well-being of Amsterdam as a whole.

The idea of creating a presentation on small shops in Amsterdam that serve a social function, the so-called neighbourhood shops, was first conceived by the *Amsterdam Historical Museum* (AHM) in 2006. The AHM has a long tradition of developing presentations in collaboration with specific communities and was looking for a new topic to get the Amsterdam public involved in. As a theme, neighbourhood shops appeared to be a fortunate choice because everybody does some of their shopping there. In addition, the topic 'shop' offered a neat way of exploring the theme of entrepreneurship. The AHM entertains the ambition of developing a stronger profile as a city museum. For this reason themes that are closely connected to the identity of Amsterdam will be more intensively explored in the coming years. The topics the AHM will be focussing on include tolerance, creativity, citizenship, and entrepreneurship.

The *Neighbourhood Shops* project started in 2008 and was aimed at researching and documenting the manner in which neighbourhood shops and entrepreneurship have contributed to economic growth, as well as to the social cohesion in neighbourhoods, and their streetscapes, in the 20<sup>th</sup> and early 21<sup>st</sup> century. Our method consisted of creating all these presentations with the involvement, to a varying degree, of entrepreneurs, volunteers, and customers. We believe that by involving the people of Amsterdam in the processes of presenting and collecting we can make them more aware, in a light-hearted way, of the part they play in the bigger picture. Customers and their consumption habits, for example, have a strong impact on the economic development of a city. Shopkeepers and the exteriors of their shops very often play a key role in the (perceived) safety of neighbourhoods, and can provide a central meeting point in an area. The processes and findings of the research were scheduled to be shown in four presentations. The first of these, a *Neighbourhood Shops* website, was launched in September 2009. The other presentations are still in development and will be shown in the various quarters of Amsterdam, as well as the museum, in the spring of 2011.

Before starting with our project we looked into the figures and definitions available for neighbourhood shops. According to the Department for Research and Statistics of the Amsterdam Council a neighbourhood shop is “an independent shop with less than five employees in a non-metropolitan area of the city”. Today we have around 1,300 neighbourhood shops spread out all over Amsterdam. A special focus of interest here is multiculturalism. 49 % of today's

Amsterdam residents have at least one parent with an immigration background. Amongst the city's (small) shopkeepers this percentage is even higher. For this project we nonetheless decided against approaching entrepreneurs by way of their ethnical backgrounds, but instead rather via their profession and the kind of neighbourhood shop they run. To clearly etch out the dynamics of neighbourhood shops we divided them into three kinds. First there were the traditional shops: grocers, butchers and bakers, such as we have known for the last century. The second group features the newcomers. These are shops which emerged in the 1980s and 1990s and are mostly run by Moroccan and Turkish entrepreneurs. They for instance include the "islamitische slagerijen" (Islamic butchers), but also Surinamese grocery stores. These shopkeepers often took over a traditional shop formerly run by Dutch proprietors. The third group finally comprises what we call specialists. These shops offer a selection of top quality, specialized products, particularly to people with a larger budget. They can take many different forms and have turned out to be very popular in Amsterdam in the last couple of years.

Our research uncovered that neighbourhood shops have been declining in Amsterdam over the last thirty years, as in many another large European city. This is mostly due to the rise of the supermarket. A large proportion of the shops to have disappeared since the 1980s is made up by traditional businesses. But the number of Islamic butchers has also slightly declined in the last ten years, whereas the number of neighbourhood shops selling high quality food has grown. This may be due to the recent (global) interest in high quality and organic foods. Many proprietors of these specialist shops have transnational cultural backgrounds, which are also reflected in the theme of their business, such as Moroccan fish shops or Ethiopian coffee shops, for example. Some of them import their products from their country of origin. Another interesting fact is that some owners of traditional shops and a number of newcomers have reinvented themselves and turned their shop into a more specialized, upmarket enterprise. Examples include a butcher who doubles up as a caterer, or an Iranian delicatessen.

All this statistical and background information is to be found on the *Neighbourhood Shops* website at [www.buurtwinkels.ahm.nl](http://www.buurtwinkels.ahm.nl). First and foremost, however, the website is a participatory platform, and has been designed to collect stories, pictures and virtual objects contributed by interested parties. Participation is easy: anyone who wishes to do so can create a profile and upload their own stories and pictures. Volunteers can write stories they have researched and upload virtual objects, whilst entrepreneurs and customers can upload their shop information and histories. Online visitors can react to stories that relate to them or shops they recognize. The museum also contributes to the website by publishing research findings, historical information on neighbourhood shops, and virtual objects from its own collections. The AHM used a semantic web technology to build a framework that suits all the different kinds of information in a sensible manner. The result is an interactive website where the memories of individuals are linked up with academic research and articles.

The technology also takes care of placing the virtual objects in the context of stories and facts connected to them. This part of the website is to be regarded as a growing virtual collection, which will be drawn on in the presentations at the museum and in the neighbourhoods. The virtual collection will also be used to acquire real objects for the museum's collection. In doing so the AHM is working on a model for future participative collections. In this respect the AHM is cooperating with the Institute Collection Netherlands, the governmental institute for keeping and preserving museum collections.

Over the past year the website has been filled by volunteers, entrepreneurs, customers, museum professionals, and students and teachers of the University of Amsterdam. At the beginning of 2009 we started looking for volunteers by placing ads in small newspapers and visiting neighbourhood meetings. By March 2009 we had collected a group of twenty including retired entrepreneurs, semi-professionals with an interest in history, and volunteers already involved with the museum. Team meetings were held every other month. Some volunteers only engaged in collecting stories,



Interior of *le Sud*, an Iranian delicatessen, 2009;  
© Philip Bertrams



Story Marella Karpe

# Een huiselijke groentewinkel

Een huiselijke groentewinkel, Copernicusstraat – groentewinkel.

Onze winkel was net een familiekring, je kon een praatje bij ons maken. "Het is net als in Coronation Street", zeiden sommige klanten.

1983 –  
1993



similar...



Buurtwinkel  
Een huiselijke  
groentewinkel

Story

## Een pak kopen met 'Ouwelzegels'



"De meeste mensen konden een kostuum of een overhemd niet in één keer betalen", vertelt Joop Vet die samen met zijn vader en ... [1 comment](#)

Webpage with stories uploaded by volunteers, 2009;  
© Amsterdam Historical Museum

others wanted to do research as well. The curator was coaching volunteers in how to conduct historical research, and colleagues from the educational department coached them in working with the website independently. Other volunteers were trained in taking pictures and writing for the internet.

In the beginning of 2009 the museum had also started cooperating with the University of Amsterdam. Students of media studies and public history were given the task of producing film portraits of shopkeepers. These portraits paint a very varied picture of the lives, ambitions and dreams of various shopkeepers, including a singing Kurdish baker, a woman fighting for the survival of her tobacco shop, and the owner of a pet shop.

Another cooperative project with the University of Amsterdam was called *Eyes on the street*. This project was aimed at examining the contribution of neighbourhood shops to the safety and liveability of neighbourhoods. Ten sociology students pursued a participative research approach by working in neighbourhood shops for six weeks. The students and the teacher then wrote articles and stories on their shops for the website.

After the launch of the website our online visitors also started contributing, mostly by reacting to stories, or to shops where they like to get their groceries. By January 2010, 114 shops had been posted online, already nearly 10 % of all the neighbourhood shops in Amsterdam. Volunteers, students and (some) online visitors altogether contributed 122 stories. The virtual collection comprises 51 objects, 40 of them from the collection of the AHM.

Our three other presentations on neighbourhood shops will be based on the website and its contents and open at the beginning of 2011.

In January 2011 we will be presenting portraits of entrepreneurs in their own shops. These portraits will draw their customers' attention to the shopkeepers as a focus of interest

in their own right, not just as a fixture of places to do one's shopping in. Inside the shops there will be more information on the project. The portraits will also serve as landmarks for Smartphone tours along shopping streets. These tours can be downloaded from our website and guided by the museum, but also followed by online visitors and customers on their own.

The second presentation will consist of a travelling historical neighbourhood shop created by the AHM jointly with the housing corporation named Ymere. This shop will be presented in vacant store premises that have become available through the involvement of Ymere. Visitors can hear stories on their neighbourhood and look at objects, photos and pictures connected to it. But more importantly people can also contribute objects, stories and pictures of their own. The shop personnel (museum staff and volunteers) will help them photograph the objects, upload stories and digitalize pictures. The idea behind this shop is that the AHM seduces people to drop in, take part, and maybe even come to the museum in the city centre.

While the shop is travelling around the city there will be a simultaneous exhibition at the museum. In this exhibition the history and actual situation of neighbourhood shops in Amsterdam will be documented by objects, stories and photographs partly collected via the website. The exhibition will be developed by one of the AHM curators, but as she has been cooperating with the volunteers very closely, the latter will also exert an influence on this presentation.

The project will be concluded in September 2011. By that time we expect to have included over 80 % of all the neighbourhood shops in our website and gathered more than 2,000 stories and 500 virtual objects. We know that by September 2011 neighbourhood shops will have been visible and tangible throughout the entire city of Amsterdam as a sociological, economical and historical phenomenon.

Regular customers Annemarie and Frederiek with Erdim,  
2009; photographer unknown





## Hayrani Erdim: “Slow down and have a coffee.”

Annemarie de Wildt

In 2004 Hayrani Erdim took over Liane’s greengrocer’s shop in Amsterdam East. Instead of a farmer’s daughter from Amstelland, a small rural area near Amsterdam, in came a man who had been born in central Turkey and immigrated to the Netherlands. His brothers still live in Turkey, where they own a car repair company that offers every customer a drink upon his or her arrival. In keeping with them, Erdim also often has cups of coffee or tea with his regular customers in his shop, situated on Wibautstraat 194, at the corner of a busy main road and Weesperzijde, a quiet residential street in an Eastern district of Amsterdam. When the *Amsterdam Historical Museum* first started out with the *Neighbourhood Shops* project, Erdim, my very own local shopkeeper, was an important source of inspiration.

When Erdim, as everybody in the neighbourhood soon started calling the new shopkeeper, first opened his business, he asked all the patrons to tell him what they were lacking. He would then make sure these items were available the next day. The people in the neighbourhood instantly took him to their hearts. Soon he knew all the children’s names.

It is astonishing how much he manages to display in a shop that is a mere 50 m<sup>2</sup> in size (15 m<sup>2</sup> of which are storage space), and in the 3 m wide display cases on the street, which need to be taken inside every night. In the past Erdim did this on his own, but nowadays he can count on the help of his eighteen year-old son, who has in recent years become more and more involved in the shop and is not as talkative as his father.

Erdim has a limited, but good selection of vegetables which always includes excellent red peppers and fresh spinach, for example. In the refrigerated displays customers will, amongst other items, find delicious Turkish yoghurt (3.5 % fat), as well as the tubs of hummus and other spreads that have all but replaced French cheeses as party snacks in Amsterdam. The freezer case meanwhile

contains different varieties of ice cream, Bastilla pastry and readymade kebabs, which we call ‘Erdim’s meat’ at home.

Erdim is one of the mainstays of my life. Not only because his shop is open until 7 pm, 6 days a week, or because he sells excellent vegetables and all flavours of Fernandes soda (originally from Surinam), but first and foremost because he is so kind. Over a cup of coffee or tea we regularly discuss the state of the world, the way the police handle speed controls on Wibautstraat, or my son’s achievements at rowing. Sometimes we swap recipes. He can be flabbergasted by my cooking or baking plans: “Carrot cake? So you really put the carrots in a cake? But how?”

For many residents of the Weesperzijde area and people passing through Wibautstraat, *Erdim Vegetables and Fruit* is their neighbourhood corner-shop. Many of his customers have been to Turkey and love talking about his country with him. Erdim himself visits Turkey regularly, also because his parents live there. But his shop attracts hardly any customers from Turkish or Moroccan backgrounds. An important reason for this is demographic: the Weesperzijde area is a gilded periphery of Amsterdam East with relatively few immigrant residents, especially compared to the neighbourhood on the other side of very busy Wibautstraat, where the population is much more mixed. In this other area, the small grocery shops are mostly patronized by Amsterdam residents of Turkish or Moroccan extraction. Many locals of the Weesperzijde area know each other and Erdim is one of the favourite informal meeting places in the neighbourhood. The shop is so tiny that people are tightly packed together at busy times, such as the end of an afternoon. This is conducive to chatting. Erdim frequently stands outside, in or without the company of an old, lonely man from the neighbourhood who pops in for a chat, not uncommonly up to ten times a day. In the summer two chairs are frequently placed outside, underneath

the awning, next to the boxes of vegetables and fruit. But the windowsill also doubles up as a seat for Erdim and his customers, who often have conversations with him over a cup of tea or coffee.

Erdim loves children very much and children love Erdim. He gives them attention, laughs with them and knows all their names. For many children in the neighbourhood his

grocery shop at the corner is the first place where they are allowed to buy something on their own. When asked about the criteria for a proper neighbourhood shop I often say that you have to be able to buy things on credit. At Erdim's you can. When my son was younger I could send him on an errand without any money. And if I have forgotten my own wallet, there is no need to go back home first.



Erdim's youngest son often comes to the shop on Saturdays, 2009; © and photo: Annemarie de Wildt

Take Away Culture: entrepreneur Masho Fantaye preparing Ethiopian coffee for passers-by in the street front gallery of Imagine IC, 2009; © Imagine IC (photo: Tugba Özer)



## **Supertoko, on the commodification of diversity in Dutch urban settings**

*Marlous Willemsen*

In June 2009, some 300 passers-by stopped at *Imagine IC* in the Amsterdam Bijlmer area to have a cup of Ethiopian coffee. The Bijlmer is located in the city's far south-eastern parts and was developed in the 1960s to provide spacious apartments for the middle class. By now the area houses over 130 ethnicities and has in the past decade undergone major architectural and social transformations.

*Imagine IC*, a space where people tell their own stories of migration and multicultural life, is located in the heart of The Bijlmer's main, the south-eastern commercial hub called Amsterdamse Poort (gate to Amsterdam). Every day hundreds of bank employees and other office workers pass by on their lunch breaks. They do mix with the local residents who come here to shop or while away their time, but hardly ever meet them on a more than superficial level. Over the space of four lunch hours and afternoons in June 2009 and under the heading of *Take-away Culture*, Ethiopian-born coffee entrepreneurs Marcos Desta and Masho Fantaye hence prepared Ethiopian coffee in the shop window of *Imagine IC*, which is over 20 m wide. With the support of the *Imagine IC* staff they offered their coffee to the locals and the personnel of the many major banks and companies found in the area, along with a chat about coffee, Ethiopia, entrepreneurship and diversity. Many of the 300 coffee consumers and conversation partners thus enticed were stopping at *Imagine IC* for the very first time.

This event was organized as part of the *Supertoko* project. *Supertoko* means "great business", *toko* being the Malay word for "shop" and widely en vogue in the Netherlands as a slang term for "your own business". The exhibition project

presented fifteen unique and interesting entrepreneurs from Amsterdam and other major cities in the urban central coastal region of the Netherlands. These had been jointly selected by Evelyn Raat, the *Imagine IC* project manager, and the junior IMES researcher Thamar Zijlstra.

IMES is the Institute for Migration and Ethnic Studies of the University of Amsterdam. Thamar Zijlstra was supervised by the institute's director Jan Rath. *Imagine IC* and IMES entered into this partnership for *Supertoko* against the background of the IMES research project *The commodification of diversity and its social lift function in the city*. The research carried out in this project and by the institute provided a solid ground and fruitful point of departure for *Supertoko*. IMES was in turn dedicated to communicating its research results and the exhibition project promised an opportunity for reaching new audiences.

For *Supertoko*, IMES and *Imagine IC* combined and expanded their networks of entrepreneurs in a broad range of different trades and services, and from very diverse cultural and migrant backgrounds. *Imagine IC* had worked on the issues of migration, diversity and economy before, and in the process developed a considerable network of entrepreneurs. The *Supertoko* project, as well as the ECEC project in whose context it was realized, had been inspired by the successful exhibition *Eigen Toko's* developed by *Imagine IC* in 2005. *Eigen Toko's* had presented Amsterdam-based entrepreneurs from immigrant backgrounds who had started up businesses in commercial fields one would not normally expect, i.e. the owner of an ICT company, for example, instead of a greengrocer. *Imagine IC's* next project on economic cultures and trends was *Lucky Mi Fortune Cooking* in 2008, a 'rolling cuisine



concept' by artist Debra Solomon. For this project she had developed recipes in cooperation with the owner of a local catering company and a local grocery stall holder, and then offered the resulting snacks to the public at a series of festivals from a mobile cart.

But let me return to *Supertoko* and the entrepreneurs who became its content. The selected group of businesspeople was not intended to be representative of ethnic entrepreneurship in the Netherlands or the coastal region. Because the interviewees varied so much it was decided that the interviews would be conducted without a fixed questionnaire. Instead, the conversation was based on a fixed item list and then adjusted to the characteristics of the respective entrepreneur. The interviewees were at all times welcome to tell their stories and touch upon topics they deemed to be important. Each interview took about an hour, was conducted at a location of the respondent's choice, and recorded. The *Supertoko* exhibition showed twelve photographs next to text boards with full-length quotes, including highly individual vocabularies, from the transcribed interviews. These exhibition texts had been selected by the *Imagine IC* staff and Tamar Zijlstra. In addition to twelve presentations in photos and text, three further entrepreneurs were introduced in short films. The photographs had been taken by Fabiola Veerman and the films shot by Alex Ivanov. In the exhibition Marcos Desta, presented by way of a photo and text, stated that the neighbourhood of his elegant shop *Kaffa* in the Czaar Peterstraat area of eastern central Amsterdam has become trendy and chic. His clientele are mostly 'Dutch': young urban professionals residing in the new apartment buildings just around the corner stop by his shop to buy Desta's exquisite imported coffee for serving after dinner. "After Russian caviar and Cuban cigars, they now have Ethiopian coffee", he explained in an interview in the nation-wide daily *De Volkskrant*. Nor is he the only coffee entrepreneur to benefit from this trend. Masho Fantaye has recently set up her small business called *Harar Koffie*. *Harar* performs coffee ceremonies at private and public parties and events and serves Ethiopian coffee in the traditional man-

ner. *Harar Koffie* had received a development assistance from the local council of Amsterdam Southeast, whose business development office had been running an EU-funded grant programme, the results of which were exhibited as a side show to *Supertoko*, with photographer Fabiola Veerman portraying ten new entrepreneurs who are based in the area. Other initiatives also decided to link up with the *Supertoko* project and organized their own events in the exhibition hall. The local business association VAZO hosted a promotional film screening at *Imagine IC*, and the nationwide women's network Women Inc. organized a series of get-togethers where women from Amsterdam Southeast could meet women from other areas in order to discuss issues such as the economic independence of women.

All in all around 2,200 people came to see *Supertoko*, in order to inform themselves on the marketing and sale of all things new and exotic, and to widen their understanding of the manner in which these activities can be viewed in relation to the changing social geographies of neighbourhoods. New entrepreneurs contribute to a dynamic and inspirational atmosphere, as well as profiting from it. Their products and services are often inspired by their countries of origin, but they serve customers far beyond their own communities. In *Supertoko* this trans-communal trend is also highlighted by an *Islamic Single Event* where Rachid el Hajoui and Hayat Elbouk provide a regular opportunity for single Muslims to meet prospective marital partners from outside their own ethnic communities: "We do not only invite Moroccans." According to El Hajoui and Elbouk, the ethnic marriage markets are too small, especially given the increasing harshness of immigration law.

Another example is presented by Gjalt Landman, manager of the Dutch branch of the multi-national Marhaba Food company. Just like the British company founder not a Muslim himself, Landman markets halal food in the Netherlands to the growing number of well-educated Muslims who wish to buy halal products in mainstream and high-end supermarkets where "our Bolognese sauce with lamb also appeals to adventurous non-Muslims."



Take Away Culture: Imagine IC staff offering Ethiopian coffee to passers-by in the Amsterdamse Poort shopping area, 2009; © Imagine IC (photo: Tugba Özer)

In one of the three exhibition films, Fadhil Dahouri explains how he, together with his mother Jamila Sabrane, opened up a trendy oriental-style baths, the *Hamмам Shifa* in Osdorp, a neighbourhood in the far west of Amsterdam which is associated with large-scale immigration from Morocco and Turkey, nowadays all lumped together under the label of ‘Muslim’ immigration. Although Osdorp is also characterized by large-scale disintegration of the social and public space, it is where local politician Ahmed Marcouch has developed the vision of “a blossoming Muslim community”.

*Hamмам Shifa* offers wellness for an admission of ten euros and up per person. The *Hamмам’s* Egyptian masseur also made his services available to the guests at the opening of *Supertoko* in *Imagine IC* in February 2009. At this event Fadhil Dahouri informed us that his clientele for the most part consists of women and men who come from outside, sometimes far outside, the neighbourhood of Osdorp, looking for a new and different opportunity to relax and have fun: with its diversity commoditized Osdorp, too, has become exotic and profitable at the same time.

## Marcos Desta: “After Russian caviar and the Cuban cigar there is now Ethiopian coffee.”

Thamar Zijlstra

In our research project for the *Supertoko* exhibition at *Imagine IC* in Amsterdam we were interested in how cultural diversity inspires entrepreneurs in their business. We specifically looked at how they are inspired by cultural diversity in terms of the products they sell, how they market them and the characteristics of their customers, and how this relates to the social improvement of neighbourhoods. We were particularly interested in entrepreneurs whose businesses bridge cultures. Some of the entrepreneurs we selected for the exhibition had a background similar to that of the product they sell. Marcos Desta is one of those entrepreneurs. He is the owner of *Kaffa Koffie* (Czaar Peterstraat 130, Amsterdam), a shop which primarily sells ground coffee and coffee beans from Ethiopia. He opened his business in September 2007.

Kaffa is a region in Ethiopia which is said to be the birthplace of coffee. The decision to start a coffee business was easy for Marcos: “I know a lot about coffee. It comes naturally to me because I grew up with it. In our garden there was a coffee tree.” What also makes it easy for Marcos to open up a coffee business is that he knows people in Ethiopia where he can buy his product. Before starting his business he went to Ethiopia to taste all different kinds of coffee. He buys his coffee from a trader in the Netherlands. Some of his other products are directly ordered from people in Ethiopia he knows from the time when he still lived there.

According to Marcos’ claims, the fact that coffee comes from Ethiopia is not very well known. For him this presents a challenge. “I have to explain to the people that coffee originated from Ethiopia. Brazil only exports coffee. In Ethiopia neighbours get together every morning for a coffee ceremony which can take up to three hours.” His marketing is thus very much focused on familiarizing people with the quality of Ethiopian coffee. He allows them to taste the coffee in his shop or at neighbourhood events.

“Once people have tasted my coffee they no longer want to buy it at the supermarket. They don’t know what to say. Seriously, the flavour is unusual. Coffee is like wine. The area determines the taste. People have a personal preference for one or the other.”

The coffee he sells is a luxury product. “In the newspaper there was an article: After Russian caviar and the Cuban cigar there is now Ethiopian coffee. Most of the coffee sold in the Netherlands is blended. I sell pure Arabica. Starbucks sell the same coffee for eight euros. I sell it for four. People say I should raise the price but first I would like to have more customers.” Besides the high quality, his shop also offers a fresh and modern look. Colourful furniture is contrasted with crisply white walls. He stores his coffee beans in wall-mounted cupboards with an old-fashioned appearance, and also sells coffee storage tins which are decorated with restyled Ethiopian talismans. Once a customer orders his preferred blend, Marcos grinds a bag’s worth for his or her type of coffee machine. Not only is the coffee then at its best, but Marcos also tailors the product to the customers wishes. He moreover tries to create a personal bond with his customers by remembering how they like their coffee. “This is important. It makes people happy when you remember their preferences. As soon as I see regular customers getting off their bike in the window I start packing their usual order.”

Marcos’ shop is located in the Czaar Peter neighbourhood, in the eastern part of Amsterdam’s city centre region. Most of Marcos’ customers live or work in this neighbourhood or the surrounding areas. “People who work here drop by in their lunch break. Or they pass by my shop when they cycle to work.” The percentage of non-Western immigrants in this district has always roughly equalled the city average; it is hence not a typical migrant neighbourhood. The immigrant proportions of the adjacent neighbourhoods are meanwhile markedly lower than the city average of 34 %, reaching down to below 20 % or even 15 %. Most of



Marcos' customers are thus white and hold a job. But he also has Ethiopian customers coming to his shop in order to buy raw beans for roasting at home. Roasting is a very important part of the Ethiopian coffee ceremony.

The Czaar Peter neighbourhood is currently being redeveloped. The foundations of the buildings were rotten and the apartments were too small by modern standards. It is one of the objectives of the local council to keep an equal ratio between the owner-occupied properties and rental housing. The redevelopment measures seek to improve the neighbourhood economically and make it more attractive for tourists. To keep them from falling vacant, some of the buildings are let on short-life agreements at reduced rents. Marcos' business hence benefits from low start-up costs. But this also means that he will eventually have to move his business elsewhere. He intends to relocate within the same neighbourhood, but the move could still lose him customers. His business would fit in well with the future of the neighbourhood in any case.

His product makes Marcos a pioneer. Migrants frequently imitate successful fellow countrymen, but he is one of the first Ethiopians in the Netherlands to start a shop that specializes in coffee. "People were afraid to open any other business than a restaurant. Now we are starting up other businesses too. I have opened this shop, but I also know someone who owns a cigar shop. And I am helping a woman who wants to open a similar business to mine in Purmerend, a city near Amsterdam."

Though coffee is well established in the Netherlands, Marcos' product clearly adds something new to what is already available on the Dutch market. His foreign product is highly attuned to current developments in the coffee market. Coffee is no longer just a basic product in our dietary pattern, but can be obtained in many different flavours. Marcos adds an exotic variation to this and renders it attractive for a Dutch audience with his marketing. In this sense Marcos' product transcends cultural differences.



Marcos Desta, coffee seller and owner of *Kaffa*, 2009;  
© Imagine IC and Fabiola Veerman  
(photo: Fabiola Veerman)  
Commissioned for the *Supertoko* project by *Imagine IC*,  
Amsterdam. Thanks to DOEN Foundation and VSB  
Foundation.

Inauguration of the *Connected Barcelona* exhibition, 2009;  
© Pep Herrero



## **Two initiatives by the Barcelona City History Museum: *Connected Barcelona, Transnational Citizens and Barcelona-Madrid, 40 years of neighbourhood action***

*Carmen Garcia Soler and Teresa Macià Bigorra*

The *Barcelona City History Museum* (MUHBA) aims to document the city and mirror Barcelona. One of the provisions of its strategic plan requires it to be a laboratory of citizenship for locals, newcomers and tourists. This is the reason why MUHBA, by way of its initiatives, tries to empower the appropriation of the city by all its citizens via imparting an understanding of past migratory movements and the heritage they have left behind.

The ECEC project's twin objective of examining the contribution of small and medium-sized businesses to an emergent European society, while at the same time trying to involve the entrepreneurs concerned in the activities of its respective local partners, in order to reach a broad and culturally diverse audience, is entirely in keeping with the aims of MUHBA. These congruent objectives compelled MUHBA to participate in the EU-funded project with two different but convergent proposals, both of which highlight the importance of civic activism for social cohesion past, present and future: *Connected Barcelona, Transnational Citizens. Population growth and urban practices* and *Barcelona-Madrid, 40 years of neighbourhood action*, the latter of which was co-organized by the Barcelona Federation of Neighbourhood Associations (FAVB).

The first project, *Connected Barcelona*, provided an opportunity to document the evolution and geography of the various immigration waves to Barcelona and its environs from the early 20<sup>th</sup> century to the present day in a display exhibition, as well as identifying the various commercial networks created by new entrepreneurs, and their locations in the city today.

The overall project was structured as a dynamic working process that closely interlinked exhibitions, lectures, debates, urban itineraries in the city, activities for schools and families, online information, and publications. Its contents were continually expanded by new contributions furnished by the various associations involved and their members. In this context MUHBA provided the project initiative with an online platform called *Agora* where the contributions were received, before editing and adapting them to the various activity formats.

This project has very much enhanced the relationship and mutual understanding between MUHBA and the various cultural associations and representatives of newcomers to Barcelona, and has simplified the process of establishing contact. It facilitated the conception and development of a medium term joint work programme including initiatives such as debates, lectures, seminars and workshops, as well as activities like the new Sunday afternoon 'Coffee Museum' format where members of the associations involved with the project could visit the exhibition and take part in debates about the different topics of the temporary displays. This engagement with the cultural associations of newcomers is not only being continued via various ongoing initiatives (visits, specific itineraries), but also by way of the temporary MUHBA exhibition *Cerdà and Barcelona. The first metropolis (1853–1897)*, where the Sunday afternoon 'Coffee Museum' events will consist of a guided tour of the exhibition followed by an audiovisual presentation and a debate comparing various cities throughout the world with Barcelona.



A seminar held in parallel with the exhibition *Connected Barcelona*; © Pep Herrero





Young immigrants visiting the exhibition *Connected Barcelona*; © Pep Herrero

The second MUHBA contribution to the ECEC project was entitled *Barcelona-Madrid, 40 years of neighbourhood action* and involved an exhibition on its own premises, accompanied by various activities organized by the museum. The outline of this new project was elaborated in 2009 from a proposal made by representatives of civic and resident associations gathered under the umbrella of the FAVB. Many of the leaders of those citizen's associations who fought Franco's dictatorship and campaigned for the improvement of living conditions in their neighbourhoods had come to the city between 1950 and 1970, in the 20<sup>th</sup> century's second major wave of immigration. Their efforts not only resulted in significant urban transformations in Barcelona, but also engendered and developed a sense of citizenship among the new arrivals of this period that was to be of historical and social significance to the city itself and the whole of Catalonia.

Both these projects comprising exhibitions and research concerning the two most recent migration waves experienced by the city of Barcelona gave MUHBA an opportunity to analyze and highlight the important influence of new economic and cultural entrepreneurs, via their residents' associations, on the articulation of the urban and social fabric of the present metropolis of Barcelona.

The project *Connected Barcelona, Transnational Citizens. Population growth and urban practices* was undertaken as part of the programme *Barcelona Intercultural Dialogue* promoted by Barcelona City Council. It began to take shape in 2008 via meetings with the associations and by way of media communications primarily targeted at newcomers, which discussed their contribution to and participation in the project. Furthermore involved in the project were research teams from several Catalan universities, who provided reports on the city's new arrivals during the last century, and on their geographic locations in Barcelona.

The exhibition ran from February to September 2009 in the Tinell room of the historical ensemble at Plaça del Rei, the main MUHBA site, and was divided into five areas or spheres – *Imaginaries, Connections, Intimacies, Businesses*, and

*Asymmetries* – intended to analyze the changes wrought within the city during the last decade by the contributions of newcomers. It simultaneously documented the city's growth over time, always linked to waves of immigration, and analyzed the origins of the new arrivals, as well as their distribution within Barcelona, in respect of which it established scientific proof that latter-day immigrants, instead of forming ethnic ghettos, are more or less evenly distributed throughout the city. MUHBA in parallel published the maps of newcomer locations in the city, an audiovisual introduction, works by a photographer, the exhibition's information booklet, and its activities programme on the website of the ECEC project.

The topics discussed in a series of lectures entitled *Transnational Citizens* included the role of the media aimed at newcomers, the introduction of new rhythms and musical fusion, the contribution of artists who decided to settle in the city and how Barcelona has shaped their work, the literature created by cultural minorities of a number of European cities, and the transformation of contemporary cities.

While the *Connections* segment explored and discussed the concept of transnational citizenship by way of several examples, *Intimacies* analyzed the exchange of customs and practices brought about by domestic services – a trade that has always eased access to the city.

The section dedicated to *Businesses* highlighted the innovative potentials of transnational citizens who are involved in several networks at once, while the *Asymmetries* segment looked at the fight to claim legal recognition and equality for all the people who live and work in the city.

A seminar scheduled in parallel, *Human and urban changes over time*, presented the incremental expansion of Barcelona as a consequence of several waves of immigration ever since the 16<sup>th</sup> century.

Even after the exhibition has ended the museum was able to maintain its contacts with some of the associations who had taken part in the project, the organization of an event called *The world in Barcelona* held in November 2009, and the programming of activities designed for newcomers in connection with upcoming exhibitions. Please visit [www.barcelo-](http://www.barcelo-)

[naconnectada.cat/en/barcelona-connectada-presentacio.php](http://naconnectada.cat/en/barcelona-connectada-presentacio.php) if you wish to find out more about the project.

For the second project, *Barcelona-Madrid, 40 years of neighbourhood action*, an exhibition organized in cooperation with FAVB, an understanding of the role played by neighbourhood associations in a place and at a time such as Catalonia under Franco's dictatorship is essential. For many years they provided the only platform where one could meet and form nascent political movements. They were a true school of democracy, in which decisions were for the very first time arrived at jointly – “one person, one vote” – and whose members fought for improvements in their residential quarters. In the process, the neighbourhood associations brought together people from highly diverse origins, including many residents who had only recently arrived in the city.

The exhibition ran at MUHBA from November 2009 until February 2010. It had been organized with the help of the respective Neighbourhood Association Federations of Barcelona and Madrid and documented the history and impact of neighbourhood action in both these cities over the last forty years.

In Barcelona, 100 neighbourhood campaigns led by people from different origins have been crowned by success and clearly demonstrated that neither Madrid nor Barcelona would have their present appearance or facilities without this form of civic activism.

The contents of the exhibition were created by historians, geographers, journalists, photographers, illustrators, architects, sociologists, anthropologists, designers and neighbourhood activists in cooperation with MUHBA, and traced a journey from the Franco dictatorship via the transition to democracy right down to the present day. A particular focus was placed on documents and maps illustrating the local achievements which have transformed the quality of life in Barcelona: parks, squares, utilities, architectural heritage saved from demolition, day care, improvements in public transport, etc.

Besides the exhibition, the project also included a website where online visitors were able to find out about specific locations, spaces, buildings, and facilities – 100 of them in Barcelona and 80 in Madrid – that would not exist without the local political struggle, as well as a catalogue edited by FAVB as a special edition of its magazine *CARRER*, with articles and several interviews conducted with leading figures of the neighbourhood association movement. This programme was rounded off by lectures, guided tours and round table discussions also organized in parallel.

The exhibition not only demonstrated the transformative potential of civic action or that the neighbourhood movement had served as ‘a prime socializing agent’, but also that a museum like MUHBA, eager to mirror the city, can not remain on the sidelines.

## Fatima Sounssi: “Once I myself was an immigrant, today I feel Barcelonian.”

Carmen Garcia Soler and Teresa Macià Bigorra

Moroccan-born Fatima Sounssi relocated to Barcelona in 1999. After a long period working in marketing and telecommunications companies, she felt a need for change and a new direction in her professional career. Now she is a cultural entrepreneur and head of *Orientalia*, an association for integration and cultural fusion that publishes information about Oriental issues and events in Spain online at [www.atmosferaoriental.com](http://www.atmosferaoriental.com). In addition, she also represents Interculturalitat i Convivencia, a federation of associations with intercultural and social concerns. In her interview she explains the outreach work undertaken by her group of associations to create opportunities for people to mix and meet one another, in order to promote peaceful and beneficial coexistence in social environments. She hence also contributed to the *Connected Barcelona* project of the MUHBA by “connecting people and cultures via the creation of opportunities to meet” and, as the representative of a federation of associations from different parts of the world (incl. Russia, China, Arabic, Africa, Pakistan, Catalonia, Artists of the world, etc.), helped to involve recent immigrants in cultural events linked to it.

Concerning her reasons for working as a cultural entrepreneur, she states as follows: “During the period when I worked on immigration issues in Barcelona I focused on culture and looked for ways of mixing local and foreign people, in an attempt to demonstrate that immigrants are not automatically synonymous with theft, low educational achievements, high unemployment rates, etc., as the media would usually make us believe. I noted that on the one hand the measures applied by society and politics mainly address immigrants who experience great distress or economic difficulties, and that on the other hand the events offered were mainly linked with the promotion of tourism. I think too little attention and assistance is dedicated to entrepreneurial immigrants, people who have left their coun-

try and are willing to contribute their cultural knowledge for the enrichment of their new city and country. Immigrants are not often shown as people who can enrich the economic, cultural and political life of their host country, perhaps also because they frequently have no other option than working in low-skilled jobs that bear little relation to their qualifications and knowledge.

In addition, when they do manage to start a business their limited financial capacities will often not gain them access to the media for advertising their services or products. It is for these reasons that I tried to help by creating the website [www.atmosferaoriental.com](http://www.atmosferaoriental.com), in order to showcase the cultural wealth represented by this segment of the immigrant population.

I am furthermore convinced that culture and education are important aspects if people are to coexist in peace. I have personally experienced that ignorance is the worst obstacle to good relations and respectful dealings between people from different cultures. A parallel process should involve outreach work targeted at local populations and immigrants, in order to provide much-needed opportunities for them to mingle and discover one another.

In 2008 I tried a first experiment by creating a show called *Oriental Atmosphere. Fusion through music and dance*. In it, Spanish and foreign artists were meant to jointly show the beauty of their interchange and their similarities on a tour through India, the Arabian Peninsula and Andalucía. I presented the show project to the City Council of Barcelona in the hope they might help me finance it. They didn't at the time, but I was to be surprised later.

I was then thinking about an event that would be linked to the city of Barcelona, dedicated to immigrants and their initiatives, and provide an opportunity to demonstrate their knowledge and skills, thus enabling local people to discover them beyond the images often purported by the media. I thought that it would have to be an event that recurs every year and grows into a fixture of the cultural and eco-



A crowded Plaça del Rei during the International Museum Day: an event that Fatima Soussi helped to organize;  
© Pep Herrero





*Atmósfera Oriental* – the first intercultural event Fatima organized in Barcelona on 2008; © G&B Photo Studio

conomic landscape of the city of Barcelona. It was at the very same time that I received an invitation from the City Council of Barcelona to attend a meeting at the *Barcelona City History Museum*. As I say in the interview, I was surprised when Mr Joan Roca, director of the MUHBA, called for the participation of immigrants in the *Connected Barcelona* project. As he described the details of the project I felt that there was a complete symbiosis between the museum's objectives and mine, and thought this a great opportunity for going forward and making the festival project a reality. We then had a discussion with the museum team and several meetings in order to plan the contributions of various federation members to the *Connected Barcelona* project. The activities hence also involved different members of

the federation, who for example took part in debates about communication media, art and creativity, or participated in an urban itinerary explaining the ground work of the associations, while others enabled music and dance groups to contribute to the international museum day organized by MUHBA in May 2009.

All I can say in conclusion is that I am positively convinced that mixing culture and entertainment is a successful approach for fostering a sense of citizenship amongst immigrants, and that initiatives like MUHBA's *Connected Barcelona* project are helpful, even if they sometimes appear complicated. Our federation members would be delighted to take part in similar initiatives in the future."



Portrait of Hanifi Aydın, doner producer, 2009;  
© and photo: Metin Yilmaz

## ***Doner, Delivery and Design – new entrepreneurs in Berlin***

*Elisabeth Tietmeyer and Rita Klages*

In Germany, the number of small and medium-sized businesses run by migrants and their descendants is steadily growing. At this point in time there are approximately 300,000 of these independent businessmen and -women, who have come to play an increasingly important part in the economical, political and cultural life of their respective cities.

Many of these self-employed by now belong to a middle class that has developed largely ‘unseen’ – a fact that the German majority is not yet adequately aware of.

Foreign nationals make up approximately 470,000 of the roughly 3.4 million people living in Berlin. This dynamic city registers more business start-ups than other federal states, with approximately 33,000 of the over 220,000 combined members of the local Trade Corporation and Chamber of Industry and Commerce holding a foreign passport. Another estimated 12,000 small and medium-sized businesses run by German nationals from various cultural backgrounds need to be added to this figure. The largest group is provided by Turkish entrepreneurs, who achieve an annual turnover of 3.5 billion euros with ca. 29,000 employees. Many of these are descendants of the ‘guest workers’ recruited by German industry in the 1960s, while others came to Berlin by way of marriage, or as asylum-seekers. The fall of the Berlin Wall was later followed by a veritable boom in business start-ups during the 1990s. And ever since Poland’s accession to the European Union in 2004 the number of businesses set up in Berlin by nationals of this country has also shown very rapid growth. In recent years Berlin has furthermore attracted many artists from Europe, the USA and Asia, whose innovative drive contributes to the development

of the city’s economic infrastructure and cultural life, as well. Nowadays shops and medium-sized businesses run by entrepreneurs with immigrant backgrounds are to be found in virtually every single industry. Having bid goodbye to the niche economy of old, they have long ceased to only focus on their own community, and even the cultural backgrounds of their employees are now just as varied as those of their customers, who value their products and services very highly.

An impressive example for this is the doner kebab served in bread, which has long since started conquering the whole of Europe. The dish was actually invented in Berlin, by a former ‘guest worker’ from Turkey, in the early 1970s. In Germany this particular fast food has gone from strength to strength ever since. Of the ca. 15,000 doner kebab shops in existence nationwide, Berlin alone features around 1,600. Over the last twenty years the capital has witnessed the flourishing of a dedicated doner kebab industry which, besides the producers, also includes kebab shop furnishers, for example, as well as Turkish bakeries providing the characteristic flatbread. Around 720 million doner kebabs are sold in Germany every year. This translates into a daily consumption of 200,000 kilograms, 25,000 of which are eaten in Berlin alone. The city hence features a correspondingly large number of doner producers working on a national as well as an international level. The meat is usually procured from Germany, France, Netherlands and Belgium. Some of the spits are exported abroad, but many other countries also have production companies of their own by now. Be it in restaurants or shops, the service industry, the media or fashion world, in exports or business consultancy – entre-





View of the exhibition *Doner, Delivery and Design*, 2010;  
© Museum of European Cultures – National Museums in  
Berlin (photo: Ute Franz-Scarciglia)

preneurs and creatives with various cultural backgrounds, and their international networks, have become indispensable for Berlin. And what could further integration more than partaking in the economic and social life? This fact should not, however, blind our eyes to certain problems: 40 % of Berlin's residents from non-German backgrounds are unemployed. Many businesses were thus born from necessity, for instance to avoid impending unemployment. And many of the entrepreneurs have little in the way of business management knowledge or start-up capital, which is usually provided by other members of their families. A considerable number of these companies hence fail as quickly as they were established.

An important contribution to their sustained success can be provided by economically and interculturally competent institutions such as the Society for Urban Economy, Employment and Integration, which is being supported by the Berlin Senate ([www.guwbi.de](http://www.guwbi.de)), or the initiative StartUp Interkulturell! ([www.startupinterkulturell.de](http://www.startupinterkulturell.de)). These organizations offer consultancy and training for company founders and will even provide them with business management advice over longer periods of time. Their services for example include helping start-ups approach the state-owned Investment Bank Berlin for micro-credits which will ease their entry into self-employment. Most of these new entrepreneurs work very hard for their advancement. But the recognition paid their achievements by the majority and political decision-makers is often scant, and accompanied by regulatory restrictions regarding their professional practices.

These are the preliminary results of a research and exhibition project *Doner, Delivery and Design* on entrepreneurial cultures in Berlin (2009–2010) jointly conceived and organized by the *Neighbourhood Museum Association* and the *Museum of European Cultures – National Museums in Berlin*. Since the year 2000, both these institutions with a focus on everyday life have collaborated in various projects exploring issues of cultural diversity in society, for example within the framework provided by the EU-funded project *Migration, Work and Identity. A History of People in Europe, Told in Museums* (2000–2004).

The recent project involving Berlin's new entrepreneurs was based on interviews conducted by curators from the museums, as well as students from the Institute of European Ethnology at the city's Humboldt University. All-in-all twenty seven entrepreneurs were included, drawn from a variety of cultural and national backgrounds, and from different quarters of Berlin. In terms of method, any ethnical assignment or grouping of the interviewees was eschewed as suggestive of unintended stereotyping. Selected for inclusion were entrepreneurs who showed interest in the project. Their companies turned out to be just as varied as their personal histories and strategies. Some operated a small shop or restaurant; others managed medium-sized businesses that are also engaged on an international level, while others still were active in the arts or service industries.

Sixteen interviewees were introduced with the help of short biographies, portrait photographs, photographs illustrating their business, or interview excerpts. The remaining eleven biographies were collated in a single excursus provided by the documentation of a school's project entitled *What are you doing later, Yasmin? Endeavour future*. This project had been initiated by the *Neighbourhood Museum Association*, who then jointly realized it with the Carl-von-Ossietzky high school and *Schlesische 27* Youth Arts and Cultural Centre in Berlin-Kreuzberg during November 2008. While the exhibition considered Berlin in its entirety, the *Neighbourhood Museum* decided to locate its project in Berlin-Kreuzberg, a district known for high unemployment rates amongst its ethnic minorities, but also amongst young adults. The key questions explored by the school project were:

What can young people of various cultural backgrounds learn from the entrepreneurs with migrant backgrounds within their own neighbourhood? How may this knowledge be applied to improve their future prospects? How can the entrepreneurs encountered empower them to benefit from their own bi-national knowledge and networks? How can these experiences be shown and communicated in a museum by way of the arts?

To answer these questions, 9<sup>th</sup> and 10<sup>th</sup> grade pupils in separate project weeks interviewed Kreuzberg entrepreneurs



Final presentation of the school project, 2008;  
© Museum of European Cultures – National Museums  
in Berlin (photo: Ute Franz-Scarciglia)

with migration backgrounds on their biographies and the history of their respective companies. Doing so enabled them to directly experience the complexities of professional careers and encounter cultural variety in a broad range of life trajectories. In working groups supervised by artists involved with the *Schlesische 27* Youth Centre they then created portraits of these businessmen and -women with the help of photographs, videos and texts. In this process they also focused on themselves, on their own ideas and wishes. Exploring these entrepreneurs in real life and by artistic means helped the adolescents involved gain an awareness of their own social and creative skills, as well as their own bi-national identities. But just as important to them was their cooperation with the entrepreneurs within their own social environment, the latter's openness during the meetings, and the artistic and creative process in the liberal work atmosphere of the *Schlesische 27*.

In the end, the project weeks culminated in a public presentation of the pupils' texts and videos and a number of photography exhibits at the *Schlesische 27*. The exhibition *Doner, Delivery and Design* furthermore also showcased a sample of their work, thereby including the viewpoints of the young.

The most important issues besides the content-related orientation of the Berlin research and exhibition project were museum-specific questions concerning the contemporary collection of new cultural heritage, tangible and intangible. This area was also addressed in collaboration with the entrepreneurs involved, who provided objects for the exhibition,

and also the collections of the *Museum of European Cultures*, on loan and as gifts. The objects in question either had a symbolic meaning for their lives or were in the widest possible sense related to their profession. One of the results of this was the establishment of a 'doner kebab collection' so far consisting of objects documenting the production, advertising, distribution and sale of this snack food. The still expandable inventory not only exemplifies fast food as a facet of 'western' food culture, but is also specifically associated with Berlin, because this is where the doner kebab version served in bread was invented, by a labour migrant. Today, doner kebabs are mostly produced, distributed and sold by new entrepreneurs with migration backgrounds, who have created thousands of jobs in the process. The objects and personal histories/stories revolving around the doner kebab today are already part and parcel of the specific heritage of everyday culture in Berlin, in Germany, and even Europe, and perhaps some day the entire world.

The *Museum of European Cultures* considers it one of its tasks to acknowledge this heritage, draw attention to it and preserve it. Not least for these reasons the *Doner, Delivery and Design* presentation, which lasted from 21<sup>st</sup> November 2009 to 28<sup>th</sup> February 2010, has been planned as a travelling exhibition. Amongst other stops it will hence be shown in autumn 2010 at an annual fair for start-ups organized by the investment banks of the states of Berlin and Brandenburg under the heading *Deutsche Gründer- und Unternehmertage* – with examples for successful new entrepreneurs in Berlin.



Asmaa Al-Souri at work, 2009;  
© Museum of European Cultures –  
National Museums in Berlin (photo:  
Ute Franz-Scarciglia)



## Asmaa Al-Souri: “I always say I am a human being from this earth”

Dagmar Neuland-Kitzerow

The premises of the joint orthodontic surgery at Mehringdamm in Berlin-Kreuzberg make a friendly impression. Children with their parents, and adolescents, crowd the waiting area. At the same time young women, employees and trainees of the surgery, whose diverse language skills turn out to be very useful, are engaged in managing the care afforded these patients. Fragments of various languages merge with the visual impressions of a computer game provided to shorten the waiting period and render it more exciting, an option most of those present gladly resort to.

Asmaa Al-Souri, who has been one of the entrepreneurs presented at the Berlin *Doner, Delivery and Design* exhibition, co-owns the surgery with her business partner, Dr Martin Duncker. She was born in 1962 to Iraqi parents in Peking, where she spent the first six years of her life. In the wake of the Cultural Revolution in China the family then emigrated to the German Democratic Republic (GDR). Following high school, Asmaa Al-Souri studied dentistry at the Charité, Berlin’s university clinic, until 1986. During this time she married Hussain Al-Nasrawe, also of Iraqi descent, and soon had two of their altogether three children. Asmaa Al-Souri worked as an employee in child dentistry until 1988.

The young parents generally felt well-integrated in the everyday life of the GDR and liked living in Germany. They still held their Iraqi passports, which threatened to expire in 1988. Their residential status was to be put on a different footing in this context. As it would have been very difficult under the political conditions of the time to avoid collaborating with the GDR State Security, Asmaa and her husband decided to relocate to West Berlin. “We gave up our whole life in the GDR within a very short space of time and now had to cope in the West, where we were classed as political refugees”, the graduated stomatologist recalls of this awkward situation. Lacking residential rights and work permits, they now had to fight for their very existence in the Federal Republic of Germany, as all the years spent

in the GDR beforehand were not taken into account. Their insecure residential status reached its tragic apogee with a letter threatening deportation to Iraq within fourteen days, received shortly before the Wall came down.

The fall of the Wall and reunification of Germany then brought new hopes for a solution. While most people streamed into West Berlin, the family deliberately decided to live in the East again, where their residential status would not be questioned. Asmaa was at the time unable to accept a job offered by the Charité because she was carrying her third child. In 1995, after many years in child medical care, she was employed in the Kreuzberg surgery of Dr Martin Duncker that immediately attracted her because she had long nursed an interest in specializing in orthodontics. Five years later she ultimately joined his surgery as a partner and thus became an entrepreneur in the service sector. In the beginning it was a little strange for those involved that a former co-worker should now be an executive, but within the shortest space of time everyone agreed that none of them wanted to do without Asmaa in this position. Her combination of expert knowledge with a casualness that stands for cultural variety significantly contributes to the open and respectful atmosphere in the surgery. Her self-confident manner, not least of all by virtue of her wearing a headscarf, acts as a signal and a cultural bridge in her dealings with patients.

The surgery is run as a partnership and patients coming for treatment are generally not assigned to a specific doctor. “We currently have a team of seventeen, without whose conscientious job performance and loyalty we would be unable to achieve the desired treatment results. These attributes also play a very important part in our cooperation with other consultants”, Asmaa Al-Souri reports. Orthodontics is a highly complex field, where both the internal structure and the external cooperation with other specialist dentists and/or physicians need to dovetail absolutely smoothly.



In the lab, 2009; © Museum of European Cultures – National Museums in Berlin (photo: Ute Franz-Scarciglia)

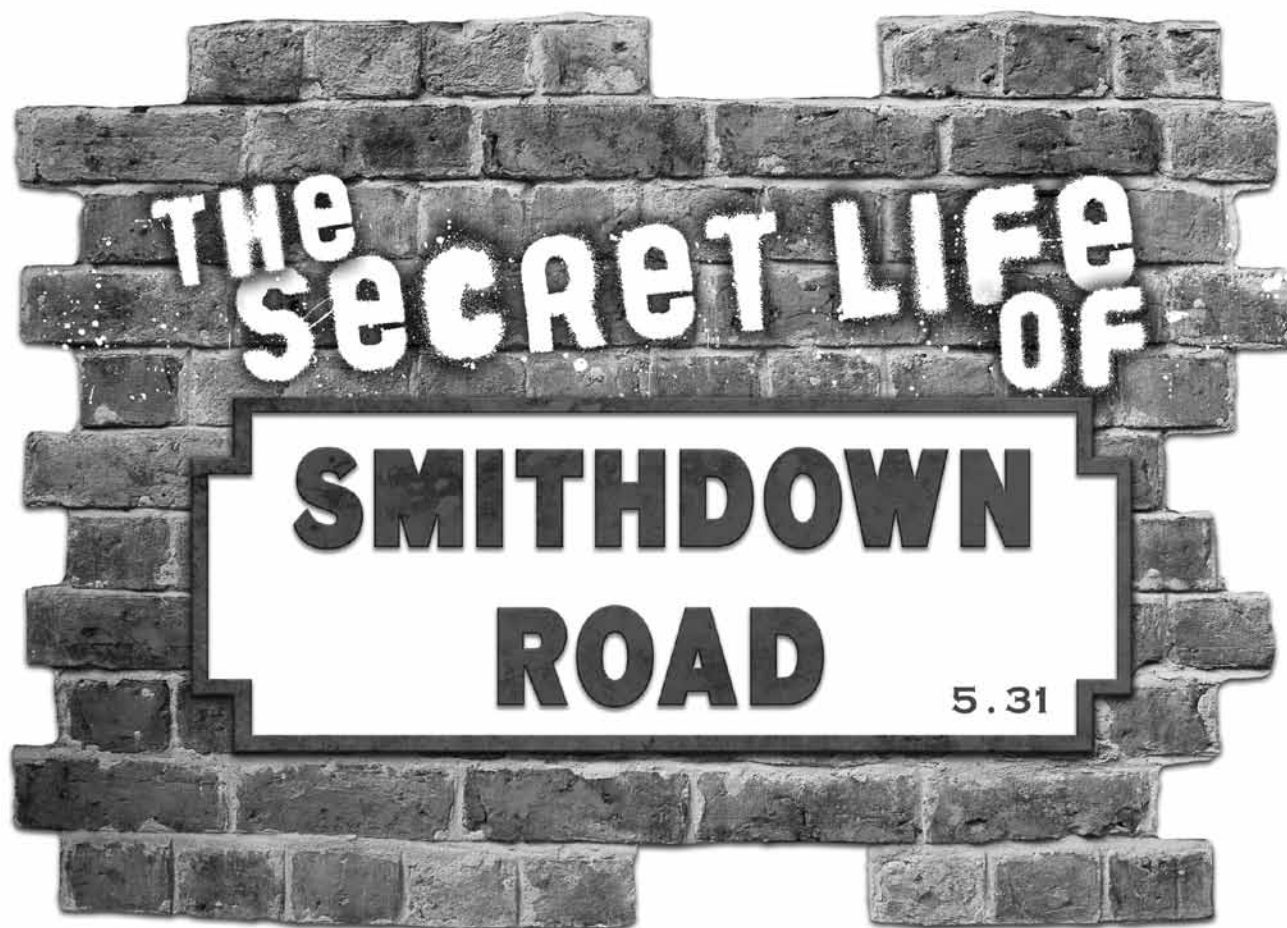
Asmaa's professional and private experiences, as well as her family-rooted command of Arabic, help her address the specific needs of her patients, most of whom are from Kreuzberg, a district characterized by great cultural diversity. It is hence not surprising that Asmaa Al-Souri has also attached great importance to multilingualism in her children's education. All three of her children attended an Arabic school at weekends, from which they graduated successfully – today they pursue academic careers.

From her perspective, Asmaa Al-Souri would be hard put to answer the question which country her family, with backgrounds all around the globe, feels it belongs to. It is not all that important to her, in any case, because she

considers herself a "human being from this earth". This helps her shake off geographic and cultural borders – her family is originally from Lebanon and lived first in Iraq and later in China, before coming to Germany. All-in-all Asmaa Al-Souri feels very comfortable in Berlin and considers this city, which has shaped her fate for such a long time, to be unique. Her husband, Hussain Al-Nasrawe, is a qualified electrical engineer and has for many years run a restaurant in Berlin-Kreuzberg, in addition to his active engagements in real estate, managing a large number of properties, buildings and apartments.

The biographies of Asmaa Al Souri and her family provide a multi-faceted example of how immigration, and hence also integration, can work out.

Project logo; © National Museums Liverpool



## Liverpool Project – *The Secret Life of Smithdown Road*

Kay Jones

Smithdown Road is a major retail and residential street in South Liverpool. It is 2.6 km long and links the very different areas of Toxteth, Edge Hill, Wavertree and Mossley Hill. Generations of families and diverse communities live and shop in it, including thousands of students enrolled at Liverpool's three universities.

Records show that around 1900 there were Jewish, Greek and Chinese owned businesses along the road. Later people from Bangladesh, Somalia, Pakistan and Kosovo arrived.

When Liverpool became a selected dispersal area for refugees and asylum seekers in the wake of the 2000 Asylum and Immigration Act, many new immigrants came from Kurdistan, Afghanistan, Iraq and Congo. More recently many Poles have settled in the area. The entrepreneurs in Smithdown Road, both established and new, reflect the varied communities along its length.

Smithdown Road consists of three distinct sections. The top of the road was originally a very prosperous area with many Jewish businesses. Later the majority of these businesses moved further down the road. Today many of the residents are from diverse communities, and many of the businesses are owned by immigrant entrepreneurs. It is a regeneration area with some homes and business premises unoccupied and awaiting demolition.

The middle section is predominantly a residential area for students and, traditionally, families. Many businesses cater to the students, including fast food takeaways. This is combined with many long established businesses.

The rents rise towards the bottom end of the road, the street's third area. This section is characterised by restaurants and specialist shops. Many families and young professionals live here.

Through the *Secret Life of Smithdown Road* project we aimed to explore how local entrepreneurs and shops have helped shape the area and the lives of local residents past and present along the length of the road. The project will culminate in a temporary exhibition in the *People's City Gallery* of the new *Museum of Liverpool* in 2011, and is focused on two themes, the entrepreneurs and the local community.

We interviewed nineteen entrepreneurs, both established and new, from along the length of Smithdown Road. A range of different types of businesses and entrepreneurs was specifically selected. The type of questions we asked the entrepreneurs related to both their personal backgrounds and their business, and for example revolved around their motivation to start a business, their reasons for choosing Smithdown Road, their opinions of the area, the relationship of their business to the local community, the contribution of their business to the road, and the future of their business. We commissioned a professional photographer with portraying the entrepreneurs, their shops and also their families, and undertook research into the history of the area and its shops using maps, street and trade directories. We collected the best selling items or objects which most successfully represented the entrepreneurs' business for the museum's permanent collections. A special launch of the project was held to enable the entrepreneurs to meet for the first time and help foster a sense of ownership of the project. After completing the interviews and photography, we produced a mini *Secret Life of Smithdown Road* exhibition in the heart of this local community at *Oomoo Café*, 349–351 Smithdown Road. The exhibition featured a timeline of the



development of the area, historical images, images of the entrepreneurs, and a response section for visitors to record their comments and memories.

Members of the *Museum of Liverpool* and community partnerships of *National Museums Liverpool* manned drop-in sessions at the café throughout September 2009 in order to engage local residents and collect content for the future exhibition in the *Museum of Liverpool*. We scanned photographs brought in by visitors and collected memories of the local area, shops and shopkeepers, developing good relationships with regular visitors as a consequence. Visitors consisted of local residents, shop keepers, passing shoppers and ex-residents who came back to the area specifically to visit the exhibition. In addition to this we also organized a series of evening talks at *Oomoo Café* about the history of the area, which was given by a well-known local historian, as well as on the development of the *Museum of Liverpool* and *The Secret Life of Smithdown Road* project.

We established *The Secret Life of Smithdown Road Facebook* group to involve a diverse range of residents past and present. Over 1,500 fans from across the world have joined [www.facebook.com/smithdownroad](http://www.facebook.com/smithdownroad). They uploaded their own photographs and comments and posted their memories of the area or their favourite shops and shopkeepers. We also posed questions to the *Facebook* group's fans in order to gain feedback to help inform the final exhibition by asking them, for example, what they would like to see in it.

In association with the *National Museums Liverpool* web team we established a *Flickr* website to encourage members to upload present-day photographs of the street and shops ([www.flickr.com/groups/secret\\_life\\_of\\_smithdown/](http://www.flickr.com/groups/secret_life_of_smithdown/)). 115 photographs have so far been uploaded and a selection of these images will be used in the future exhibition.

We commissioned a local film maker with the production of a film, *A Day in the Life of Smithdown Road*, which features the entrepreneurs and a selection of local residents who visited the mini exhibition at *Oomoo Café*. Additionally we attended a reunion of Sefton General Hospital, Smithdown Road, as well as other community events to scan further images brought along by the attendees.

Overall the project has been very successful for many reasons. One of the most positive outcomes was the response and level of participation from both the entrepreneurs, who gave up their valuable time to be involved, and the community in generating content and helping to shape the development of the *Secret Life of Smithdown* exhibition in the *Museum of Liverpool*.

Through our experience of working in partnership with Chris Norman, owner of the *Oomoo Café*, we have developed a successful method of staging exhibitions in community venues in association with local businesses which we hope to use again in the future.

The *Facebook* profile, in particular, has been very beneficial, allowing us to reach many people who would not normally interact with the museum. Using *Facebook* as a tool for developing an exhibition in partnership with a local community was a first for *National Museums Liverpool*. This successful model is now being more widely applied within the organization.

The project's benefits for individuals have also been documented in the feedback and comments on the site, such as "I will always be grateful to the museum staff for this great idea. Over the past few months I have looked forward to reading the latest posts and having another bit of my memory pool revived", posted by Richard Oswick. The wider project also allowed residents and entrepreneurs to voice their issues and concerns about Smithdown Road and its future. The mini exhibition helped bring the community together and raised the residents' awareness of the history of their local area.

The contemporary collecting of oral history interviews, objects, film and photographs has added to the diversity of the permanent collections of the *Museum of Liverpool*. Interviewing and photographing the entrepreneurs helped us reveal the hidden history of the Smithdown Road area and its businesses. But on account of the limited number of demographically diverse visitors at the mini exhibition, a full representation of the entire local community is so far still lacking. Ideally we would have used a second venue at the top end of Smithdown Road to actively encourage and en-



Lizzy Rodgers, curator of community content scanning local resident's photographs in the exhibition space at *Oomoo Café*, 2009; © National Museums Liverpool (photo: Helen Robinson)



Shops on Smithdown Road, 2009; © Stephanie de Leng

gage this audience more extensively. As a remedy we will in future target this community through additional oral history interviews to be included in the exhibition.

The project has expanded our knowledge regarding the diverse communities in Liverpool and the social role of entrepreneurs within this neighbourhood. The interviews helped us establish the fact that most of the entrepreneurs play a positive wider social role within the community. Some helped their customers, whilst others actively encouraged and supported people within their communities in business matters.

Smithdown Road consists of three very distinct zones of shops and residential areas. It was found that in most cases residents do not shop at businesses outside their own specific areas. The consequence is a lack of interaction between different communities and also some entrepreneurs. Another finding was that many entrepreneurs on Smith-

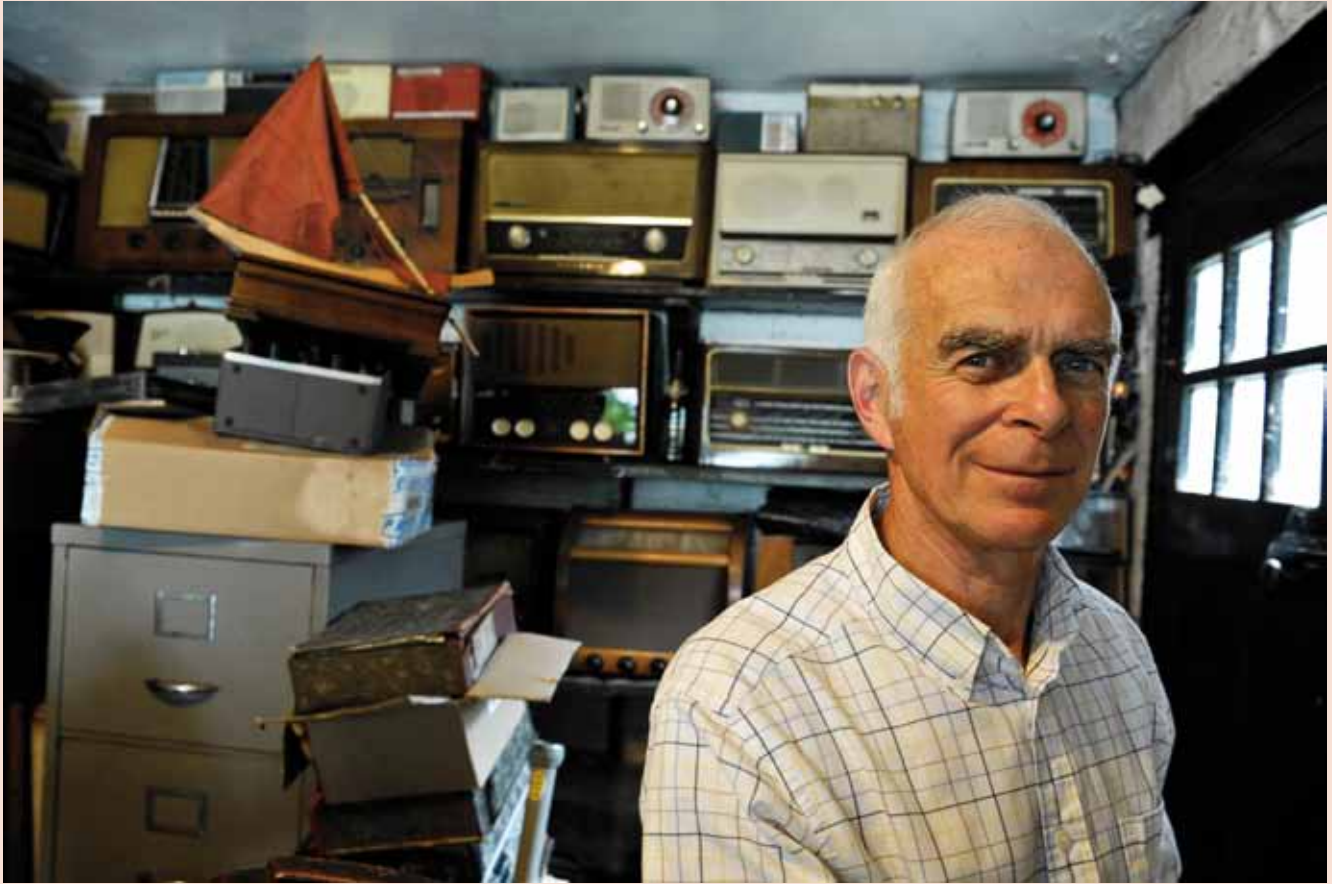
down Road from diverse backgrounds have settled in Liverpool due to connections their merchant seaman fathers had with the city.

The larger shops and supermarkets along the road are seen as both a positive and negative influence on smaller businesses and the cohesiveness of the local community, as is the case with the regeneration of the area and its effect on the future of its businesses and the community. This view is however largely dependent upon the location of the entrepreneur's business.

Whilst there are many positive examples of community cohesion, there have also been tensions between residents over time, i.e. students being criticized as destroying the traditional, tight-knit residential community, as well as evidence of racism in some of the interviews.

But all-in-all we found that the entrepreneurs have very much shaped the local neighbourhood and the lives of local residents, past and present, in many different ways.

Mr Michael Richard, 2009; © Stephanie de Leng





## Michael Richard: “I probably would have worked till I dropped dead.”

Kay Jones

Mr Richard is one of nineteen entrepreneurs interviewed for the project. He was specifically chosen as his business is one of the few long established enterprises at the top end of Smithdown Road. His business was recently compulsorily purchased by Liverpool City Council as part of a housing market renewal initiative in this area and is soon to be demolished. As one of the few Liverpool born entrepreneurs in this section of the road where the majority of residents are recent immigrants, it was important to explore his role within the community, and what effect his business, and its closure, has had upon the local neighbourhood.

Michael Richard runs *Richards Audio*, 59 Smithdown Road. The family-owned Jewish business was established in 1920 and previously run by his father and grandfather. “My grandfather was either a German or Russian immigrant who came over in the pogroms at the beginning of the 20<sup>th</sup> century.”

Mr Richard took over the business in 1955. He believes it to be the longest-standing business in a single family’s hands on Smithdown Road. Rather than being motivated to become an entrepreneur he felt it was his responsibility to take on the family business when his father died: “I didn’t have much choice but to join. The business would have folded if I hadn’t.”

The shop originally sold radios, television sets, washing machines, vacuum cleaners, irons and kettles. Its customer base largely consisted of the white local residents who lived in the streets around the shop. “They were all our customers fifty years ago in those streets.” In the 1970s the focus of the business changed due to migrant workers and the increase in non-Western immigrant communities settling in this area of Smithdown Road. “It basically started with one Nigerian seaman who came in and bought a second hand radio to take back to Nigeria. The seamen would pay half now and the next time they

came they’d pay the balance. Subsequently it built up. We were sending fridges onto ships; container loads. We got a reputation for doing export televisions and we were selling to doctors all over Africa. I knew every Nigerian and Ghanaian in Liverpool because they all used to come to me recommended. I have thank you letters galore from people who’d taken stuff back home. 95 % of my customers are from the different ethnic communities in the area.”

Recently many of the residential streets off Smithdown Road near his business have been demolished due to the decline in the area, with most of his traditional customer base gone as a consequence. Originally this part of the road was very busy. In more recent times it has fallen into decline and the busy part moved further down Smithdown Road. “As a shopping area it’s gone, it’ll never, never come back here.”

He now conducts most of his business via mobile phone and visits the majority of his customers in their homes. He considers most of his customers to be friends. “They came to me, I think, because maybe I treated them better than other shops or retailers. I treated them all as friends, you see, which some of them still are.”

His shop premises have recently been compulsorily purchased due to the regeneration of this area. This has been controversial amongst local residents, customers and shopkeepers. “It’s very sad, it’s emotional.” It has not shaken his commitment to stay connected to the area, however.

Mr Richard has successfully adapted his business to the needs and profile of his customers in this specific area of Smithdown Road. Technological change has been a large part of this. More recently equipment for foreign satellite television has been his biggest seller due to the increase in migrant workers and new immigrant populations. “I deal in mostly foreign satellites now, so people can get their own countries, Morocco, Yemen, Egypt, Turkey. I have a lot of Somali customers.”



Satellite dish, donated by Mr Michael Richard to the collections of the Museum of Liverpool;  
© National Museums Liverpool

His experience of being an entrepreneur largely dealing with the diverse communities who live at this end of Smithdown Road has been overwhelmingly positive. "Most of my customers are Muslim and they all know I'm Jewish. I probably know more Arabs than any Arab in Liverpool!" He has, however, also experienced some tension: "I remember once a Yemeni guy was in the shop and there was some dispute about something and he said, 'Why don't you go back to Israel?' We'll, I've never been to Israel [laughs] and he was a Yemeni. I think that's the only time I've ever heard anything against my religion." Mr Richard also witnessed some earlier antagonism against the Jewish community in 1947 when his father ran the shop: "I remember I was sitting in the van at the side of the shop and it was the time of the trouble in the State of Israel. There was a lot of trouble against the Jews in Liverpool at the time. There was a crowd saying 'Is this

a Jewish shop?' They were going around trying to smash windows and everything. They didn't smash ours. My dad never said if it was or it wasn't but that was a bad time."

In many ways the business brings international goodwill and co-operation to the street. Mr Richard is an example of an entrepreneur who helps to positively shape life in the local neighbourhood and build bridges between diverse communities. Even after his business premises have closed he still works full-time serving his many established customers.

Although he views the inevitable destruction of his shop as "very sad", he feels that its closure "may have come at a good time for him" as he is now "past retirement age" and under different circumstances may "never have sold the shop" and "probably would have worked till I dropped dead."



Vello Leitham,  
founder and owner  
of the *Kehrwieder*  
café-chain, 2010;  
© Tallinn City Museum  
(photo: Tanel Verk)

## A story of native and immigrant in Tallinn

*Lea Sillart and Maruta Varrak*

Joining the ECEC project inspired *Tallinn City Museum*, heretofore largely focused on earlier history, to address the local community's contemporary history and document the fluctuations in the city's population and private economy since Estonia regained independence.

There had been practically no entrepreneurship as long as the country was incorporated in the Soviet Union. Sovereignty in 1991 thus started the transition from an economy that precluded private property to one that was based on it. Business know-how and experience were all but non-existent and neighbouring countries, especially in Scandinavia, served as role models, as well as numerous foreign investors. Another group to play a unique role in this process were Estonians who had returned to their homeland from abroad, mainly from Canada, the USA and the United Kingdom, in the 1990s, and would become our partners and protagonists in the *Tallinn City Museum* project. All of them had launched business ventures of their own in Tallinn and then had to face the hardships connected with post-Soviet society. These men were enterprising, resourceful and probably more adventurous than average, as they had all left their homes and careers behind. The attributes are shared by many immigrants forced to adapt to unfamiliar conditions in foreign parts. Our partners were not true immigrants, though – they all held Estonian passports and were descended from exiles who had fled the Soviet occupation.

Losing its sovereignty for more than fifty years in 1940 had wrought dramatic demographic and economic changes in Estonia. At the time a new constitution with Soviet laws was adopted, industrial and commercial enterprises were nation-

alized. The entire Estonian economy was absorbed into the Soviet empire's centralized model based on five-year plans. The private sector was almost completely eliminated. Whereas a 1934 census had identified 88.1 % of the population as Estonians before Second World War, 1989 saw their proportion reduced to 61.5 % as a result of Soviet colonial policies aimed at incrementally eliminating the Estonian culture and language, replacing them with international Soviet culture and Russian, respectively. Over the same period Estonia had lost about a quarter of its indigenous population, i.e. 282,000 people who were either dead, had fled abroad or been deported. 30,000 men were killed in action. Mass deportations to Siberia had caused many Estonians to flee the country as refugees. Nearly 70,000 of them managed to reach the 'West', how many lives were lost at sea is not known. Already by the end of the Second World War, one out of ten Estonians lived abroad. Large and flourishing Estonian communities formed in Sweden, Canada and the USA, trying to maintain their cultural identity and language over all the years their homeland was occupied by the Soviet Union.

From 1989 to 2000 more than 3,500 of these Estonians returned, 26 % or even more of them from the 'West'. Whereas only 6 % of these returnees were born before Second World War, 93 % call Estonian their first language, with most of the younger generation able to speak it as well.

The *Tallinn City Museum* project involved three entrepreneurs who had returned to their parents' native land. One of them has meanwhile gone back to the United Kingdom, but the other two have stayed on in Estonia and established





*Kehrwieder* roastery, 2009; © and photo: Vello Leitham

several successful enterprises. Vello Leitham, formerly a successful engineer in the USA and Latin America, leaving problems with oil behind committed himself to coffee, his previous hobby, and established a chain of eight cafés that have become highly popular. Viido Polikarpus opened a restaurant called *Estonian House* which serves native dishes, in order “to sell Estonians their own Estonian food”, as he puts it.

We were mainly interested in answering the following questions: Why did these people leave their careers and homes in a so-called welfare state behind and came to a country they knew only from their parents’ memories; to a country that could not at first offer them a living standard like the one they had before? How did they manage to start businesses in a post-Soviet community, and had they been able to promote the culture of private enterprise in Estonia? And finally, do they feel at home in Estonia now?

Vello Leitham was born in Montreal, Quebec, in 1958: “My parents were grateful to Canada, for providing them with an opportunity to live a normal life in freedom. Growing up, I recall my parents understanding being that Canada is a temporary home until Estonia regains its independence. By the 1970s, this idea became less realistic and more of a dream. And by the 1980s the idea of returning as a family to Estonia was not even an issue ... I visited Estonia for the first time in 1986 – and it was a shock. In 1988 it was ‘hey, not too bad’. By 2000 it was interesting.”

Viido Polikarpus: “I returned to Estonia in February 1995. I am starting my latest effort with alternative energy development in Estonia. I believe in it, think Estonia must do this and I hope the timing for this effort is as good as my timing was for starting our Estonian House restaurant.”



The Polikarpus family the USA in 1959; © Viido Polikarpus

*Tallinn City Museum* does not consider the project concluded yet. We are planning to put together an exhibition based on the audio-visual material we have and show it not only in Estonia, but also in larger Estonian communities abroad. The first generation of Estonian exiles has aged and is no longer able to take the long journey to their native country – perhaps our exhibition would show them that their attempts to preserve ‘their Estonianness’ in a foreign land were not in vain.

## Viido Polikarpus: “I grew up with Estonia as Never Never Land”

Maarja Merivoo-Parro and Lea Sillart

The activities undertaken by the *Tallinn City Museum* as part of the ECEC project were focused on Estonians who had been born in exile, but then returned to their parents' native land and set up a business there.

Viido Polikarpus has never shied away from new challenges in his life. He is a citizen of the Republic of Estonia, born in Lübeck, Germany, in 1946, to parents who had fled the Soviet occupation. His career trajectory has included stints as an officer in the US Green Berets, a hippie in San Francisco, an author, an artist, and a musician in California. Why did he decide to come to the land of his forefathers in 1995, to Estonia, which had regained its independence in 1991? How did he adapt to post-Soviet society and start his business venture as a restaurateur in the *Estonian House*?

Viido's parents left Estonia in 1944 just prior to that country's occupation by the Soviets. Once they had found a sponsor in 1951 they were granted permission to immigrate to the USA. Although life was very hard for all Estonian exiles in their host countries, they provided each other with mutual support and integrated in the systems of their new homeland. Viido's parents became citizens of the USA and his father started a construction business of his own. The immigrant children grew up with Estonia as “Never Never Land”, where the world was perfect, all the trees were green, the cows gave cream, and the sky was always blue. As Viido's family and friends were fully aware of the events in Estonia, he started to catch on to the national fervour, but settling there was never a real option. He says that he never really expected Estonia to be liberated, nor did he ever think that he of all people would return to his homeland and found a new family there.

Then, in the early 1990s, Viido Polikarpus met the Commanding General of the Estonian Defence Forces in New York City, General Einseln, who said he could use people like Viido in Estonia. Viido had just been divorced and had

two children. At first he thought he couldn't possibly, but then he decided that he needed to come to see the country where his roots were and take his two children along as well, for their sake. So he did come over and he did bring them along to Estonia, but neither of them stayed on.

Viido next returned to Estonia in February 1995, just after the withdrawal of the Russian army. His first job was in General Staff Headquarters, but ended when General Einseln retired. Needing to find something else to do, as he had decided to stay in Estonia, he began to network amongst his expatriate friends. The result was an opportunity of becoming the managing director of an Irish pub which was owned by Hindus and specialized in Italian food, cooked by a Chinese. At the time he was unaware of the fact that the business was on the verge of bankruptcy. Once he had succeeded in keeping it afloat for a while, the owners promptly returned. “If you are the managing director with the owners present, you are no more than an errand boy”, Viido says. His experience with the pub had, however, convinced him that he could manage a business here. The idea of the *Estonian House* and restaurant was already in the air.

Starting a business in Estonia as a repatriate was anything but easy. His American roots were both an advantage and a disadvantage. That Viido was over thirty years old and out of work was a great drawback, but his computer skills and excellent command of the English language were a big plus. Viido has pointed out that Estonians still consider everything to be better abroad, including experience. This is changing already, alas, and to be from a foreign country no longer provides one with as much of an edge, while money from abroad is always very welcome, still.

On the upside there were no exorbitant license fees to pay or any other requirements to satisfy, no restrictive ordinances yet in 1997. The entire legal situation was a grey zone, with the laws of the Soviet period no longer really in force and new standards not yet in place, either. Viido

Viido Polikarpus at the School for Practical Philosophy,  
1980; © Viido Polikarpus







Viido Polikarpus shares his experiences with students,  
2009; © Viido Polikarpus



did not require a very large amount of start-up capital and says that if you had a good idea and acted upon it, virtually anything was possible.

At first he knew relatively little about Estonia and its economy. He had come on a whim, but never regretted it. Perhaps if he had thought more about it he would have convinced himself it was an impossible thing to do. A friend of his had been here for five years already and at first Viido was unable to understand how anyone could bury themselves in such a backwater for so long. Now that he has been in Estonia for fifteen years himself, he is of the opinion that while expatriates might be adequately informed about the country, the rest of the world, which knows next to nothing, is not. It is for this reason that he has started to publish a magazine called *Global Estonian*. His premise was to introduce Estonia to all the many people around the world who are as yet unable to spot the difference between the 'Baltic' and the 'Balkans'.

Viido's business philosophy is very simple: "The customer is always right, and smile!" He is firmly convinced that one does not have to be different to be good, as being good is different enough.

Viido has many plans for the future. He has moved out of the city to a farm where he has installed a studio in the barn. He paints, plays the guitar and is learning to play the piano. He has released two CDs. He writes for four expatriate papers abroad, in Canada, the USA, Sweden and Australia, and is frequently published in Estonian papers. He writes about country life and his daily experiences, mostly about topics he thinks might be of interest to expatriates abroad. One of Viido's greatest ideas was his decision to publish his mother's diaries and the letters she wrote from the USA to her mother here in Estonia.

Just recently Viido and a friend of his have started a new energy company. They are planning to open up a solar park in southern Estonia in the very near future.

"I feel like I belong in Estonia, I am happily married to a wonderful Estonian woman. I have discovered a strange phenomenon. The longer I live in Estonia the more I appreciate the subtle differences and consequently the more I feel like an outside here, but even with that, things are going well for me and I am here to stay."

Activities for sensitizing citizens in the city neighbourhoods, 2008; © Volos Municipal Center for Historical Research and Documentation



## Museum of the City of Volos: a new museum is being created

*Aegli Dimoglou*

In the early 1990s the local community of Volos, Greece, increasingly became aware of the need for a city museum, an idea that was soon adopted by the local government.

Volos, Thessaly's second-largest conurbation after Larissa, is a relatively new city with a history of around 150 years. People started to settle here in the mid 19<sup>th</sup> century because of the port, which until the early 20<sup>th</sup> century provided a communication channel between Thessaly and the Adriatic and Black Seas, but also in a continuation of the handicraft and trade traditions of the villages of Mount Pilio (near Volos). As a financial and commercial centre of Thessaly, Volos was at the time able to attract economical and social resources (capital, workers, a lower middle class, former rural populations), expertise and technology, but also a broad mix of religious communities (by 1922 including Greek Orthodox, Catholics, Jews, Muslims) and ethnic minorities, amongst them 'Turkish Roma', refugees from the Balkans, especially Asia Minor, internal migrants, mainly from Thessaly, and economic migrants (in recent decades), all of whom have informed the region's demographic landscape ever since the early 20<sup>th</sup> century. Their contribution to its economic advancement, social struggles, expertise and integration of experience and practice firmly places the city's character in a European mainstream.

"The Museum of the City of Volos is being created. You can contribute." was hence the wording of an invitation extended to the residents of Volos by the *Municipal Center for Historical Research and Documentation of Volos* (DIKI) about two years ago. These residents also included entrepreneurs,

especially art or cultural entrepreneurs who mainly live in Palia district, the old part of Volos. These neighbourhood residents were interviewed and questionnaires were filled in to provide a better study of the social and economic parameters of the areas.

The invitation was followed by public awareness and cooperation projects designed to involve residents at every stage, from the collections to running the museum. These activities were mainly developed in three key areas, the first of which involved researching and collecting testimonies, in order to record the views and experiences of those working or living in neighbourhoods around the museum, and to obtain suggestions from stakeholders in the city. Residents and professionals in the western districts of Volos were consequently interviewed and their oral testimonies recorded or filmed. The interviewees spoke about the conditions they had left behind in their regions of origin, their lives in the neighbourhood and their relationship with the other residents, but also memorized old stories. The research aspect was also addressed by the distribution of questionnaires that were completed by 150 residents and professionals in the so-called Old District and the district of Neapoli, as well as by cultural associations, institutions and organizations within the city.

The second key area addressed concerned the promotion of the project and sensitization of the city's residents and relevant institutions. This included meetings held with the relevant cultural and environmental authorities of the educational institutions in order to involve students and implement educational programmes, but also a public information event, i.e. a discussion with the representatives of various



A shopkeeper on horse equipment working in his workshop, 2009; © and photo: Annemarie van Eekeren



A typical shop in Palia district; 2009;  
© and photo: Annemarie van Eekeren



cultural associations, institutions and organizations of entrepreneurs in Volos. The latter was attended by twenty three spokespeople of various groupings and became the basis of a still growing network of social institutions involved in the creation process of the new museum.

Further activities in this key area included the provision of an electronic portal designed to familiarize interested parties with the future museum, and possibly involve them in its creation ([www.diki.gr/museum](http://www.diki.gr/museum)), as well as a workshop on the *Development of local history and cultural heritage projects* held in cooperation with the Secondary Education Cultural Affairs Bureau, which presented local history and cultural heritage projects carried out in 2006 in schools within the region, as well as mapping out a rationale for a future city museum and the prospects of connecting it with students and the educational community

Our awareness-raising drive finally, in the third key area, comprised three public events held in various city neighbourhoods (Old District, Neapoli, Volos Promenade) and featuring stage performances and audiovisual screenings, as well as an exhibition entitled *The Museum of the City is Being Created*, which was shown in the *Spirer* building, an old tobacco warehouse now in use as a cultural centre.

This exhibition presented the results of measures taken to provide information, establish networks and raise awareness, and not only included a specially created video featur-

ing interviews with Volos residents, but also premiered the museum's electronic portal, besides showcasing a selection of objects from the collections of DIKI which are specifically earmarked for the museum.

One immediate result of these initiatives was the creation of an oral testimony bank documenting the city's residents and businesses in DIKI. But first and foremost they served to make the project more widely known and raise the awareness of a growing number of residents, who are invited to contribute objects and other material for the museum under creation. In the course of the latter process we have managed to collect various objects documenting the everyday life and work of the entrepreneurs, some of which were presented in the temporary exhibition organized as part of the project. And finally the initiatives not least of all helped the public realize that the museum was not only trying to record the bare facts, but also to capture the very human side of history – the entertainment, customs, working environment, economy and social life, all of which contribute to the history of our city. All the collected material (testimonies, objects and other documents) will be incorporated in the permanent exhibitions of the new museum, in order to document the important contribution of entrepreneurs to the creation and development of the city of Volos.

## Zografia Georgiadou: “I was inspired by the old market district in Volos.”

Ioanna Touloupi

In order to promote the planned Volos city museum amongst the local community and encourage residents to participate in its creation, we interviewed local entrepreneurs about their life in the city. Via these interviews we gathered valuable information about their lives, experiences and personal stories from their districts, on the basis of which we organized a series of events in various locations around the city. These events were about their everyday life, using testimonies, objects and memories. All the material gathered from the research, the interviews and the events was then combined to form the museum’s website.

Amongst others we interviewed a young artist, Zografia Georgiadou, who had moved to Volos from another Greek city in 1990. Zografia is a new entrepreneur who lives and works in the Palia district. In recent years young entrepreneurs have tended to move to this area, as it is a promising part of the city for inspiration and commercial growth. In our project art had the role of animating personal stories from the past and present and introduce them to the public.

The interview took place in Zografia’s shop, which is located in the heart of the area’s market, next to traditional shops. The premises she rents were originally built as a farriery shop, but later let to the operator of a coffee-bar. The shop then remained closed for three years until Zografia finally decided to lease and renovate it in 2002.

Having originally started out as a jewellery workshop she gradually collected other artwork and by the time of the interview had a good collection of other artists’ work from all over Greece. She is a young entrepreneur trying to establish her work in the city of Volos through this shop, and in Greece by selling it to other shops.

And this is what Zografia told us: “I was born in 1972, in northern Greece, in a small town called Skidra, near Edessa. I came to Volos because I fell in love, in 1990. I got married here and I have a ten year-old daughter. I studied in the Municipal School of Applied Art of Volos and then opened my own workshop, here in Palia district, because of the character of the area.

Life in Volos is different from what I was used to in my home town. The people of Volos were suspicious in the beginning, but now I feel that I fit in. I opened this workshop in order to create my own jewellery and after a while many of my friends, also artists, asked if they could offer some of their artwork here for sale. Through this I managed to have a good collection of contemporary artwork to sell and every year I organize two art exhibitions combined with artistic events. Palia district is a place that many artists find interesting because of the atmosphere here. It is the oldest part of the city, combining both very traditional and new shops. This is the entrance to the city, everyone passes through.”



Zografia Georgiadis' shop, Palia district, Volos, 2008;  
© and photo: Apostolos Zacharakis



Zografia Georgiadis in her shop, Palia district, Volos, 2008;  
© and photo: Apostolos Zacharakis



Zagreb; © Ethnographic Museum Zagreb, Croatia  
(photo: Ivo Pervan)





## How Zagreb entrepreneurs view the culture of coffee consumption

Zvezdana Antoš

The *Ethnographic Museum Zagreb* is a national institution established in 1919. Its holdings mostly consist of objects documenting the Croatian ethnographic heritage, but also contain items from many other European countries, in addition to a sizeable non-European collection. The total number of objects currently runs to approximately 90,000, most of them dating back to the 19<sup>th</sup> and early 20<sup>th</sup> century. Our activities are focused on researching and documenting contemporary issues in the fields of ethnology and cultural anthropology. The results of our undertakings are presented to the public in exhibitions and publications, as well as various educational activities. Many projects have also been realized in cooperation with other European ethnographic museums.

Given the planned reorganization and adaptation of the museum, including the creation of a concept for a new permanent exhibition, we believe that our contemporary interdisciplinary research will help us develop and elaborate its individual sections. The basic idea for a future permanent exhibition is to present traditional culture as an integral part of contemporary national culture by way of its role in modern globalization processes. The involvement of the *Ethnographic Museum* in the ECEC project meanwhile provided an opportunity for researching a topic which had so far evaded the purview of Croatian ethnologists or cultural anthropologists.

Zagreb is the capital of Croatia. It was established in the 11<sup>th</sup> century and has steadily developed as an Episcopalian and trade centre ever since. In the course of its history the city of Zagreb has attracted immigrants from various European

countries. Under the Austro-Hungarian Monarchy it modelled itself on central-European capitals such as Vienna and Budapest. As is the case in many European countries, the Jewish population had a great bearing on the development of trade in Croatia. After the Second World War the economy followed a model typical for socialist countries, until private store ownership was legalized again in the 1970s. In the former Yugoslavia students from non-aligned countries could attend Croatian universities free of charge. After their graduation, many of them stayed on to work in Croatia, or to set up a private business.

Today, Zagreb is a city with a population of 900,000 and faces the typical problems associated with modern globalization processes, also in economical terms. Many privately owned businesses with long-standing craft traditions are disappearing from the city centre, most of them having been squeezed out by foreign trade companies. Interestingly enough, immigration to Zagreb and other Croatian cities has particularly intensified ever since the year 2000, right up to the present.

Another interesting phenomenon is the establishment of new shops, in certain parts of Zagreb, which are primarily owned by Chinese and Bosnians entrepreneurs or by immigrants from Kosovo of Croatian or Albanian extraction, all of whom have brought along their own business methods and customs from their respective countries of origin. Individual ethnic groups recognizably specialize in certain trades, such as the Albanians from Kosovo or Macedonia who came to Zagreb in its former Yugoslavian incarnation and mostly opened pastry shops or bakeries.



"No logo just taste";  
© Ethnographic Museum  
Zagreb, Croatia  
(photo: Oleg Moskoljov)

Cafés or other spaces dedicated to the consumption of coffee were amongst the first forms of private enterprise to emerge during the socialist era in the late 1970s. It is interesting to note that the very first to be established in the early 1980s were started by football or show business stars, with cafés slowly taking on the nimbus of status symbols. The advent of consumer society in the 1990s was then attended by the opening of numerous cafés throughout Croatia, while a return of the coffeehouse was also noted. The 2009 figures of the Croatian Chamber of Trades and Crafts consequently showed 16,000 registered owners of cafés and coffeehouses. One reason for the large number of cafés may reside in the fact that many later café owners had moved to Zagreb from various Croatian regions or neighbouring countries (Bosnia & Herzegovina, Macedonia, Albania, etc.) in the 1990s, in order to start a private business or better their economic status. Cafés had become the most attainable catering establishments for these entrepreneurs, which was also the immediate reason for the explosive growth in their number. Many of their owners have previously worked in Western European countries in order to earn the money required to buy their own business premises. Entrepreneurs consider the location to be extremely important for the success of their business, which is why most cafés were being established in the centre of Zagreb, but also throughout its various districts and suburbs. In recent years private entrepreneurs have even increasingly found themselves drawn to the idea of opening a café in one of the popular shopping centres.

Coffeehouses and cafés, as places of coffee consumption, offer an interesting perspective for the study of daily life and lifestyles which, as urban phenomena, are inevitably part and parcel of the global culture and consumerist society. Our two-year research undertaken as part of the ECEC project hence led to the development of an exhibition entitled *Let's Have a Coffee, Views of Zagreb Entrepreneurs on the Culture of Coffee Consumption*.

In terms of history, the cafés of Zagreb can be observed from the perspective of their owners, their customers, or the institutions. To obtain relevant data about the culture of

coffee consumption our research was based on interviews. Given our focus on the culture of coffee consumption, we thought it might be meaningful to also apply a case study method, besides the standard ethnological interview method, because the issue also touches on the domains of global culture (consumerism), urban culture and lifestyles. To this end we singled out the most interesting examples for illustrating the subject matter. In doing so, we attached importance to documenting the opinions of the entrepreneurs – café owners and coffee distributors – regarding the culture of coffee consumption, but also their business-related innovativeness and creativity, their stories of success and failure, of good and bad coffee, and their approach to their staff and customers. Given the fact that coffee plays such an important social role in Croatia, we were also very interested in hearing the opinions of their customers, in order to discover which café they favour and why, whether having a coffee is part of their lifestyle, and what matters more to them – the quality of the coffee or everything else. Our research also comprised an outreach element intended to attract a new audience that is not accustomed to visiting museums, especially young and middle-aged people, in this case regular customers of certain cafés, as well as café owners and coffee distributors.

The exhibition *Let's Have a Coffee, Views of Zagreb Entrepreneurs on the Culture of Coffee Consumption* presents the culturological aspect of coffee consumption by analyzing several thematic units concerning the coffee itself, its cultivation and production, the history of its arrival in Croatia, the historic patterns of coffee consumption, and finally the locations of this consumption, from salons and homes to coffeehouses and cafés. The central section of the exhibition is dedicated to presenting the views of Zagreb entrepreneurs on the culture of coffee consumption, illustrated by selected (video) interviews and items which are characteristic for their establishments, such as branded coffee cups, price lists and menus, aprons, etc. Since cafés play such a crucial role for socializing in Zagreb we attached particular importance to also presenting this aspect. The video *Let's Have a Coffee* is hence intended to highlight the opinions of various entrepreneurs and their customers on the local culture of coffee

consumption. Special attention was paid to the multimedia presentation supplementing the exhibition, which includes the music selection, ethnographic films, and the internet. After seeing the exhibition, visitors are also given an opportunity to taste various coffee flavours, courtesy of a Zagreb entrepreneur. As this goes to press we are furthermore planning to show specific parts of the exhibition in cafés, while individuals will in their turn contribute by making specific items available for the museum exhibition. We intend the exhibition to bring the cultural issues of coffee consumption closer to exhibition visitors and present the good and the bad sides of coffee.

The exhibition is mainly based on items from the household inventory collection of the *Ethnographic Museum Zagreb* which are related to domestic coffee consumption, including Turkish coffee pots, coffee grinders, coffee boxes, coffee cups and utensils for serving coffee, as well as various machines for preparing espresso or instant coffee, but also includes exhibits from our non-European collection, used to illustrate the history of coffee production. The display on the history of coffee consumption in salons and Zagreb's very first coffeehouses is illustrated by specific items – coffee cups and coffee service sets – made available by the Museum of Arts and Crafts and the Zagreb City Museum, while individual interesting events from the history of Zagreb's coffeehouses

and cafés are documented with the help of historical photographs drawn from various museum collections and the State Archive.

Ethnographic museums have the task of chronicling the present in their collections and of identifying contemporary items that will meaningfully document it for a future audience. In doing so they should not only collect and preserve our heritage, but also address theoretical aspects of an ethnological, anthropological and museological nature, in order to provide us with an opportunity for extending our knowledge of the items' multiple meanings which, in the case of specific objects documenting mass culture, are subject to change, depending on the scientific point of view, the social environment, and the individual context.

The scope of contemporary museum research and acquisition has shifted towards exploring how expressions of tradition are transformed within new functions and meanings. The tangible culture must be linked to the spiritual and social culture, and individual phenomena must be observed as an integral part of the overall process. In their quest for new collection criteria, museum experts have opened up many old and new topics for discussion, and for a renewed consideration of the meaning of museum inventories.



Nik Orosi, coffee producer and owner of the café ELIS;  
© Ethnographic Museum Zagreb, Croatia  
(photo: Oleg Moskoljov)





Dordet Najjar, proprietor of the *Tom-Tom* café; © Ethnographic Museum Zagreb, Croatia (photo: Oleg Moskoljov)

## Dordet Najjar: “Let’s have a coffee!”

Zvezdana Antoš

Dordet Najjar has been running the *Tom-Tom* café at Zagreb’s popular British Square for five years. A Syrian by origin, he has lived in various European cities, and is now trying to apply the different skills picked up along the way in his private business. He always wanted to offer much more than mere “coffee-drinking” in his café – and it proved a success! His café has become the favourite “coffee-drinking” place of many Zagreb citizens. A special attraction is provided by the terrace, situated directly on British Square (Britanac), which is filled with market stalls and flower shops on weekdays and by an antique market on Sundays. Following his business vision, he has expanded his services by organizing various events, from birthday, graduation and wedding parties right through to funeral receptions. It is particularly interesting that the owner has also earned a degree in graphic design in the meantime. He records all the events he’s organized at his café in the form of photographs and videos that he then offers to the guests, many of whom also want to have their party posted on an internet portal.

“I envisioned my café as a ‘live event’ space! This is on a daily basis, as many people spend a part of their lives in this space. Some just want to enjoy their coffee in peace and read the dailies. Others want to be seen, because we get celebrities here – having a coffee on British Square is much more important to them than the antiques! The space matters to the people than the event, it is what the people like – it connects them, communication is important to them. Coffee makes people socialize, talk, it is an everyday culture – a lifestyle; ‘let’s have a coffee!’; but in all this, the space where you drink the coffee is important. People go to their favourite café every day, but that is not enough. To keep their custom one has to give them more! It is not easy in my job, you have to live the lives of others, listen to their problems, in a way you empathize with them

... Daily life is better if there are people to share your emotions with!”

In Croatia, coffee is much more than a black beverage with a stimulating effect, it connects people quite literally! The question “Shall we have a coffee?” is an invitation to socialize, talk, retell experiences, engage in business, or even an invitation to a first date. A special feature of the city’s cafés is that on warm and sunny days they expand into the streets, onto terraces where Zagreb residents of all generations like to while away their time from early morning to late evening. The coffeehouses and cafés of Zagreb have therefore been recognized as a tourist attraction that distinguishes Zagreb from other European cities, which is the theme of numerous articles published by organizations like Lonely Planet and institutions such as the Zagreb City Tourist Board.

Coffeehouses have an interesting history, dating back to the late 17<sup>th</sup> century in many European cities. The first coffeehouse in Zagreb was established in 1749. The coffeehouses of Zagreb were modelled on western European, especially Viennese, establishments, which was reflected primarily in their interior design, but also in the coffee on offer. Being associated with the social class of the bourgeoisie, the coffeehouses were later gradually closed down by the authorities under the socialist regime and put to other uses. The decline of the coffeehouse paved the way for the ascent of a new form of coffee consumption space – the café.

Cafés go hand in hand with the new lifestyle and modern pace of life, which is most visibly reflected in their offer, the diversity of their premises (from spacious to cramped), their interior and terrace design (from simple to sophisticated), the selection of their personnel, and the organization of various events. Their business success depends on the quality of the location, but also



Inside the *Tom-Tom* café;  
© Ethnographic Museum  
Zagreb, Croatia  
(photo: Oleg Moskoljov)

on the creativity and innovativeness of their owners. The number of small and medium-sized entrepreneurs engaged in the sale and distribution of coffee-related and catering equipment (coffee machines, cups, aprons,

menu cards, etc.), as well as in the design and marketing, is also gradually growing. There is hence every justification to say that all of them have contributed to the city's economy.





# Applied methods



Pupils interviewing an entrepreneur in Berlin-Kreuzberg, 2008; © Neighbourhood Museum Association

## Involving new audiences in museums: examples from Berlin, Amsterdam, Liverpool and Barcelona

Rita Klages, Annemarie van Eekeren, Helen Robinson and Teresa Macià Bigorra

Recently many museums have changed their visitor and collection strategy from one which is object focused towards a more visitor focused approach. Very often, due to demographic changes, this has combined with more intercultural and diverse policies to enable museums to reach target groups. One such intervention is called ‘outreach work’, applied to encourage groups which do not visit museums and become interested in what a museum can offer. By working with these groups, outside and inside the museum, museum staff can involve citizens more in collection and exhibition activities.

Entrepreneurs are a group which rarely visits museums, mainly due to lack of time. And in museum collections, their contemporary heritage is often underrepresented. For the partners in ECEC it was very important to discuss among each other ideas and practical outcomes of ‘outreach work’ as a method used in our local projects. Intercultural dialogue and interdisciplinary approaches were important, as firstly, most of the cities participating in this project have a culturally and ethnically diverse population, especially in the old working class areas and outskirts. Therefore, museums and cultural partners in this project worked with entrepreneurs and clients with diverse nationalities and cultures. Secondly, the interdisciplinary approach, was interesting as well and combined with more traditional and existing educational museum methods such as working with existing welfare and community centres.

During the work meeting in Amsterdam in September 2008, ‘outreach work’ was the focus of the presentations and discussions by all of the project partners. Throughout this and subsequent meetings, we had the opportunity to

deepen this discussion and visit entrepreneurs participating in local projects. The cases below show that many different approaches used to increase participation and encourage involvement.

Berlin: *What are your plans for the future, Yasmin? Endeavour future*

In November 2008, 9<sup>th</sup> and 10<sup>th</sup> grade pupils of a school in Berlin-Kreuzberg interviewed eleven local entrepreneurs about their lives and the history of their companies. Most of the businesses were relatively small, and run by either longstanding or more recent immigrants of different ages. An important objective of this project, conducted by the *Neighbourhood Museum Association*, was to ensure the pupils understand the complexities of professional life as an entrepreneur, as well as to encounter a wide range of different cultures. As the basis of these interviews, the pupils worked in groups, supervised by artists from the Youth Art and Cultural Centre *Schlesische 27*, to create portraits of the entrepreneurs with the help of photographs, films and texts, ensuring the bi-national pupils were stimulated and aware of their own capacities and ideals. The combination of learning about the everyday lives of entrepreneurs and working with the arts, offered the pupils a way to express themselves and reflect on their own future-prospects. A year later, the pupils presented their experiences at a public meeting at the *Museum of European Cultures – National Museums in Berlin*. The results comprising of pupils’ perspectives on their own identity and future opportunities, as well as portraits of the entrepreneurs, were included in a small workshop exhibition titled *Doner, Delivery and Design* on Berlin entrepreneurs

Work meeting with museum staff and volunteers of the project *Neighbourhood Shops* in Amsterdam, 2009;  
© and photo: Patricia Puig



with an immigrant background. The cooperation with the school of the named pupils, the artists and entrepreneurs, all from the district of Berlin-Kreuzberg, was beneficial to all and resulted in their involvement and active participation in our exhibition.

Amsterdam: project *Neighbourhood Shops*, participation through the web

In 2002/2003 *Amsterdam Historical Museum* (AHM) successfully used internet as a vehicle to reach new audiences through their website project *Memory of East*, going live on 25<sup>th</sup> June 2003. From that date to present day, this website shares histories, pictures and stories of the day-by-day-life of local inhabitants in this part of Amsterdam. Local volunteers played an important part in the development and upkeep of the site. Building on the experiences of *Memory of East*, the AHM started a new pilot project in 2008, called *Neighbourhood Shops*. The following year the educational department made a real start, working in Amsterdam East as well as other neighbourhoods in Amsterdam. The main focus of the 'outreach work' on this occasion was to involve entrepreneurs, their customers, local inhabitants and volunteers in developing an interactive history on the neighbourhood shops in Amsterdam. Once more volunteers played an important part. The website [www.ahm.nl/buurtwinkels](http://www.ahm.nl/buurtwinkels), which was launched in September 2009, played a central role in this project. It functions as a platform for entrepreneurs, customers and for those who are more in general interested to participate. It is possible to upload information about a particular shop, write stories about the shops or even upload virtual objects. To get the website started, the AHM mobilised entrepreneurs and customers to participate by visiting them in their shops in different parts of the city. Some entrepreneurs were interviewed; others were invited to promote it in their shop. A group of twenty volunteers have been working with museum professionals collecting stories, objects and doing historical research in the museum. The content of the website is a (non-selected) presentation in itself. It offers as well a rich source of material for the curator, who will decide what stories and objects will be used

in the exhibitions, both in several neighbourhoods all over the city, and in the museum itself. These are due starting early in 2011. The website functioned, and is still doing so, successfully as a vehicle in innovative methods of participative museum work and network building.

Liverpool: *The Secret Life of Smithdown Road* – building community

The communities team at *National Museums Liverpool* works with audiences new to museums, building strong relationships with local communities across Merseyside. In 2009, the team working on this project developed a programme of events and activities targeted for a local neighbourhood with a diverse demographic. The team envisaged the need for a 'mini museum', a dedicated space, based somewhere on Smithdown Road, to act as a project hub. A back room space in *Oomoo Café*, a friendly and lively business in the central section of the road, was identified as a suitable venue. Initially we approached well established community and voluntary groups in the local area, as well as the neighbourhood management team, to promote the project and encourage participation, with little success. However, working closely with our marketing and communications team we received extensive press and radio coverage to promote events and activities. Project staff scheduled a series of drop in days at *Oomoo* for local residents and shop keepers to share memories, scan photographs and collect materials for the final exhibition in 2011, as well as a launch event and series of evening talks. By far the most successful element of the community engagement programme was the creation of social networking group using *Facebook*, encouraging over 1,500 friends/fans to upload images and stories of their experiences of life on Smithdown Road.

Barcelona: *Connected Barcelona, Transnational Citizens*

The *Barcelona City History Museum* (MUHBA) exhibition (2009) focused on reflections of newly arrived citizens to Barcelona. This project was addressed from a unifying and historical viewpoint. Unifying as the immigrants were recognized as part of the inhabitants of the city, and historic





Mini museum in *Oomoo Café*, Smithdown Road, Liverpool, 2009; © National Museums Liverpool (photo: Helen Robinson)

due the long tradition of Barcelona as a migrant city. Identification of different commercial networks built by new entrepreneurs and their location in today's city was also an area covered in the exhibition. As the MUHBA has a long tradition of communication and participation with associations of neighbourhoods, we naturally thought about an approach through local entities and communication media that addressed newcomers. We invited them to participate in the project through various thematic debates fuelled by their suggestions and proposed activities that shed light on their

communities. They participated in the development of content tailored to their needs, guided tours in several languages at the *Café-Museum*. They were protagonists of key events in the cultural life of the city at the Night of Museums. The project gave the opportunity for all citizens to participate and reflect on their participation in social, political and cultural City (debates about art and creation, communication media, etc.) and allowed the MUHBA to reach a larger number of citizens, including newcomers.



A participant of the *Eigen Toko* project by Imagine IC, Amsterdam, 2005; photographer unknown

## Mediation through art: some pointers and examples from Amsterdam and Volos

Dineke Stam, Jenny Wesly, Ioanna Touloupi

Visual artists lend their vision and concept to shape images. For a long time this used to be done in a studio, alone or with fellow professionals. Nowadays artists sometimes involve the public in this creative process, in which case we talk about mediation through art, also known as ‘community art’.

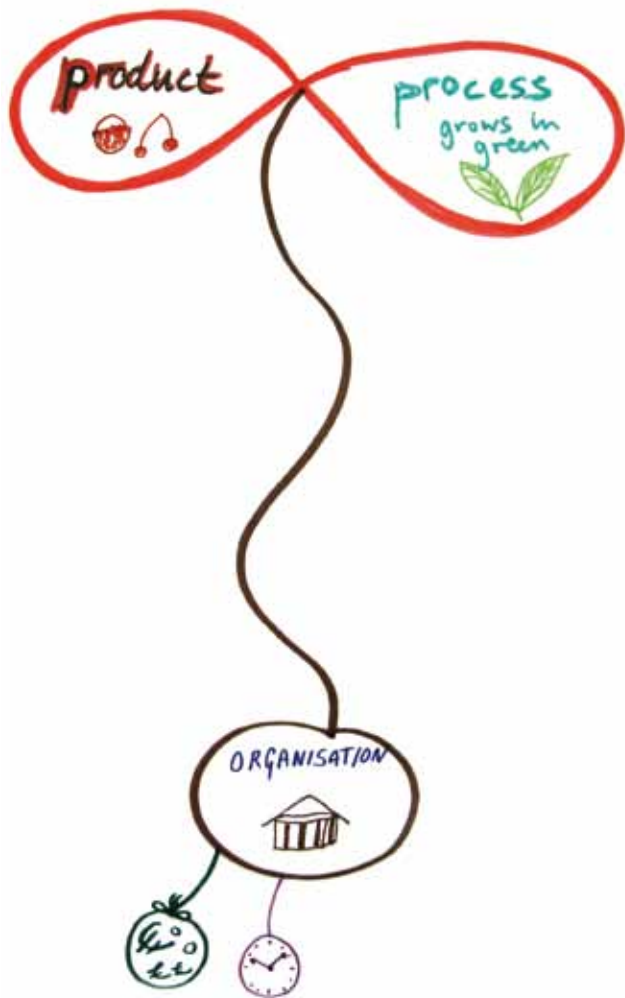
As far as entrepreneurial cultures are concerned, one could hence ask how art or artists can help a museum mediate between the target groups involved (the entrepreneurs) and the presentation (exhibition, educational activity) held within its own walls in order to present them to a broader public. What is the specific role of a museum which calls on an artist to create a presentation jointly with a community of entrepreneurs? How could such a project be initiated, how can one go about finding participants, what should the artist’s assignment look like? These and similar questions were discussed at the ECEC work meeting in Volos.

One of the projects presented in Volos by Amsterdam photographer Jenny Wesly was *Eigen Toko*, an exhibition at *Imagine IC* about entrepreneurs in the neighbourhood of Amsterdam South East, also known as The Bijlmer. Jenny had been one of the artists involved in this 2005 presentation, and had worked with the entrepreneurs taking part then. The later *Supertoko* followed on from this project in 2009. The Volos talks were also based on a conversation with Evelyn Raat, who had worked on both projects as a staff member of *Imagine IC*. This cultural institution pursued a two-pronged approach where artists were asked to formulate their ideas on a subject whilst an attempt was also made to stimulate the creativity of the parties involved and produce self-representations in workshops. This way *Imagine IC* could simultaneously draw on an artist’s representation elaborated

in cooperation with a community, as well as the self-representations of this community created with the help of an artist. One could say that both the image and the identity of a community can be presented in this manner.

The idea behind the exhibition *Eigen Toko* first and foremost concerned the ethnicity of the entrepreneurs. To what extent did their ethnicity help them find their market or product? *Imagine IC* started by drawing up a list of possible participants who could elaborate on or visualize answers to this question. Ten entrepreneurs selected from this list were then to be portrayed by way of photographs taken by an artist/photographer, and by interviews conducted by a writer. The artists selected their best images, the writers wrote the texts. The second line, i.e. the participative project, took the shape of a photography workshop for all the businesspeople on the list. Since the entrepreneurs did not have the time to come to *Imagine IC* during business or shop hours, Jenny Wesly held individual classes with them at their own premises. The entrepreneurs then borrowed a camera and had a week each to take photographs, after which Jenny would return to collect it again, together with the images they had made. All of these more or less spontaneous pictures were afterwards appraised by professionals. The most attractive photographs were selected and published in a local newspaper article about the ‘best’ entrepreneur. For the businesspeople involved this was hence a ‘win/win’ situation. The quality of some of the photographs was very high, often without their creators realizing this beforehand.

One of the key lessons learnt in this project is that one should devote enough time to finding the right participants.



Mindmap diagram: planning, location, organization and money – basic facilities provided by the museum;  
 © and photo: Jenny Wesly

This search can often only be facilitated by key players within the community in question. One would also be well advised to reserve some time and money for a second wave of participants succeeding the initial group, as word of mouth is likely to generate further interest. The short time span in which the entrepreneurs had to take their pictures in the *Eigen Toko* project turned out to be advantageous. Although this worked quite well, inviting the group back for the process of selecting the best images, which would have probably also been quite interesting for them, proved impossible due to their time constraints. Very important is the fact that the entrepreneurs had something to gain: publicity. The overall question for *Supertoko* was: is ethnicity still important for business? Owing to a lack of resources (funding partners declined the application on the assumption that the project was a repeat of the previous one), *Imagine IC* did not have the money, time or staff to proceed in a participatory fashion again. Although it proved possible to have the research undertaken by the project partner IMES and photographs provided by professional artists, a truly participatory project would have required more extensive financial resources.

What is the specific role of a museum or cultural institution in projects of this kind? The question brings us back to the essentials of any project involving art and communities, as is clearly illustrated by the ‘mindmap’ diagram drawn up by the ECEC workshop in Volos.

It all starts from the vision: if the museum’s mission consists in being important and enjoyable for a community, it should make every effort to connect with this community. In community art projects the process is just as important as the end product. Gaining the trust and securing the cooperation of key players within a community is of major importance. This takes time and continuity. One needs to know the right people, and one needs to engage with them on a serious level. It is advisable to consider what is in it for them, to listen to them, and to act upon that. Do not rely on your usual project planning (targets, schedules, budgets, etc.), but include more time for the process. Be very clear to the artists and the par-





Street event in Volos, 2008; © Volos Municipal Center for Historical Research and Documentation

ticipants regarding the sort of results you would like to show. What is also very important, besides any outcomes in the form of exhibitions or educational activities, is the impact on the participant on an individual level and on the community and the museum itself on an institutional level. As a museum you need to take your educational role seriously and live with the fact that the end result is not yet known or has not yet materialized, respectively. The parties involved might meanwhile still benefit from their experience years after a project took place.

The artist needs to be chosen just as carefully. Select artists who attach as much importance to the process as to the product. Find artists who are able to work with people and objects. Make sure to communicate with the artist clearly and openly before the start of a project, so you will be focused in the same direction. The checklist for an artist's selection should furthermore include good communication skills with the community involved, an enjoyment of working with new and inexperienced participants, patience, candid communication with the museum, that he or she keep in touch during the process, an open attitude, teaching skills, the ability to balance one's own creative work with that of the participants, but also that the artist give them sufficient space (in the literal and the figurative sense), have a flexible mind and the ability to improvise and accept changes in the working and planning process, that he or she be able to work with (the museum's) external deadlines, have an aptitude for attaching as much value to the process as to the end result, and finally that he or she show a desire to produce the highest possible quality.

Most of the points on this artist selection list also apply to the museum staff, who need to strike the right balance between an open process and the final presentation or exhibition. Regular communication with the artist before and during the process is as important as keeping up to date about its progress. One should also make sure to get to know the participants from the community and involve them not only in the presentation, but also in possible future projects and activities – to build sustainable relations, in other words.

The most important challenge might lie in trying to find the right balance between the required artistic freedom concerning the quality and image you wish to present as an organization on the one hand and letting the community feel that the project is theirs on the other – and the higher the quality, the greater the likelihood that the community and public will be delighted.

Another example of using art for mediation in museum projects was realized by Ioanna Touloupi, who has a theatre background, on behalf of the *Municipal Center for Historical Research and Documentation of Volos* (DIKI). Besides the visual arts such as photography or installations, this project hence also relied on forms of theatre.

In order to promote the planned city museum amongst the community and encourage citizens to become involved in its creation, local entrepreneurs were invited to be interviewed about their life in Volos. Based on the information thus gained about their experiences in and personal stories from the districts, a series of four events was organized at various locations around the city. These events treated of everyday life, using testimonies, objects and memories. Three of them took place consecutively in the streets of Volos, and the final one was hosted in the conference hall of the *Spirer* building, where DIKI is located. Each event introduced a new element, in addition to the previous event's exhibits. The basic idea was to create a kind of street museum in progress.

The theme of the first event centred on people from previous eras. Actors masqueraded in clothes from specific periods were sent to roam the area in order to arouse the curiosity of the public and invite people to visit previously prepared theatrical exhibits. These exhibits consisted of three outdoor areas which people could enter to find out about historical moments in their city from slideshows, about personal experiences from interview excerpts, and about the creation of the planned city museum from printed materials. The second event was held in a different part of the city and augmented these exhibits with a new element akin to a 'tableau vivant', a separate presentation in which loud music

would play and actors in costumes would re-enact scenes from the city's everyday life in different periods.

The third event again took place in a different street, and in addition to all the exhibits from the previous two events featured a maze containing historical objects previously owned by past residents of Volos. The very last event in the *Spirer* building finally included the new installation *Windows to the Past* with personal objects as exhibits, a collage entitled *Portraits in Volos* and featuring photographs of citizens, and a presentation of the museum's website.

The art forms selected for mediation at these events included installation, theatrical animation, collage and photography.

What attracted the public's interest to the events was their attention to detail, ensured by documenting the city's everyday life not only by way of objects, but also with memories. The public realized that the museum was not merely attempting to record the bare facts, but had also captured the very human side of history – the entertainment, customs, work environment, economy and social struggles, all of which contribute to the history of Volos.



Parts of the equipment  
of a doner snack bar,  
2009; © Museum of  
European Cultures  
– National Museums  
in Berlin (photo: Ute  
Franz-Scarciglia)

## Collecting the present – historical and ethnographical approaches: the case of entrepreneurs

*Renée E. Kistemaker and Elisabeth Tietmeyer*

How can we document our recent history and present time by collecting cultural heritage, and how do we select what to preserve? Do we have to limit ourselves to collecting only material heritage (objects, photographs, documents) or should we also include intangible heritage (oral history, interviews, stories, music)? Cultural history museums, in particular, started asking themselves these questions as early as in the 1970s, partly driven by anxieties about the rapid economic, technical and cultural changes in a modern society where mass production and mass consumption were quickly becoming the norm. The best known example is the Swedish Samdok project established in 1977. Comparable initiatives were also started in other European countries, although on a smaller scale. In the Netherlands, for example, a national working group including historical museums and a number of archives discussed these issues and published a report with recommendations in the 1980s.

In the intervening years the historians and curators working in historical museums have been able to learn a lot from the ethnographers and curators in ethnographical museums, and vice versa. From the mid 1990s, for example, several historical museums increasingly started to implement what was then called a ‘biographical’ approach, in their acquisition policy as well as their presentations. Objects, photographs and other two-dimensional materials were contextualized by interviews, videos or photos documenting the person connected with them, their owner, or someone who felt emotionally attached to the object. This was one of the reasons why some historical museums in the same period started to seriously think about not just collecting material heritage, the customary thing to do, but intangible heritage as well.

In recent years the approaches and methods pursued in collecting the present have also been influenced by the fact that many museums have more and more come to shift the focus of their audience and collection strategy from the objects to the visitors. This has led them to pay greater attention to the public in the collection of heritage, and to increasingly involve citizens in documenting their own history and culture. Today, the long-established role of the museum curator as a singular authority is slowly changing: in collecting contemporary heritage, curators nowadays often cooperate with colleagues from educational departments, while the public (communities, groups, individuals) plays a central role as ‘practitioners’, as the ones who attach a special value to a specific heritage. This is especially true for intangible heritage.

The objectives of the ECEC project hence included a discussion of interdisciplinary approaches to collecting the present: how similar or dissimilar are the methods currently applied by ethnographical and historical museums in documenting the tangible and intangible heritage of our own present and recent history? This question also had some bearing on a number of our local projects, of course, where not only curators, but also the members of education departments were actively considering possible acquisitions for the museum collections in close cooperation with ‘practitioners’, in this case the entrepreneurs involved in the projects. The underlying idea is that by collecting their specific heritage, the museums may include the people who had initiated, created or contributed to it within the national or local collective memory. This was furthermore meant to help the entrepreneurs in question identify with the



museum as a place which also contains their history, and as a forum for intercultural dialogue.

Ethnographical museums are generally concerned with documenting, analyzing, presenting and archiving characteristic objects of everyday life of people. In this sense some museums are dealing with cultural history and others are also concerned with contemporary life. Whilst many museums in Europe exclusively focus on rural societies that are now mostly history, others also pursue an interest in urban life. They no longer accept the differentiation between 'high' and 'low' culture still commonly made in scientific and popular opinion. Their characteristic research topic is 'culture' in general, not as a static phenomenon but always understood as a process and by way of its complexity, meaning that everything is connected to everything else. The key questions hence asked in those ethnographic museums are: how do people lead their lives? How do they structure and symbolize them? Which behaviours or actions, objects or texts do they express themselves with? How can museums deal with that heritage as a locus of collective memory? According to which criteria should curators collect and classify objects?

A scientific classification into cultural areas, topics or functional groups within the material culture only occurs for reasons of analysis. Structurization or categorization efforts of this kind are in turn culturally conditioned, uniform criteria being unavailable as fields of culture may overlap in terms of content. It is hence essential to gather as much information, written and/or oral, about an object as possible, and index it as deeply as possible in the museum's documentation system. Artefacts thus need to be situationally integrated. The process is called 'contextualization', which is exactly the task facing any museum interested in explaining cultural, political, historical and social connections, as well as offering their audience an opportunity to make discoveries of its own.

In ethnographical projects curators often work with a 'biographical' approach, as a number of historians concerned with recent history have also done. This means that

they interview people – as contemporary witnesses of their culture and history – on a specific issue, for example asking them which objects they associate with their place of origin (if they have migrated) or which objects have been important to them in the recent past. The interview can then contribute to the contextualisation of an object once its owner decides to donate or sell it to the museum. This kind of information, but also data concerning an object's (original) function and probable use, is crucial for the museum, because once items are put into storage, they are completely decontextualized from their original use and meaning.

Collecting contemporary objects which document the life and work of people, in the case of the ECEC project – of entrepreneurs, is not that difficult for ethnographical museums, as long as they already have corresponding historical collections concerning everyday life like the *Museums of European Cultures* has for example. The curators of course need to ask themselves what should be considered characteristic for contemporary society, and then select relevant objects jointly with contemporary witnesses who are understood as experts for their own culture. This cooperative documentation of an expert's tangible and intangible culture is called 'participative collecting' and comparable to the approach pursued by said historians delving into recent history. Establishing a new collection that reflects the cultural issues of contemporaries meanwhile of course also entails the creation of a cultural heritage for a specific community at some point in the future.

One example for collecting the present is provided by the local ECEC project *Doner, Delivery and Design* at the Berlin *Museum of European Cultures*, where the curators amongst other issues focused on a typical facet of global 'food culture': fast food predominantly produced, traded, advertised and sold by entrepreneurs with immigration backgrounds, here exemplified by the doner kebab sandwich, a snack food that enjoys great popularity in Germany, was invented by a Turkish immigrant in Berlin, and is now rapidly conquering the whole of Europe. Items documenting the production, sale and promotion of doner kebabs were hence collected along with photographs, documents, stories, books and films.



Zebra Hair Extensions, African print clothing and necklace donated by Catherine Maduike from *Ebony*, 167 Smith-down Road; © National Museums Liverpool

This all-embracing collection not only represents a typical fast food consumed by many people from the last quarter of the 20<sup>th</sup> century, but more importantly also documents the successful integration of an element of a largely foreign culture in Germany through the commitment of bi-cultural entrepreneurs.

Some of the historical museums involved in the ECEC project which considered collecting the heritage linked to entrepreneurs and their customers actually implemented quite similar methods. It is interesting to note that they more strongly relied on the internet as a vehicle for involving communities and collecting data in the process. In the *Museum of Liverpool's* 'The Secret Life of Smithdown Road' project, *Facebook* was used as an innovative tool for developing partnerships with a local urban community, also in view of acquiring new, contemporary objects for the museum's permanent collections. On a *Flickr* website the *Facebook* members were meanwhile also able to upload contemporary photographs of the street and its shops. This enabled the museum to start a small collection of best selling items or objects considered most representative of an entrepreneur's business, in addition to interviews, videos and photographs. In Amsterdam, an interactive website launched by the historical museum in autumn 2009 allowed entrepreneurs, customers and interested parties to upload stories, interviews,

videos, photographs and other objects relating to neighbourhood shops in Amsterdam. The museum staff will use some of this material for exhibitions on neighbourhood shops scheduled for spring 2011, with a selection of the objects ultimately being acquired for the museum's collections.

In the examples presented above the approaches pursued by ethnographical and historical museums in collecting these contemporary objects hence appear to be quite similar. But there is nonetheless one important difference concerning the continuity of scientific classifications into cultural areas, topics or functional groups applied to earlier collections. Whereas most ethnographic museums have an established tradition of collecting and documenting everyday culture, in the process applying scientific classifications that easily lend themselves to contemporary heritage, historical museums do not. Their classifications are to a greater extent of an art historical or historical nature (iconographical, material, historical events, topographical). This complicates the establishment of a scientific connection between the tangible contemporary heritage and their collections from previous centuries, a fact that was already noted in the discussions in the 1980s, also because the scientific contextualisation of objects is a relatively new phenomenon in historical museums. It consequently appears crucial for historical museums to reconsider some of the classifications used in their older collections.

**Joint results**





## The ECEC website

*Monika Schmidt*

For the duration of the ECEC project, the design, hosting, content, functional and application management of the project's website is the responsibility of the *Institute of Social Education* (Institut de Formation Sociale, IFS) in Luxembourg. The IFS is an educational institution with a special focus on themes such as interculturality, migration, and the fight against discrimination. The work on the website was performed in close cooperation with Julien Becker, a website design specialist and professional photographer. With the website professionally programmed, maintained and hosted the main task of the IFS lies in the coordination and updating, while the contributions come from all project partners.

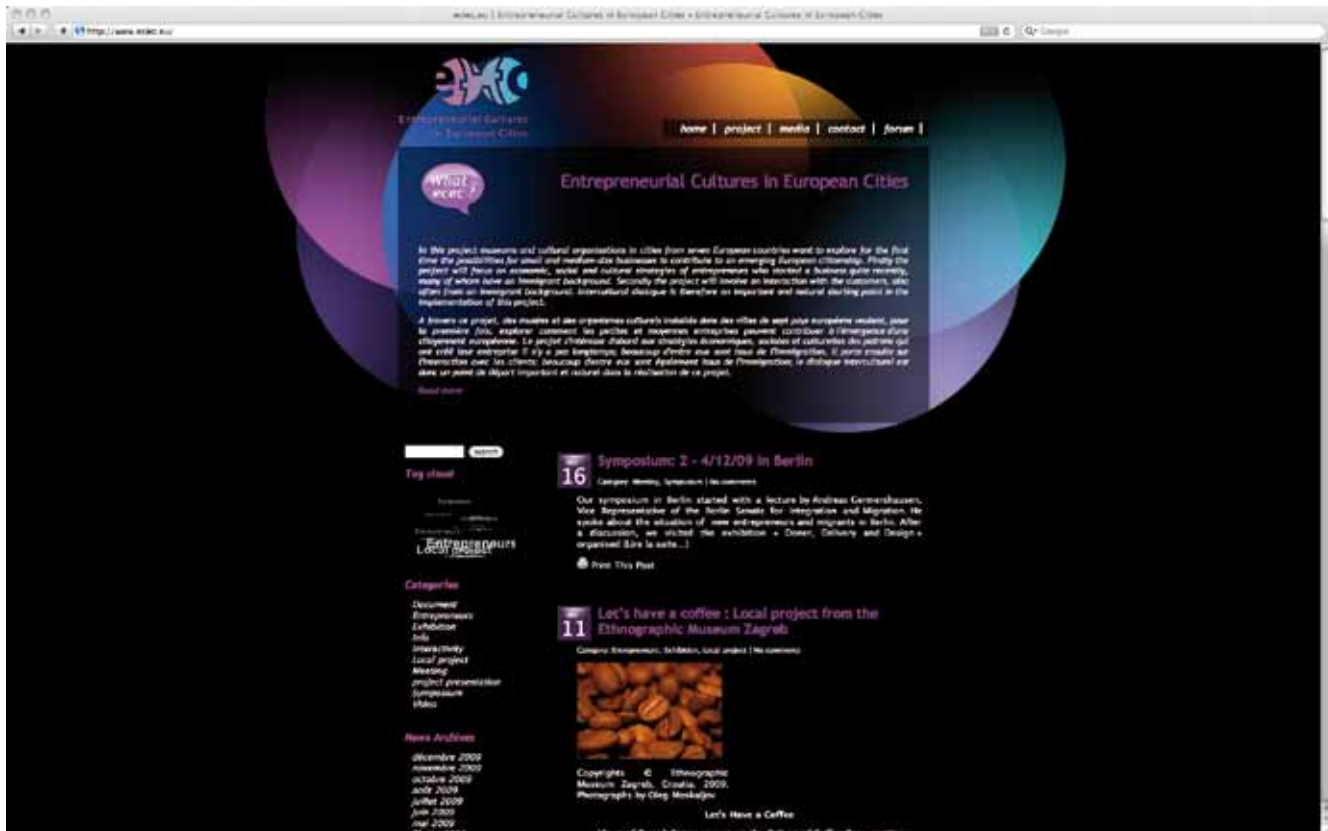
The website provides information on the project and the partners involved, each of whom is equipped with a link to further information on the European city where the respective institution is located. It features descriptions of local and national projects involving new entrepreneurs and the museums or cultural organizations, as well as announcements of upcoming and summaries of past events. All partners contribute texts, photos and 'virtual objects' from their local projects. The reports on our European work meetings and related photos are also published on the site. Thus, not only other partners but also third parties can access all the information about the project and its related subjects. In addition, a list of links to other websites (new entrepreneurs involved in the project, networks, neighbourhood shops, etc.) is also provided on the ECEC site.

The website hence acts as a source of information, but is also meant to stimulate the discussion on a European level. It is designed to work interactively, linking what happens

on a local and national scale with the international project. This interactivity was an important element for the ECEC website right from the start. External visitors not involved with the project are also invited to contribute specific information on their own European city and to share related stories and pictures with the 'community'. It was important to us that not only the project partners would be involved. The website therefore tries to provide unrestricted access to project-related researchers, politicians, entrepreneurs, clients, students and organizations, whilst offering a communication and discussion platform for these target groups. To this end the online forum attempts to stimulate the discussion via several short statements on the project topic that may be of interest to entrepreneurs in their everyday lives.

Since January 2010 the website also comprises a unique virtual collection documenting the tangible and intangible cultural heritage of new entrepreneurs. These 'virtual objects' have been contributed from the partners' respective national and local projects. By linking the ECEC website to *Flickr*, a globally popular, public online photo management and sharing application, and by publishing interviews with entrepreneurs on *youtube*, we tried to adapt to the manner in which the internet is used today to the greatest extent possible. These applications offer the additional advantage that there is no upload limit for photographs and videos from our local projects.

Regarding our wish to stimulate all target groups into participating by making use of the ECEC website, it has to be noted that the project was not as successful as intended, at least as we go to print. We conclude from this that the project overall needs to pay greater attention to the effec-



Screenshot of the ECEC website, 2010;  
photo: Monika Schmidt

tiveness of its communication with entrepreneurs regarding their participation in the discussion platform. For this it would be necessary to establish closer ties to the specific entrepreneur-related networks, platforms and forums that already exist. Another reason for the low level of active involvement in the ECEC website could reside in the fact that new entrepreneurs, in particular, need to devote the greatest part of their time to their business, leaving no room for other involvements. Finding out what the new entre-

preneurs' opinion is in this respect could be meaningful, as knowing their reasons would help to improve the website management. These details, alas, will have to be taken into consideration within the framework of a later project. The ECEC website nevertheless provides an important means of coordination, information and communication for the entire project. It keeps the partners informed, facilitates their exchange, and is an important element of the communication strategy pursued towards third parties.



Video stills of an interview with Selim and Claudia Özyiğın, owners of the LeatherShop, and their daughter Tülin, Berlin, 2008; © Association Neighbourhood Museum (still images: Wolfgang Davis)

## DEK – Digital Exhibition Kit: an interactive digital catalogue

Zvezdana Antoš

The DEK features research material, photographs and film interviews with new entrepreneurs created by the individual project partners as part of their work on local and national projects.

The advantage of this interactive catalogue over printed media is that a DVD-ROM allows all the projects' disciplines, such as video, to be presented and documented. Besides the documentary value, this kind of multimedia presentation also has an educational one, because it is primarily intended for the museum professionals with whom we cooperated in the project, as well as numerous educational institutions and city authorities. The interactive digital catalogue can be navigated independently, i.e. it enables users to select the content they find most interesting. It hence has the further added value of allowing users who navigate through it to assemble their own international virtual exhibition from the project partners' photographs and video interviews featuring new entrepreneurs and their clients.

Special attention was paid to providing a fast and systematic search facility. Basic information was supplemented by further search options, meant to ensure that visitors can access information from any field of their interest. The DEK start screen, for example, offers three search options: *about the project*, *the project activities*, and *the authors*.

The heading *About the project* leads to information about all the parties (regular partners and associated partners) involved

in the project, including information on all the museums/institutions, and a photograph of the respective institution or exhibition space.

Under the heading *Project activities* visitors can search by individual European cities (Berlin, Liverpool, Luxembourg, Barcelona, Zagreb, Volos and Amsterdam), designed to present project activities at a local level. A further search will then yield detailed biographical information on individual entrepreneurs, accompanied by photos and films. Here the medium has the advantage of offering additional options, such as the possibility of enlarging photographs. The interviews with entrepreneurs conducted as part of the research, and for the exhibitions in the various museums, were recorded and are now also accessible on the DVD as short films. The final part of the DVD meanwhile features information on *the authors*, i.e. the people who worked on the project and contributed to its realization.

The material included in the DEK illustrates diverse entrepreneurial cultures, opportunities and strategies in various European cities. It provides information on local, national and transnational networks. We hope that it can hence not only contribute to the development of a broader perspective on the differences and similarities of new entrepreneurial cultures across Europe, but will also serve to stimulate the intercultural debate and dialogue.



*The Secret Life of Smithdown Road* on Facebook  
(www.facebook.com/smithdownroad), 2010;  
© National Museums Liverpool

The screenshot shows a Microsoft Internet Explorer browser window displaying the Facebook page for 'The Secret Life of Smithdown Road'. The browser's address bar shows the URL 'http://www.facebook.com/smithdownroad'. The page header includes the Facebook logo and navigation links for Home, Profile, and Account. The main content area features a cover photo with the text 'THE SECRET LIFE OF SMITHDOWN ROAD'. Below this, there is a 'Wall' section with several posts. The first post is a status update from the page, dated '1 hour ago', asking for 'Smithdown love stories'. The second post is a news item from 'Museum of Liverpool' dated 'Tuesday at 11:26am', announcing a new display in 2011. The third post is a question from the page asking about 'Smithdown boys'. The left sidebar contains a 'Stats' section with a 19.5 star rating, 22 cover photos, and 4 of 1,242 fans. The right sidebar has a 'Get From Facebook' section with an advertisement for 'The Secret Life of Smithdown Road'.

## Virtual collections on entrepreneurs

*Roosmarij Deenik, Elisabeth Tietmeyer, Annemarie de Wildt*

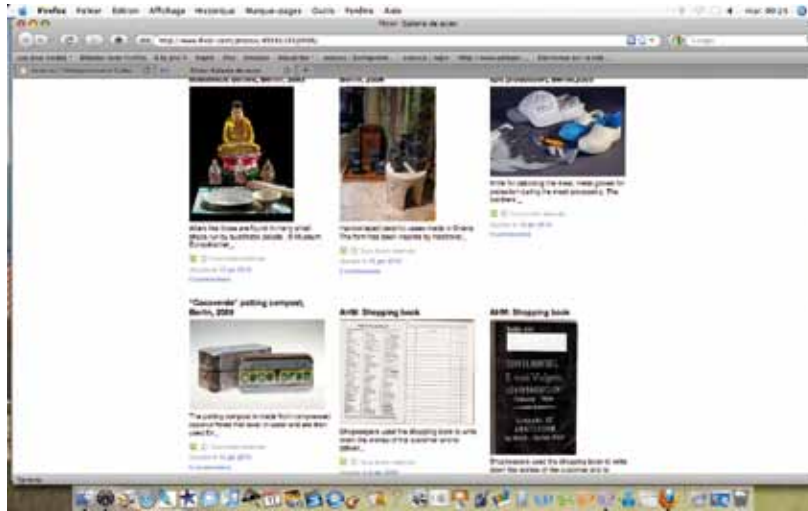
People are collectors by nature. We cherish our mementoes, our children's first shoes, photographs; some of us even cherish paintings that have been in the family for centuries. Museums have since the 19<sup>th</sup> century provided a location where countries and cities keep their mementoes: portraits of city guard, archaeological finds, masterpieces, but also the humble belongings of anonymous citizens. The internet, however, has changed the nature of collecting. People now share their mementoes worldwide on *Facebook*. Virtual marketplaces have taken over from auctions and antiques shops as the places where our cast-offs are on show, in order to attract someone else's interest and continue on their lifecycle. Museums have started using the internet as a means of collecting, but also as a platform for displaying their collections. In today's '2.0 society' the boundaries between museum curators and collectors at large have started breaking down. *You and me and everyone we know is a curator* was hence the title of a December 2009 symposium held in Paradiso, Amsterdam. The web also allows knowledge to be shared. Special sites offer the possibility to compare our heirlooms and emotive souvenirs with similar objects from museum collections. Museums can benefit from this democratization of knowledge. The *Powerhouse Museum* in Sydney, Australia, must count as one of the most adventurous in the internet. By sharing significant photographic collections through *Flickr*, the museum can not only introduce them to a larger audience, but also allow the public to add tags and comments.

Participation has become a buzzword in the museum world. In the ECEC project educators worked alongside curators. What brought them together was their joint wish to experi-

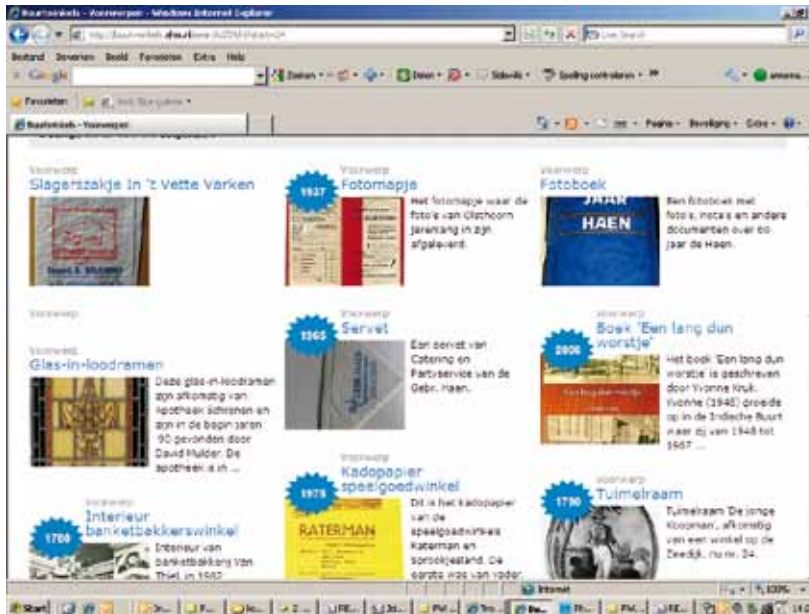
ment with participation while collecting objects and stories related to small enterprises. The project partners included historical, city and ethnographic museums, all of which apply different methods in documenting their acquisitions. It was one of the aims of the ECEC project to initiate a unique virtual collection documenting the tangible and intangible heritage of new European entrepreneurs on its own website. Contributions were not only to come from all national and local project partners, but also from the entrepreneurs themselves.

This participative collection could include stories as well as objects in museums. In some local ECEC projects the entrepreneurs lent or donated objects related to their private or professional life for an exhibition and/or the museum's collection. In the Berlin *Doner, Delivery and Design* exhibition, for example, photographs of these objects were published on the ECEC website along with the stories the entrepreneurs had told the curators. The same method was also applied to objects already included in the museum's collection. All the images and data on the ECEC website were downloaded via a link to *Flickr*, an online community where users can share their photographs and organize, describe and contextualize images by assigning so-called tags, or key words for classification. The *Museum of Liverpool* also relied on *Flickr* and *Facebook* for members to upload and present photographs of the streetscape and shops in a specific city district, for example ([www.flickr.com/groups/secret\\_life\\_of\\_smith-down/](http://www.flickr.com/groups/secret_life_of_smith-down/)).

The *Amsterdam Historical Museum* (AHM) used digital means to create a virtual collection on neighbourhood shops ([www.buurtwinkels.ahm.nl](http://www.buurtwinkels.ahm.nl)). After the *Geheugen van Oost*



Part of the virtual ECEC collection ([www.flickr.com/photos/45591135@N06/](http://www.flickr.com/photos/45591135@N06/)), 2010; photo: Monika Schmidt



Objects on the Amsterdam Historical Museum *Neighbourhood Shops* website ([www.buurtwinkels.ahm.nl/search/259/nl/](http://www.buurtwinkels.ahm.nl/search/259/nl/)), 2010; © Amsterdam Historical Museum

(Memory of East) website, mainly aimed at collecting stories without excessive input by the curatorial department, the *Neighbourhood Shops* page offered background information, statistical data, videos by history and film students, field work reports by students of urban sociology, and stories authored by ‘volunteer story collectors’ and the entrepreneurs themselves. Both these websites were created by *Mediamatic*. Collecting stories proves easier than collecting objects. Most of the fifty one objects found on the Amsterdam *Neighbourhood Shops* site so far, which include items formerly used in this context such as shop signs, a doorbell, advertising, packaging material and photographs, for example, have been uploaded by museum curators. Nearly half of them come from the museum’s own collection and another eighteen from the collections of the Jewish Historical Museum. Only a small number were uploaded by others, who have also been active on the *Memory of East* website, which is probably more than a coincidence. A small private collection of packaging materials used by butchers that came to light was also placed on the website. Every picture of an object was provided with a short description. The AHM pursues the twin aim of inviting people to upload their own objects on the website, but also gain more information on the objects already there. Some of them, for example the doorbell, will be recognized by many different entrepreneurs and clients, while others, including photographs and advertising materials, are linked to very specific shops and will perhaps attract less attention, and hence information. So far hardly any stories have been added to the objects, but that may change as the number of online visitors grows. For the time being, however, the website is more of a virtual exhibition. By all appearances, the shop owners and their customers will require some persuasion yet before becoming co-curators of this virtual neighbourhood museum.

It has been the experience of most ECEC project partners who are actively experimenting with participative methods in the preservation of people’s histories and memories through objects and stories that curators, educators and outreach workers have so far played a crucial role in actually publishing their photos and stories online.

Virtual collections are an interesting medium for museums thanks to their ability of eliciting information on specific topics. Some objects can even be earmarked for the museum’s physical collection as a consequence. So far the curators have decided whether they will accept or acquire an object for the museum’s collection or not, of course within the limits set by the acquisitions budget and the available storage space. The choice is theirs – in contrast to a virtual collection where everybody can take part unless those responsible at the museum or relevant project restrict the input to the website. We do not yet know how our virtual collections will develop in the future. There are still too many unanswered questions: What if an object does not suit the project topic? What if the description or context of an object provided by a ‘virtual donor’ is wrong, discriminatory, or fails to comply with the ethical values of our society? What happens to virtual collections when projects end?

At the moment, the ‘generation 2.0’ of museum educators and curators is still finding out how to involve the population in contributing their experiences, knowledge, emotions, and sometimes even objects to the collective memory and museum collection of a city or community.

The ECEC project has shown that entrepreneurs who had so far contributed (some) stories, photographs and objects on a local or neighbourhood level were less inclined to do so on a European one. The photographs and stories on the website were uploaded by educators or curators, not by the entrepreneurs themselves. And even after uploading their virtual life is apparently not that active: the photographs of doner kebab equipment, shop signs and advertising material on *Flickr* have so far failed to elicit any comments, in any case.

Perhaps future European projects should home in on a more specific subject in order to provide a common ground for Europeans to meet in virtual space. The *Doner Kebab Connection* could be such a topic. At the ECEC meeting in Barcelona the topic of doner kebab proved to be a source of inspiration for many different stories, from Berlin entrepreneurs via Liverpool youth after a long night out through to

Barcelona kebab shops advertising *real Berlin Doner Kebab*. Europeans of Turkish decent are bound to have their own stories to add to this.

The ECEC project provided those taking part with opportunities for experimenting with different ways of collecting, both virtual and real, and discussing their methods and

results. Virtual collections are developing into an attractive and interesting complement to physical inventories. What the relationship between these two forms of collecting will look like in the future, or if and how these collections could play a role in promoting European understanding, will undoubtedly be a subject of study for future European heritage projects.

# **Exchange programme: experiences of young professionals**



Butcher in his shop run by his family in the third generation, Volos 2009; © and photo: Annemarie van Eekeren



## From Amsterdam to Volos

*Annemarie van Eekeren*

In the course of our EU project I stayed in Volos for one week in October 2009. The objective of the exchange was to gain information about the manner in which the *Municipal Center for Historical Research and Documentation of Volos* (DIKI) involves the residents and entrepreneurs of the city of Volos in their future city museum.

The museum building will be established in a district called Palia, which is in the old heart of the city. Eager to stoke the enthusiasm for the new city museum and build a base within the local community, DIKI had developed a project looking into the district's history. It involved one of the museum professionals interviewing all kinds of people in this lively neighbourhood, with the interviews serving as intangible heritage and as the base material for a theatrical performance. This performance was shown at several locations throughout the city, including the main square of Palia on one occasion. By the time of my stay most of the work on this project had already been concluded. It was still nonetheless very interesting to exchange knowledge and swap experiences with the museum professionals and visit the district, which features an interesting mix of established and new entrepreneurs, a varied selection of whom we talked to on our tour. Particularly fascinating for me was the fact that most of the shops in this district were run by craftsmen. This was not only the case with long-established trades like butcher or rope-maker, but also with new ones like the workshop of a young artist, for example. The resulting picture is very different from an Amsterdam shopping street, where the shops are pure retail outlets, with no workshops in the back, irrespective of whether they are traditional or newer forms of enterprise. But of course there

were also many similarities, for example the social function of a shop. And indeed, most of the shops we visited featured one or two regular customers who spend much of their time there and have become something of a fixture. Another similarity, the vulnerability of small shops, was painfully obvious.

A hairdresser who had taken part in the DIKI interviews had retired so suddenly that it even took the museum worker by surprise. All that remained to attest to a working life spanning over forty years was a chair and some mirrors.

Another interesting aspect of my visit to Volos was our exchange of ideas and experiences concerning the task of connecting the city and its people to a museum that has yet to come into being. Since the museum building is not finished yet, presentations need to take place outside it, in physical and virtual terms. This is a field of work the *Amsterdam Historical Museum* (AHM) is also exploring at the moment; in a drive to get in touch with and involve more residents of the city of Amsterdam at locations where they already are. Virtual strategies were hence also discussed. Both our museums are using the content generated by visitors or participants in the project, but in different ways. While DIKI used it to tell stories about Volos on the museum website as a virtual presentation, the AHM had started its website on neighbourhood shops as a platform for directly sharing stories and digital objects. The museum hence doesn't make a selection, but shows everything. The trip itself, becoming acquainted with my museum colleagues in Greece, meeting the Greek entrepreneurs, and exploring our different museological approaches were all very inspiring for me. It was great to be able to stay at one place a little longer and experience the different cultural contexts of one and the same subject in depth.

## From Amsterdam to Liverpool

Leyla Çakir

From 11<sup>th</sup> April till 16<sup>th</sup> April 2010 I was a guest at the *National Museums Liverpool* (NML). At the moment NML are busy constructing a new museum, the *Museum of Liverpool*, envisaged to be one of the world's leading city history museums, setting the global benchmark for museums of its kind and raising social history as a museum discipline to an international scale. I have been in the new building and much appreciated the idea that is set up along four themed galleries, called *Cities*. They are named *Port City*, *Creative City*, *People's City* and *Global City* for visitors, especially Liverpoolians, to uncover their own history.

During my stay, my hosts and I realized how different NML is from *Imagine IC*, the cultural organization in Amsterdam where I work. *Imagine IC* seems to be freer to present and develop ideas and projects because it is not bound by collections, and seeks looser connections with its building. At *Imagine IC* people tell their own stories about migration and multicultural life. With them, artists and researchers, *Imagine IC* develops projects that increasingly move away from the exhibition format and take the form of events or take place in other buildings.

In Liverpool I was introduced to the different community advisory groups, each composed of representatives of particular stakeholders, such as teachers and young people. They are representative members and advocates of diverse communities, and are connected to the museum to improve access and social inclusion. The members are recruited via existing networks and community partnerships. They are interviewed about their interests, and the museum's storylines are tested and commented by them. They have monthly meetings, also discussing what objects they consider interest-

ing. *Imagine IC* works along similar lines, but only has one continuous advisory group, the youth council, organizing debates about issues of concern to the Amsterdam metropolitan youth scenes to which they are connected. *Imagine IC* chooses different strategies depending on the project to guarantee advice and inclusion.

All NML's museums have free entry and are run as 'national' museums. *Imagine IC* does also not charge entrance fees and has in fact developed its current exhibition as a 'shop window exhibition'. Its building has a 20 m wide glass façade where the current exhibition can be completely viewed without coming in. The texts are on the windows. It was encouraging to find out that colleagues in Liverpool were enthusiastic about this concept.

Alongside working on increasing the numbers of visitors and improving the accessibility of the museum for visitors who are disabled, economically disadvantaged or are speakers of languages other than English, NML does a lot of outreach programmes. It seeks to engage underrepresented people in society, such as certain ethnic groups or families from underprivileged socio-economic backgrounds. The museum has thus realized exhibitions in collaboration with communities that will be shown in the new museum. One example is the project developed as part of the ECEC project *The Secret Life of Smithdown Road* in 2009.

My hosts told me that Smithdown Road in South Liverpool links the vibrant, diverse areas of Toxteth, Wavertree and Allerton. The area has changed considerably over time, and still continues to change today. Many different people live and shop along it. The Liverpool project aims to discover how local shop keepers and shops have helped shape the



Ann Stevenson in her shop Ultimutt on Smithdown Road, 2009; © Stephanie de Leng

Smithdown Road area and the diverse lives of local residents past and present. As part of the project NML researched the history of the area, interviewed and photographed over twenty shopkeepers and local people, and created a film. As part of the community engagement aspect of the project, the team set up a 'mini museum' in a shop on Smithdown Road, exhibiting some of the preliminary findings of the research.

Another community project *The Life and Times of Croxteth*, focuses on a specific area and exploring how community activism has helped shape the neighbourhood, local residents' lives and experience over time. *The Life and Times of Croxteth* exhibition will be shown in a community setting in the Communiversity centre in Croxteth whereas *The Secret*

*Life of Smithdown Road* will be shown in the new *Museum of Liverpool* in 2011. As part of their community project, NML provides information on methods and strategies of developing an exhibition, in order for the people to be able to develop their own exhibitions the next time if they want to. One other way to get people more involved is using online social networks like *Facebook* and *Flickr*. *Imagine IC* has worked a lot on digital participation and storytelling projects, and is currently evaluating its digital performance. The examples set by the NML were thus very inspirational; as were the discussions about ownership of digital results.

Overall I can say that this visit was an inspirational experience I will never forget.

In a cheese shop, Haarlemmerdijk, Amsterdam, 2009;  
© and photo: Patricia Puig





## From Barcelona and Volos to Amsterdam

Patricia Puig

In November 2009 *Barcelona City History Museum* (MUH-BA) provided me with the wonderful opportunity of taking part in the exchange of young professionals programme included in our ECEC project. Both Ioanna Touloupi from the *Volos Municipal Center for Historical Research and Documentation* and I hence went to Amsterdam to experience a five-day programme organized by our colleagues at *Imagine Identity Culture (Imagine IC)* and the *Amsterdam Historical Museum (AHM)*.

On the first day of our stay the two of us and Leyla Çakir, project manager at *Imagine IC*, joined a guided tour around The Bijlmer district, with an emphasis on new local housing projects and the incremental advancement of the neighbourhood, most of whose residents come from diverse immigrant backgrounds. During our visit of *Imagine IC* we saw *A soothing song*, an art installation showing mothers from different cultural backgrounds singing traditional lullabies to their babies.

On the second day Annemarie van Eekeren, head of the AHM education department, and a number of her colleagues informed us about the work of their department at the museum, which is mainly focused on cooperating with schools (the museum offers over twenty different programmes for school groups), education management in exhibitions, and the encouragement of outreach participation, i.e. of getting people involved in the museum via different methods and strategies.

The AHM project on *Neighbourhood Shops* is based on a novel and highly dynamic concept involving a website, the implementation of various outreach strategies, and the crea-

tion of an exhibition which will be opening in 2011. The website on *Neighbourhood Shops* is already up and working as a platform to collect stories. It is run by the museum and the collected stories and background information on neighbourhood shops are organized by AHM representatives under the supervision of curator Annemarie de Wildt. The AHM is pursuing a plan to focus on the neighbourhoods in question as well as the museum itself as twin locations for presenting the upcoming exhibition, which is a highly complex and very challenging project indeed.

*Theater na tomaat*, one of the temporary exhibitions at the AHM during our stay, documented the modernization process of Dutch theatre set in motion by the famous ‘tomato protest’ of 1969, a night when young thespians threw tomatoes at the actors performing a traditional play in a large Amsterdam theatre. This action marked the beginning of the democratization of theatre, which has led to the diversity of stage performances we know today, once companies and theatre makers started concentrating on bringing the theatre closer to the people. Another temporary exhibition we were able to visit at the museum was entitled *Ruigoord, vrijhaven voor kunstenaars* and showed different aspects of the Ruigoord area, an artists’ haven since the 1970s, including a number of portraits of members of this community created by the artist Van der Vegt.

One of the AHM’s partners for the ECEC project is the master course in museology at Amsterdam’s Reinwardt Academie, whose students were tasked with researching the cooperation potentials of the population of eastern Amsterdam in view of holding a ‘neighbourhood shop’



exhibition in their neighbourhood. As part of our exchange visit Ioanna Touloupi and I were able to attend the group presentations of their research results, arrived at via a theoretical approach involving new museology and concepts of communities of practice.

The AHM, eager to be part of the community, here pursued this objective by approaching the contents of the temporary exhibition from various angles, but also by investigating new participation processes designed to establish better community relations, which amongst others involved exploring new methods with the help of the museology students, besides the collection of memories and creation of a website in order to provide a dedicated outreach platform.

During a visit to Rotterdam included in our itinerary we met Karen Klijnhout, project manager at Kosmopolis Rotterdam, an association which “uses art and culture to make people from diverse cultural backgrounds curious about each other’s lifestyles and ways of doing things”, and hence organizes large and small projects with the aim of bringing people together in their neighbourhoods, irrespective of their different backgrounds. Kosmopolis Rotterdam cooperates with informal as well as formal cultural circuits, including the Rotterdam Art Foundation and the Rotterdam Historical Museum, the latter of which we visited in order to gain firsthand experience of the museum’s fascinating and controversial permanent exhibition, which occupies 25 % of the publicly accessible space. The visit started with one of several videos that put objects from their 13<sup>th</sup> to 19<sup>th</sup> century collections into context, as well as featuring two city models showing the city of the past, i.e. what had remained after the bombings of the Second World War, and the city of the future, i.e. the new urban plan. After watching the video visitors gain access to the permanent 20<sup>th</sup> century presentation, a completely controlled thirty minute loop guiding them through the show, which also includes original objects, by way of voice recordings, sound and light. All the Rotterdam Historical Museum’s collections from the 13<sup>th</sup> to the 19<sup>th</sup> century are kept in storage facilities and available

for research, but only ever exhibited in very small parts in temporary exhibitions. The Rotterdam Historical Museum has realized that citizens are more interested in 20<sup>th</sup> century history, and that is hence what they mainly show.

Back in Amsterdam we furthermore attended a presentation of the graphic novel *Echoes of the Lost Boys of Sudan* by Nikki Singleton, which tells the harrowing tale of refugee children, at *Imagine IC*.

On the fourth day of our exchange we walked around Haarlemmerdijk, a shopping street in Amsterdam which is the neighbourhood’s main street and has experienced something of a retail shop renaissance after overcoming a 1980s downturn. Documenting the history of these neighbourhood shops and collecting the memories associated with them is only one of the various aspects of the complex neighbourhood shops project realized by the AHM.

In the afternoon, Ioanna Touloupi and I had the opportunity of attending a meeting at AHM with senior volunteers involved in the research for this very project. At the meeting the AHM representatives first informed the volunteers about the latest changes regarding the project, before everybody took a joint look at the *Neighbourhood Shops* website. At this project stage the website is crucial and the volunteers support its development by collecting memories of the neighbourhoods and by encouraging shop owners to take part and publish their reminiscences and photographs online.

Our Amsterdam stay concluded with a highly impressive tour of some of the locations open on Saturday night for Museumnacht, the Long Night of Museums, which included the AHM and its *Sixties Party*, the Bijbels Museum, the Museum Willet-Holthuysen, the Portugese Synagoge, and the Stadsarchief Amsterdam, amongst others.

In closing I would like to express my heartfelt gratitude to the colleagues at *Imagine Identity Culture* and the *Amsterdam Historical Museum* for the warm welcome they gave me and their excellent organization of our exchange visit.

## From Berlin to Zagreb

Gianenrico Bernasconi

The exchange of young professionals as part of the ECEC project provided me with two opportunities. On the one hand it enabled me to get a better idea of the institution of another project partner. And on the other it presented a chance of witnessing the manifestation of the project on a local level in another country.

Thanks to the very warm welcome by my colleagues in Zagreb – with a special mention owed Zvezdana Antoš, senior curator – I was able to acquaint myself with various activities at that city's *Ethnographic Museum*.

The museum was established in 1919 and presents collections covering all of Croatia, as well as neighbouring and non-European countries, for the period from the middle of the 19<sup>th</sup> to the middle of the 20<sup>th</sup> century. One of the most important sections of this inventory is the textile department; seconded by an also very interesting photography collection. As the museum has in recent years expanded its collection in order to cover the period from the middle of the 20<sup>th</sup> century to the present day, a new storage building is currently in planning.

During my stay at the museum Zvezdana Antoš introduced me to several aspects of its activities, as well as showing me around the permanent exhibits and a temporary exhibition entitled *The Power of Colours*. In Gornja Stubica in northern Croatia we also visited another temporary exhibition called *Stubica's Crafts Throughout History*, which had been created by the *Ethnographic Museum* in cooperation with the Museum of Peasant Uprising. These visits were followed by a discussion of issues raised by the projected new permanent exhibition.

Another interesting aspect of the *Ethnographic Museum's* in-house activities is their reliance on new technologies, such as the implementation of M++, a documentation database that was introduced in Croatia's museums in 1997 and allows their inventories to be documented whilst supporting the computerization of the country's entire museum system.

The *Ethnographic Museum Zagreb* tills a highly complex and very fruitful field. Following Croatian independence in 1991 the interest in the country's national traditions has been steadily growing. The museum has documented this development, for example in *Music and Identities*, an exhibition presented in Berlin in 2006 as part of the Croatian Cultural Days at the *Museum of European Cultures*, but also at other venues.

Another focus area for the museum is urban ethnology, reflected in projects exploring cultural phenomena in urban life. A good example is the project examining café culture under the title *Let's have a coffee: a local project by the Ethnographic Museum Zagreb*. As an integral part of the cultural heritage of the Austro-Hungarian dual monarchy, coffeehouses, in particular, stood for the culture and social life enjoyed by the bourgeoisie in Vienna, the capital, and were hence closed down in the socialist period of the former Yugoslavia. But ever since the 1970s private initiatives have brought about a new café culture with typically Croatian characteristics. Following national independence these establishments once again became central urban locations whose development gives visible shape to changing lifestyles. The coffeehouse culture, considered part and parcel of their identity and history by the residents of Zagreb, is rooted in



Nik Orosi at work in his café;  
© Ethnographic Museum Zagreb,  
Croatia (photo: Oleg Moskoljov)

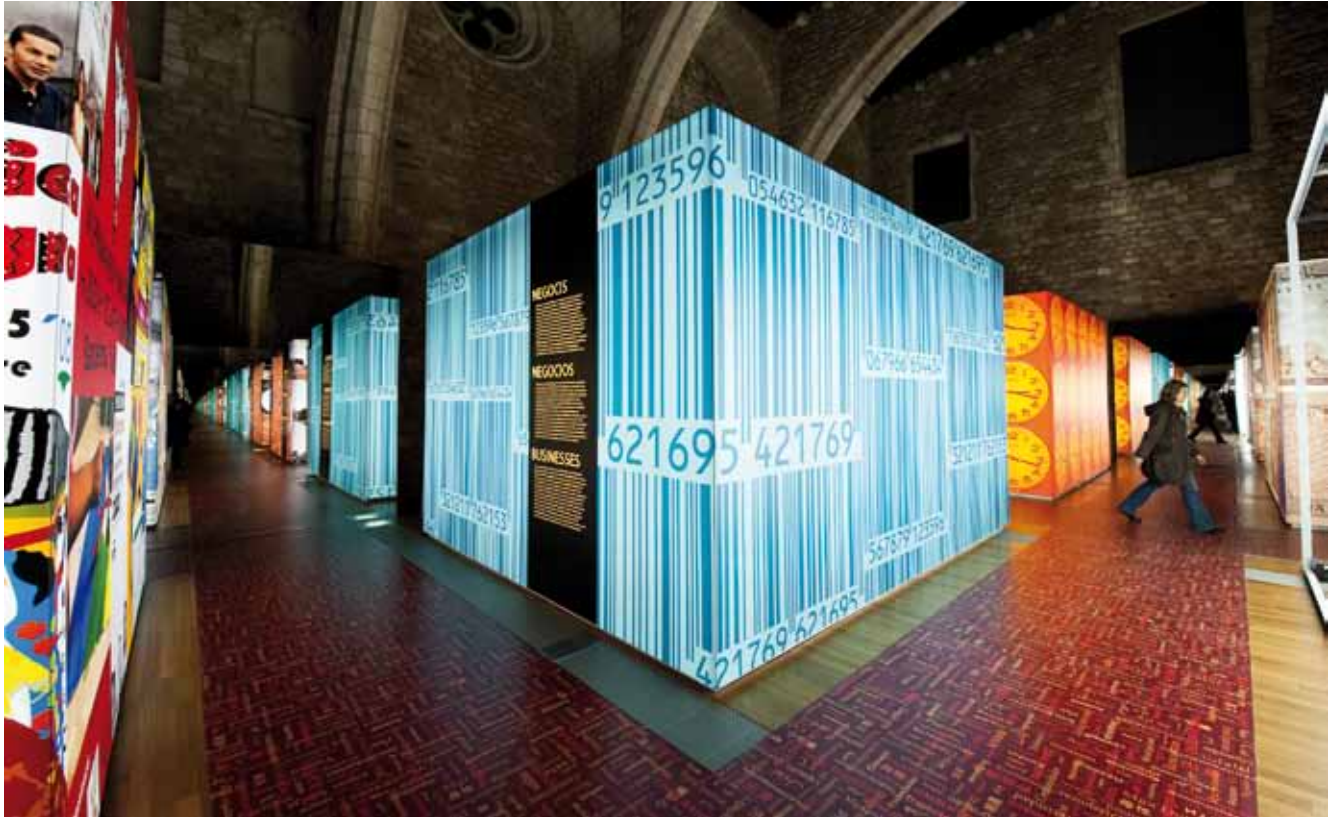
complex influences from various European regions, from the south-east and north, but also from the west.

This makes the coffeehouse a particularly interesting point of reference for the ECEC project in Zagreb. While processing the audiovisual material for the exhibition I was able to gain an insight into the problems associated with the required interviews. It should first be noted that the thematic complex of 'entrepreneurs with a migration background' is not unproblematic either, owing to the fact that the relationship between immigration and economic activity provokes various reactions, and may not be particularly conducive to efforts aimed at promoting integration. This might explain the reluctance of Zagreb residents to provide information on their origin, or even agree to take part in an interview. There were two kinds of reaction: on the one hand modestly-scaled entrepreneurs with shaky language skills refusing to talk in front of a camera, and on the other quite the opposite: a successful entrepreneur with a perfect command of Croatian who does not wish his origins to be mentioned in an interview. Given these difficulties and the general

problems in approaching the twin subject of migration and economic activity, the decision of the Zagreb researchers to place the interviews in the context of a project on urban ethnology was particularly beneficial. This is because the diversity of this culture can hence be detailed against a very wide-spread consumption pattern. At the same time, the approach also allowed the economic and cultural contribution of immigrants to its re-awakening in 21<sup>st</sup> century Zagreb to be documented.

The insights I gained into the project at the *Ethnographic Museum Zagreb* enabled me to draw comparisons with the approach to *Entrepreneurial Cultures* pursued by the Berlin museum, which has dedicated itself to exploring the issue of entrepreneurs with a migration background. In this sense I consider the exchange of young museum professionals to be trend-setting, because it can help strengthen relationships within the museum community, as well as providing a basis for joint discussions concerning the questions and issues in our respective specialist disciplines and institutions.

The *Connected Barcelona* exhibition, 2009;  
© Pep Herrero



## From Liverpool to Barcelona

Christine Gibbons

The ECEC exchange programme was a real opportunity for me to establish relationships with museum colleagues in Barcelona. I was very fortunate to be able to discuss the development of both the *Barcelona City History Museum* (MUHBA) and the new *Museum of Liverpool* with individual staff members. The similarities between Liverpool and Barcelona made the study particularly interesting. Both are port cities made up of large traditional working class populations with a history of occupations in the maritime and manufacturing industries.

The people of Barcelona are highly diverse, with a significant immigrant community situated in the southern port district of the city. One in six residents originates from outside Spain. The history of Barcelona cannot be explained without referring to the social capital provided by successive migratory waves. There is a similar migratory history in Liverpool and it was fascinating to compare the growth of these two urban landscapes. I was also interested in discussing the reasons why the citizens of Barcelona should neither in their language nor views identify themselves as Spaniards, but rather as Catalonians. This reminded me of the strong sense of identity enjoyed by Liverpudlians and the often expressed view that Liverpool is quite different from the rest of England.

In terms of community engagement, both museums are dedicated to facilitating content development in partnership projects with local people. The *Fabra i Coats* project at MUHBA, for example, relies heavily on the expertise of former factory workers, while in Liverpool the community engagement work we do at the museum focuses on themes such as identity and change, health, employment, politics and local urban history. I was also interested in the different media used to engage people in the work of MUHBA. The *Barcelona Connected*

exhibition, for example, uses a process of contemporary collecting alongside conferences, debates, electronic communications and publications in order to gather data and materials for the exhibition. Such innovative use of method collection means that these projects will hopefully reach out to more people who get to choose the way in which their contribution is made. We discussed how the numbers engaged are not always as large as we would like. Such discussions encouraged a learning experience of how to engage people, especially from harder to reach groups, e.g. those from immigrant communities. Community engagement can be difficult and is not just confined to those in the museum profession. MUHBA is making significant steps in engaging hard to reach communities. The organisation worked closely with the cultural entrepreneurs by inviting them to meetings and encouraging them to contribute their knowledge, skills and opinions. The cultural entrepreneurs are local leaders that help newcomers solve any social or housing difficulties they may have but their principle aim is to develop positive relationships between people and to get them to work together on community projects. Their expertise has proved invaluable to MUHBA. I was particularly impressed with the warm relationship between professionals and local voluntary groups such as ACESOP (Associacio Cultural, Educativa I Social-operativa De Dones Pakistani) organization that used art and creative techniques to engage and support Pakistani women. As an oral historian I was also very interested to see in the *Barcelona Connected* exhibition some video histories of immigrants alongside video histories of their families back home in their native lands. I think this idea illustrated and amplified the emotional content of the exhibition beautifully.





Restaurant *Croatia* in Berlin, 2009; © and photo: Marija Živković

## From Zagreb to Berlin

Marija Živković

I visited the *Museum of European Cultures* in Berlin as a young professional from the 24<sup>th</sup> to 27<sup>th</sup> November 2009 as part of the ECEC exchange programme. Although short, the visit was very well organized in content terms and extremely useful and inspirational.

An exhibition entitled *Doner, Delivery and Design* had opened in the museum before my arrival. Elisabeth Tietmeyer, senior curator and deputy director of the *Museum of European Cultures*, filled me in on the details of this exhibition and also introduced me to the way she and her colleagues had conducted their research in Berlin as a local element of the ECEC project. In the exhibition it was particularly interesting to observe the collection methods applied to everyday objects, because we had pursued a similar approach in the *Ethnographic Museum Zagreb*, while collecting items for the exhibition *Let's Have a Coffee – Views of Zagreb Entrepreneurs on the Culture of Coffee Consumption*. While the *Museum of European Cultures* had collected items related to the production and sale of doner kebab sandwiches, we had collected objects which represent the work of our respondents (coffee cups, work clothing, printed materials, etc.). In addition, we had tried to associate contemporary items with the historical collection related to the topic of coffee (including objects from Croatia, Turkey, Africa), since the exhibition *Let's Have a Coffee* provides an overview of the history of coffee consumption in Croatia and beyond. Elisabeth furthermore afforded me an insight into the contemporary professional literature dealing with ethnic entrepreneurs, and into the latest theoretical framework in researching these topics. She also described to me the efforts

of the City of Berlin which, as an 'immigration city', considers its integration policy one of the most important policies for the future.

I was fortunate to be able to attend a child education workshop involving mainly immigrant pupils and held by Rita Klages, *Neighbourhood Museum Association*. The pupils – having interviewed entrepreneurs with an immigrant background in Berlin-Kreuzberg before – provided their own versions of immigration reality through different media (film, photography, text), in a commendable effort of the museum to bring itself closer to the citizens. This was a very useful experience and a good starting point for understanding the ethnic entrepreneurs issue in the city of Berlin.

My conversations with my colleagues from the *Museum of European Cultures* addressed many topics such as the collection methods for everyday objects, or current changes in ethnographic museum work, but observing the similarities and differences in the work of our museums was perhaps the most valuable experience of my visit. This was a unique opportunity to get to know a museum 'from the inside' and be introduced to its historical development, organization and collections, as well as its methods for storing, maintaining, documenting and exhibiting museum objects. As the person in charge of digitizing the photography and world cultures collections of the *Ethnographic Museum Zagreb*, the most useful experience for my future work was an introduction to the way the *Museums of European Cultures'* photography collection is managed, along with the opportunity to examine the African collection of the very well-stocked Ethnological Museum near the *Museum of European Cultures*.

Having been instructed in the way the Museum had conducted its interviews with Berlin entrepreneurs, I went to a restaurant called *Croatia* in order to interview a Croatian entrepreneur. Many Croatians emigrated to work in Germany in the 1970s, most of all in the catering industry. My host, who had left for Germany as a nineteen year-old in search of a job and a better life, told me his life story. Today, thirty years later, he still feels attached to Croatia, which made me think that he spent the majority of his time there, but in fact he only ever goes back for holidays. He regards his new homeland as the country where he found happiness and returning to Croatia is not an option, despite strong emotional ties. When I asked him if he feels like a man with two homelands he replied: "I am a German Croatian in Croatia,

and here I am a Croatian German. There is no homeland. You are a stranger everywhere." The conversation with my host made me realize that research concerning migrants is very often reduced to mere statistical data, i.e. that the migrants are only its objects. Whereas I think it is very important that migrants, with their individual life stories, should themselves become co-creators of the ethnographic research.

Every one of us has felt like a stranger at least once in their life: for some it was an interesting cultural experience, but for others it was a conscious choice. Not feeling like a stranger but rather as a warmly welcomed guest in Berlin, I returned to Zagreb enriched with an additional professional and life experience.

**Initial conclusions  
and outline for an  
evaluation**



'Project monitoring' work meeting in Berlin, December 2009; © and photo: Elisabeth Tietmeyer

## Initial conclusions and outline for a final evaluation of the ECEC project

Günter Chodzinski and Renée E. Kistemaker

The preliminary conclusions from *Entrepreneurial Cultures in European Cities* and outline for its assessment detailed in this article are based on three key questions derived from the project's application for financial assistance by the EU Culture 2007–2013 Programme in Brussels.

First of all, how fruitful was the European intercultural and interdisciplinary approach? Secondly, how did the project tangibly contribute to the strengthening of a European society, and to a greater openness for intercultural dialogue in the cities taking part? And finally, how useful are the European networks developed in the course of the project?

To start with the first question concerning the intercultural and interdisciplinary approach on a European level: the main ECEC elements were provided by three work meetings, also mentioned in the introduction to this book, and a monitoring meeting held in Berlin in December 2009, which served to discuss some of the project's key achievements and start collecting ideas for the future. At the work meetings the involved museum professionals, social workers, ethnographers, historians and art historians discussed various museological methods which had been selected beforehand, as each of them was to play an important role in the local project work. The consecutive interdisciplinary meetings turned out to be very rewarding for the development and practical elaboration of local exhibitions and educational activities, but besides that also contributed to the development of new cooperation models, which is true of the monitoring meeting in Berlin, where the results of the ECEC project up to this point in time were discussed.

The European approach so far implemented within the ECEC framework yielded a number of special rewards: the

start of a unique virtual collection documenting the tangible and intangible heritage of entrepreneurs from three European cities (Amsterdam, Berlin, Liverpool), ideas for a future European learning network specifically targeted at young museum professionals and based on orientation internships designed to deepen their insight into museological methods and practices, and finally an internet platform for the internal exchange, communication and international discussion, all of which are described in this publication.

Regarding the second key question mentioned above: local entrepreneurs such as bakers, butchers, hairdressers, florists, travel agents, etc. contribute to a citizen's sense of belonging, to the social cohesion of a neighbourhood or street, and therefore to civil society. Medium-sized entrepreneurs who are simultaneously active on a local and a transnational level most importantly contribute to the creation of a European dimension for the society they live in. By approaching these new target groups in local projects, the museums and cultural organizations wished to involve them in their collection and presentation activities, and open their institutions to them as a place where each and every citizen is welcome. The ECEC project was also able to demonstrate that museums and cultural institutions can within this process to a moderate extent contribute to the social empowerment of new entrepreneurs, who in many of the participating cities come from minority cultural and ethnic backgrounds. ECEC was able to advance what is still called an emerging European society by examining, on a European and a comparative level, the different methods pursued by cultural organizations and museums in their work with these businessmen and -women. The results of the intercultural



dialogue and interaction that had been stimulated between the entrepreneurs (and sometimes their customers, at times), artists, educators and curators by the implementation of the local projects described in this publication provide excellent starting points for a further elaboration of the European dimensions of ECEC.

At this point in time, and this was also discussed in Berlin in December 2009, some of the ECEC project's key achievements regarding the third question above are as follows: the successful cooperation of the ECEC partners contributed to the implementation of the project on various local levels, with a first glimpse of its European dimension. This was realized by way of intensive excursions including visits to entrepreneurs taking part in local projects, but also by the transnational networking amongst the museums to facilitate mutual learning, by the creation of innovative forms of European exchange and joint project, by the pooling of best practices acknowledged in different contexts, and finally by sharing the results and lessons learned with a variety of players and parties involved. The outcomes served to stimulate the museums and cultural organizations as much as some of the entrepreneurs. This is a good foundation for museums to gain a clearer view of the similarities and important differences on a local level. The project clearly attested to the broad interest in the subject and succeeded in gathering a wealth of good ideas, various examples for best practices, and plenty of know-how and experience that could prove useful in any further work undertaken in this direction.

All in all ECEC was able to develop a deeper understanding of local dynamics and processes, as well as the role of international cooperation and networking, and to then draw on these experiences in the development of transferable approaches and best practices. By implementing this broad range of activities, the project undoubtedly provided unique support to the wider framework of the Culture 2007-2013 Programme's specific objectives of benefiting the: 1. Transnational mobility of people working in the cultural sector, 2. Transnational circulation of artistic and cultural works and products, 3. Intercultural and transnational dialogue.

A final evaluation will yet have to verify these initial conclusions. With the project being funded by the EU Culture Programme, continuous quality assurance is of the essence. The assessment should hence define benchmarks for general and specific objectives, compare plans and results, measure expected against realized outputs, and assess the impact of the project on target groups and beneficiaries. It serves to analyse the success of the project. A final evaluation report will then consider the project's objectives, results, means and activities in relation to each other.

The evaluation of the ECEC project will pursue a 'logical framework approach', based on a combination of qualitative and quantitative elements. Starting from an analysis of the documentation it will deepen this information by interviewing representatives of the coordinating and cooperating partner organizations. A questionnaire will accumulate quantitative data and assesses the quality of the processes by asking the involved parties for their comments and opinions, or at least a statement concerning their satisfaction with the procedures and results. In a compiled form this feedback will be considered jointly and participatively at the next occasion when all the partners enter into a dialogue again, which will be at the final ECEC conference in Liverpool in early July 2010. As the project will not come to an end until late August of the same year, the feedback generated then can also be included in the final evaluation report.

The assessment process as described above is not merely designed to 'examine' predefined activities in order to identify lessons learnt and the challenges to remain. Also of major interest is the 'sustainability' at a point in the proceedings where the evaluation process arrives at conclusions and provides recommendations for a continuance of the project or for opening up broader cooperation perspectives. Therefore the assessment not only describes the short-term success (or failure) of the project, but also long term considerations, i.e. its sustainability.

In conclusion we would like to present a number of definitive recommendations for a continuous and extended cooperation in the shape of the following questions, which could

also outline a plan for a possible continuation of the project development:

In which direction should the international network be developed, including conceptual and strategic details? What are the essentials and needs for it to be continued? Which key features and actions could serve to continuously stimulate innovative developments on a local level? What should the possible new elements of a further programme look like and how should this be approached?

Initial steps towards a possible continuation would consist in circulating the achievements and outcomes in different contexts and in expanding and consolidating the transnational network, in order to involve new partners and stakeholders such as universities, libraries, community centres, and the associations of small and medium-sized businesses.

The interactive ECEC website provides an excellent tool for publicizing the results across the whole of Europe. It is not only an important means of communication, but also serves as a virtual platform for the transnational circulation of status reports from local projects, besides its benefits for empowerment in 'outreach work'. Translating the results into local languages should be taken into consideration.

The digital documentation featured consists of video clips, interviews and textual explanations, and could also serve as an international travelling exhibition. This new virtual collection concerning the tangible and intangible heritage of European entrepreneurs could be maintained and extended. The publication in hand and the simultaneously published DEK DVD showcase good practices from each national and local project. They could well serve as a common ground for future activities and new partners.



The ECEC group, June 2009; © Elisabeth Tietmeyer

# Appendix



## Suggestions for further reading

Amsterdam Historical Museum (ed.), *City Museums as Centres of Civic Dialogue*. Amsterdam 2006.

Beltrán Antolín, Joaquín, *Diaspora and Asian Communities in Spain*. International and Intercultural Research Center, Autonomous University of Barcelona 2003, <http://www.ub.es/geocrit/sn/sn-134.htm> (27/03/2010).

Beltrán Antolín, Joaquín / Sáiz López (eds.), *Amelia, Asian Entrepreneurs in Spain*. CIDOB Foundation 2009.

Beirat Entwicklungszusammenarbeit bei der Senatsverwaltung für Wirtschaft, Technologie und Frauen / Society for International Development (SID) – Berlin Chapter (eds.), *Knowledge Migrates – Migration and Know-how. Potentials for Berlin*. Berlin 2009, [http://www.sid-berlin.de/files/Konferenzbericht-Wissen\\_wandert.pdf](http://www.sid-berlin.de/files/Konferenzbericht-Wissen_wandert.pdf) (27/03/2010).

Dana, Léo-Paul (ed.), *Handbook of Research on Ethnic Minority Entrepreneurship: a Co-evolutionary View on Resource Management*. Cheltenham et al. 2007.

Dodd, Jocelyn / Sandell, Richard, *Including Museums: Perspectives on Museums, Galleries and Social Inclusion*. Research Centre for Museums and Galleries. Leicester 2001.

European Commission (ed.), *Entrepreneurial Diversity in a Unified Europe*. Brussels 2008, [http://ec.europa.eu/enterprise/policies/sme/files/support\\_measures/migrant/eme\\_study\\_en.pdf](http://ec.europa.eu/enterprise/policies/sme/files/support_measures/migrant/eme_study_en.pdf) (14/03/2010).

European Commission (ed.), *Supporting Entrepreneurial Diversity in Europe*. Brussels 2008, [http://ec.europa.eu/enterprise/policies/sme/files/support\\_measures/migrant/ne-tethnicminbus\\_en.pdf](http://ec.europa.eu/enterprise/policies/sme/files/support_measures/migrant/ne-tethnicminbus_en.pdf) (14/03/2010).

Faist, Thomas / Ozveren, Eyup (eds.), *Transnational Social Spaces: Agents, Networks and Institutions*. Alderslot 2004.

Florida, Richard, *The Rise of the Creative Class, and How It's Transforming Work, Leisure, Community & Everyday Life*. Cambridge 2002.

Fomento de las Artes y del Diseño (ed.), *The role of artists who decide to settle in Barcelona and how Barcelona influence their creativity*. Barcelona 2009.

Gibbs, Kirsten / Sami, Margherita / Thompson, Jana (eds.): *Lifelong Learning in Museums. A European Handbook*. Ferrara 2007, [http://www.ibr.regione.emilia-romagna.it/wcm/ibr/menu/attivita/07formaz/formdidat1/didamus/par1/materiali/par1/llml\\_en.pdf](http://www.ibr.regione.emilia-romagna.it/wcm/ibr/menu/attivita/07formaz/formdidat1/didamus/par1/materiali/par1/llml_en.pdf) (26/03/2010).

Thorn, Jon / Segal, Michael, *The Connoisseur's Guide to Coffee*. London 2007.

Kulu, Hill, *Diaspora and Ethnic (Return) Migration: An Estonian case*. In: *GeoJournal*. Springer Netherlands 2000. Vol. 51/3, pp 135–143.



Parker, Sandra et al. (eds.), *Neighbourhood Renewal and Social Inclusion: The Role of Museums, Archives and Libraries*. Information Management Research Institute, Northumbria University 2002.

Simon, Nina, *The Participatory Museum*, <http://www.participatorymuseum.org> (24/03/2010).

Valdez, Zulema, *Ethnic Entrepreneurship: Ethnicity and the Economy in Enterprise*. University of San Diego 2002, <http://www.ccis-ucsd.org/PUBLICATIONS/wrkg63.pdf> (14/03/2010).

Walsted, Anne-Lise / Ludvigsen, Peter (eds.), *Migration, Work and Identity. A History of European People in Museums*. Selected Papers 2000–2003. Copenhagen 2003.

Wood, Phil / Landry, Charles, *The Intercultural City, Planning for Diversity Advantage*, London 2008.

## Involved museums and institutions

### **Amsterdam Historical Museum**

Amsterdam, Netherlands

The *Amsterdam Historical Museum's* rich collection of artworks, objects and archaeological finds brings to life the fortunes of Amsterdam people from days gone by to today, from a medieval child's shoe to the impressive civic guard paintings of the Golden Age. Photos and films meanwhile show the happy times as well as the drama of the modern city's inhabitants. Here you can witness the poverty prevalent in the Jordaan area in the 19<sup>th</sup> century alongside the idealism of the 1960s and Ajax's success at football. The Museum also reflects the tolerance, enterprising spirit and individuality of a city that has for centuries attracted people from all four corners of the earth.

([www.ahm.nl](http://www.ahm.nl))

### **Imagine Identity Culture**

Amsterdam, Netherlands

At *Imagine IC* people tell their own stories of migration and multicultural life. The stories are invited and collected in workshops and other (online) forms of exchange. The storytellers themselves, as well as artists, then turn them into audiovisual (digital) productions. These are featured in our exhibitions and other presentations, and also collected in our image bank, where they inspire discussion and further our knowledge on contemporary issues of diversity and migration. ([www.imagineic.nl](http://www.imagineic.nl))

### **Barcelona City History Museum**

Barcelona, Spain

The *Barcelona City History Museum* (MUHBA) is the institution responsible for preserving, researching, documenting and reassessing Barcelona's historical heritage, as well as for making all this heritage and the knowledge on the city history accessible to everyone. The main aim of MUHBA is to be an interactive mirror of the city, encouraging the production and dissemination of knowledge about the city's history, its past and present heritage. The public programming is based on significant issues in the city's history, bringing heritage closer to visitors in many different ways: research and debates, temporary exhibitions, visits, itineraries and tours, educational projects, publications, and social networking.

([www.museuhistoria.bcn.es](http://www.museuhistoria.bcn.es))

### **Museum of European Cultures – National Museums in Berlin, Prussian Cultural Heritage Foundation**

Berlin, Germany

The *Museum of European Cultures* was established in 1999 by merging the 110-year-old Museum of (German) Folklore with the European collection of the Ethnological Museum. With ca. 270,000 objects it houses one of the largest collections of everyday culture and popular art in Europe spanning the period from the 18<sup>th</sup> century to the present. Thus it specializes on questions concerning quotidian and social aspects of European cultural and contemporary history. In its basic philosophy the museum is focused on cultural similarities

ties and differences in Europe, on one side by explaining the intermingling of cultural patterns, and on the other by defining group identities, as well as by tracing the history of European cultural phenomena.  
([www.smb.museum/mek](http://www.smb.museum/mek))

### **Neighbourhood Museum Association**

Berlin, Germany

The *Neighbourhood Museum Association* (NBM), founded in Berlin in 1991, is aimed at promoting the vital relationships between museums, various ethnic groups, generations and their communities by way of collaborations. To this end it promotes and initiates joint projects in which museums and local populations cooperatively explore historical questions and contemporary issues. The work of the NBM is conceived as interdisciplinary, interinstitutional and intercultural in a 'new museology' tradition. The association grew out of a project which was set up in 1986 and entitled *Experiential Knowledge in the [Berlin] Neukölln Regional Museum*.  
([www.nmuseum.org](http://www.nmuseum.org))

### **Human Migrations Documentation Centre**

Dudelange, Luxembourg

The *Centre de Documentation sur les Migrations Humaines* (CDMH) is a non profit association located in a still operative railway station in Dudelange and mainly documents migration history. The project is funded by the Luxembourg ministry of culture and the city of Dudelange, with members volunteering in various tasks. The grass roots of the CDMH go back to educational activities and memory collection projects amongst Italian immigrant groups. The CDMH does outreach work in this urban district, promotes dedicated, highly individual projects in schools, and has set up a specialized resource centre including a library, data bases, and archives. The association moreover also shows temporary exhibitions dealing with migration issues.  
([www.cdmh.lu](http://www.cdmh.lu))

### **National Museums Liverpool**

Liverpool, Great Britain

*National Museums Liverpool* is a museums and galleries group comprising eight venues across Merseyside: World Museum Liverpool, Merseyside Maritime Museum (incorporating the National museum of HM Revenue and Customs), International Slavery Museum, Walker Art Gallery, Lady Lever Art Gallery, Sudley House and the National Conservation Centre. The ninth will be the new Museum of Liverpool currently being built on Liverpool's famous waterfront opening 2011. National Museums Liverpool is the only national museums group in England outside of London. We hold an outstanding collection of objects covering art, history and science and our venues attract over two million visitors a year. Admission to all of National Museums Liverpool's venues, events and activities is free.  
([www.liverpoolmuseums.org.uk](http://www.liverpoolmuseums.org.uk))

### **Institute of Social Education**

City of Luxembourg, Luxembourg

The *Institut de Formation Sociale* (IFS) is an educational and research institution aimed at furthering the critical and analytical capacities of men and women in present-day society, with a special focus on themes such as labour, economics and social ethics. The institute contributes to building citizenship and strengthening a common European identity and regularly cooperates with immigrant organizations, social and economic institutions, and universities in Luxembourg and abroad. Amongst other services, the IFS offers educational training on the topics of diversity, intercultural competence, and the fight against discrimination, as well as conferences related to topical issues, studies and documentations.  
([www.ifs.lu](http://www.ifs.lu))

### **Tallinn City Museum**

Tallinn, Estonia

*Tallinn City Museum* has ten affiliated branches, with the main museum at 17 Vene Street, established in 1937, being the oldest. It is located in the centre of Tallinn old town, a UNESCO World Heritage site, within easy reach for tourists and local visitors, in a building dating back to the 14<sup>th</sup> century. The museum premises are hence structured like a typical medieval dwelling, with Tallinn's history of almost a 1,000 years displayed over three floors in various stories. The displays are augmented by voices and sounds, mannequins, documentaries, videos, and charming models of buildings and interiors. In 2003 the *Tallinn City Museum* was nominated by the European Museum Forum Committee. ([www.linnamuuseum.ee](http://www.linnamuuseum.ee))

### **Municipal Center for Historical Research and Documentation**

Volos, Greece

The *Municipal Center for Historical Research and Documentation* is an institution established in 1991 as a Volos council initiative for the collection, administration, utilization and promotion of documents concerning the history of Volos and its surrounding region in any shape or form. The centre's

main responsibilities are: promotion of the city's history and physiognomy; supervision and administration of municipal archives, libraries, collections and museums; realization of research programmes, and the encouragement of researchers and research teams from Greece and abroad regarding the preparation of studies focussed on Volos and its greater region. ([www.diki.gr](http://www.diki.gr))

### **Ethnographic Museum Zagreb**

Zagreb, Croatia

The *Ethnographic Museum Zagreb* is a national institution established in 1919. Its holdings largely consist of objects documenting Croatia's ethnographic heritage, but it also houses items from many other European countries, besides a very large collection from non-European cultures. The objects mostly date from the 19<sup>th</sup> and early 20<sup>th</sup> century. The museum's activities are focused on researching and documenting contemporary themes in ethnology and cultural anthropology. The results of these efforts are then presented to the public in exhibitions and publications, as well as various educational activities. Numerous projects have also been realized in cooperation with other European ethnographic museums. ([www.emz.hr](http://www.emz.hr))

## Notes on the authors

### **Zvezdana Antoš**

Zvezdana Antoš is an ethnology and history graduate with a master in museology and currently is PhD candidate at Faculty of philosophy in Zagreb. She is senior curator and head of the habitation department at the *Ethnographic Museum Zagreb* (EMZ). Past projects of hers have included research on topics such as habitation, identities, carnival and the use of new media in museums. Her current research is focused on contemporary culture and contemporary museological topics such as the role of European ethnographic museums in contemporary globalization processes. She is the author of several exhibitions displayed at the EMZ and abroad, catalogues, ethnographic films and multimedia projects.

### **Gianenrico Bernasconi**

Gianenrico Bernasconi studied modern history and culture studies (PhD) in Geneva, Paris and Berlin. He is currently assistant curator at the *Museum of European Cultures – National Museums in Berlin, Prussian Cultural Heritage Foundation*, and has carried out research on the history of portable objects in pre-industrial Europe and the nature of printing techniques. At present Mr Bernasconi is preparing a travelling exhibition entitled ‘*Pictures in our head*’ – *Fremd- und Eigenbilder in Europa*, which explores stereotypes within a European context.

### **Günter Chodzinski**

Günter Chodzinski studied sociology at the University of Bielefeld, Germany. After fifteen years in various management positions at the international Heinrich Böll Foundation, with projects all around the world, he established and

managed the independent agency *eufund*, which offers consultancy and other services concerning publicly funded projects to organizations and institutions. Mr Chodzinski has coordinated and overseen various European projects and networks in the fields of culture and education, and is currently director of the International Academy for Innovative Pedagogy, Psychology and Economy (INA) GmbH at the Free University Berlin, with local, national and international projects involving children, youth, education, science, and research.

### **Leyla Çakir**

Leyla Çakir, who graduated in social work studies at the Hogeschool Maastricht in 2001, is a project manager at *Imagine IC*. From 2003 to 2008 she was employed as an intercultural social worker by the non-profit organization PUNT welzijn in Weert, where her particular task consisted in encouraging the community to become involved. Before this she worked as a pedagogue in a youth detention centre towards the resocialization of detainees. Ms Çakir has always been actively engaged in intercultural dialogue since her youth. Even in her outside activity as chairwoman of the national Muslim women’s organization Al Nisa, intercultural dialogue and participation are paramount objectives.

### **Roosmarij Deenik**

Roosmarij Deenik has a BA in cultural studies with a special focus on museology and art history from University of Amsterdam, where she is currently also finalizing an MA in museum curating. This master degree course included a one-year internship as an assistant curator at the *Amsterdam*

*Historical Museum*, where she worked on several exhibitions and projects.

### **Aegli Dimoglou**

Aegli Dimoglou is the director of the *Volos Municipal Center for Historical Research and Documentation*. She holds degrees in archaeology (1987, University of Thessaloniki) and records management (2001, Archives Nationales de France, Paris), as well as a PhD in history (2003, Ionian University). Past publications of hers have concerned the urban history (mostly as exemplified by Volos), industrial archaeology, and records management.

### **Annemarie van Eekeren**

Annemarie van Eekeren heads the education department of the *Amsterdam Historical Museum*, where her responsibilities include the museum's educational programmes, public management, and participation projects. Before that she worked for Anno, a foundation dedicated to the promotion of Dutch history, as a project leader in various history projects aimed at broad audiences, where she was responsible for travelling exhibitions, Dutch history supplements in a national newspaper, and history games for young people, and she has also contributed to the establishment of a centre for history and democracy in The Hague, Netherlands. Annemarie van Eekeren studied political science at the University of Amsterdam and University of California, Santa Barbara.

### **Carmen Garcia Soler**

Carmen Garcia Soler studied geography and history at the University of Barcelona and is a projects director for the *Barcelona City History Museum*. From 2005 to 2008 she was the director of the technical section and cultural resources centre of the Provincial Council of Barcelona. From 1998 to 2005 she headed the municipal advisory programme of the cultural studies and resources centre. Ms Soler previously held a chair in the postgraduate diploma in management and cultural policies organized by the University of Barcelona, at the University of Cantabria (2001–2005), and in a secondary school (1987–1992).

### **Christine Gibbons**

Christine Gibbons is an oral historian at the *Museum of Liverpool*. She has a BA (Hons) in Scandinavian Studies from University College London. Before becoming an oral historian in 2007 she was employed in community work for sixteen years. From 1999 to 2006 she worked as a senior manager of a team of youth and community development workers in Greenwich, London. During this time the local area underwent one of the largest regeneration schemes ever undertaken in the country. Her work involved sustaining people's history, culture and traditional communities throughout the changes that took place in the local community. Christine's interests have now expanded to recognizing the value of oral history and capturing diverse and hidden histories.

### **Kay Jones**

Kay Jones is curator of community history at the *Museum of Liverpool* and has worked in a variety of city history museums and heritage organisations since 1999. She has a BA (Hons) in history, University of Central Lancashire and an MA in museum studies, University of Newcastle upon Tyne. She specialises in social history and her specific interests include developing exhibitions with the community, using collections digitally, and social justice in museums. Kay Jones is also a committee member of the UK Social History Curators Group.

### **Renée E. Kistemaker**

Renée E. Kistemaker studied history and art history at the University of Amsterdam. Her special fields of interest include early modern collecting and the early history of museums in Europe, town planning, and public spaces in early modern Dutch cities. Her dissertation topic is *Between national and local identity. The historic collections of the city of Amsterdam*. As head of museum affairs/vice director of the *Amsterdam Historical Museum* (1991–2001) and a senior consultant for research and project development (2001–now) Ms Kistemaker has cooperated on several international projects with colleagues in various European cities. At present she is



coordinating the EU-funded project *Entrepreneurial Cultures in European Cities*.

### **Rita Klages**

Rita Klages is a qualified educator and has been managing director of the *Neighbourhood Museum Association* since 1991. Her field of interest is ‘museums and community’, in parallel to the objectives of this museum. Ms Klage’s work is based on the methods of oral history and involves her encouraging people from various cultures, generations and backgrounds to contribute to the museum’s exhibitions and projects as ‘eye-witnesses’. In keeping with Joseph Beuys’ definition of “the museum as a location of permanent conference”, Rita Klages works towards opening museums up to the life-nexus of individuals and their communities, reflecting their history against the background of societal change, in which context she has co-initiated a variety of European projects.

### **Teresa Macià Bigorra**

Teresa Macià Bigorra studied art history at the University of Barcelona and is in charge of activities at the *Barcelona City History Museum*. Her work is mainly focused on the fields of art and architecture. Her past appointments include lecturer of art history at the Heritage Restoration School of Labyrinth Park in Horta, and at the University of Barcelona. Ms Macià Bigorra is the author of several reports on historical buildings for various architectural institutions, and for the Grand Catalan Encyclopaedia. From 1996 to 2006 she was the curator and managing director of the Museum of Montserrat, and from 2006 to 2008 director of public programmes at the Fundació Caixa Catalunya.

### **Maarja Merivoo-Parro**

Maarja Merivoo-Parro is enrolled in the history masters programme of Tallinn University, Estonia. She is interested in questions concerning the mentalities and representations within the global Estonian diaspora community. Ms Merivoo-Parro’s thesis will focus on the cultural and political activities of Estonians living in the New York area after the Second World War. Her other fields of interests include Tallinn in

wartimes and the history of Tallinn’s defences. She is a member of the Baltic Heritage Network and works for the *Tallinn City Museum* as an educator. Maarja Merivoo-Parro is furthermore the author of the film *A Story of Native and Immigrant: An Entrepreneur Called Vello*.

### **Dagmar Neuland-Kitzerow**

Dagmar Neuland-Kitzerow studied ethnography and history at Humboldt University, Berlin. Her PhD in ethnography was on *Worker’s Clothing in Berlin from 1918 to 1932/33*. At present she serves the *Museum of European Cultures – National Museums in Berlin, Prussian Cultural Heritage Foundation*, as a curator. Her special focus area in textile science is cultural history; at the moment she is managing the *Inlaid Patchwork in Europe* research and exhibition project. Dagmar Neuland-Kitzerow’s other scientific interests include the topics of cultural diversity, contemporary migration processes, and the history of science in a museum setting.

### **Patricia Puig**

Patricia Puig graduated from Universitat de Barcelona with an MA in museum studies and cultural heritage management and now works as a senior exhibition project manager at the *Barcelona City History Museum*. Since 2003 she has managed several permanent and temporary museum exhibitions, most recently including *Connected Barcelona, Transnational Citizens. Migratory Growth and Urban Practices* (2009) and *Cerdà and Barcelona. The First Metropolis, 1853–1897* (2010). Patricia is also the on-site coordinator for Boston College (US) study abroad programmes in Barcelona (UPF and ESADE).

### **Helen Robinson**

Helen Robinson joined *National Museums Liverpool* in January 2007 and is responsible for the delivery, coordination and management of the community engagement programme, as well as the development and production of inclusive learning resources for the new *Museum of Liverpool*. She worked at Wirral Metropolitan College for nine years as a lecturer in computer science and a community educa-

tion development worker. From 1998 she managed an adult education charity in Liverpool working with disadvantaged communities delivering issue based provision and basic skills.

### **Monika Schmidt**

Monika Schmidt concluded her studies of political science and French philology at the University of Trier with a master degree in 2002. Following an internship at the Euro Info Centre (EIC) within the Luxemburg Chamber of Commerce she started working for the *Institut de Formation Sociale* in 2003. Here her key tasks include the management of European projects, organization of seminars and conferences, as well as authoring studies and contributing to research projects. The main topics of her work are interculturality, the fight against discrimination, cultural rights and free access to culture, migration, and cross-border cooperation (Grande Region Saar-Lor-Lux).

### **Lea Sillart**

Lea Sillart graduated from Tartu University as an art historian in 1982. She has previously held the posts of department manager at the Estonian History Museum, where she was responsible for the Maarjamäe Palace, and of head curator at the Kanut conservation centre, where she was responsible for documenting and studying the historical origin and value of artefacts to be restored. Since 2003 Ms Sillart has served the *Tallinn City Museum* as head of the collections department. Her main field of research is the history of ceramics. Lea Sillart is an active member of the Estonian Museums Association and the Museum Council of the Estonian Ministry of Culture.

### **Dineke Stam**

An historian, exhibition-maker, writer, advisor, researcher, and concept developer, Dineke Stam strives to present inspiring histories that empower people today. Human beings make history and they can change it as well. Dineke Stam looks for ways of rendering difficult subjects digestible or even beautiful. Until 2001 she has worked as a curator at the Anne Frank House. From 2001 till 2005 she was project

manager for intercultural programmes in the heritage sector at the Netherlands Museum Association. Since 2005 Dineke Stam is an independent cultural entrepreneur. She is a co-founder of Cultuur & Co and likes to work in an international team ([www.cultuurenco.nl](http://www.cultuurenco.nl), [www.imph.en](http://www.imph.en)).

### **Elisabeth Tietmeyer**

Elisabeth Tietmeyer concluded her studies of social anthropology, sociology and German folklore/European ethnology at Westfälische Wilhelms-Universität, Münster, with a PhD in social anthropology. At present she serves the *Museum of European Cultures – National Museums in Berlin, Prussian Cultural Heritage Foundation*, as a senior curator and vice director. Past projects of hers have included field research carried out amongst the Kikuyu, Kenya, about *woman-to-woman-marriage*, and amongst the Crimean Tatars, Ukraine, about *ethnic identity as reflected by material culture*. Her current research is focused on topics such as ethnic minorities, mobility, self/other, arts and crafts.

### **Ioanna Touloupi**

Ioanna Touloupi concluded her studies at the Central School of Speech and Drama, London, with a MA in Devised Theatre. Since the year 2000 she has been teaching at Volos Drama School and designed a number of theatrical productions for the Municipal Theatre of Volos. Her work includes designs for British Youth Opera, the BAC Festival and New Youth Opera, as well as educational programmes for school age children, seminars and cultural events. Ioanna Touloupi has furthermore been a coordinator for Home Start since 2007.

### **Maruta Varrak**

Maruta Varrak is a history graduate from Tartu University and speaks Estonian, Latvian, English, Russian, and Finnish. Her first workplace was Tõstamaa Secondary School. She has served *Tallinn City Museum* as a director since 1995. During this period she has not only developed various original and attractive themes for new museums and exhibitions, but also taken part in many other museological

projects. Starting in 1990, Maruta Varrak is also the president of the Estonian Society of Photographic Art.

### **Jenny Wesly**

Jenny Wesly studied art history at the Katholieke Universiteit Leuven followed by an assistant curator position at the New York Guggenheim Museum. From 1980 she worked as a photographer, from 1985 to 2000 as a photography teacher with urban youngsters. She started *Focusprojecten* in 2000 as a cultural entrepreneur. Her empowerment and community art projects support people in their journeys towards identity awareness and personal development. Jenny Wesly uses the 'Arena Model for Intercultural Learning' by Ido Abram and photography as tools for making life stories visible. She is an empowerment coach and trainer, photographer and tai chi teacher ([www.focusprojecten.nl](http://www.focusprojecten.nl), [www.identiteitscirkels.nl](http://www.identiteitscirkels.nl), [www.chinglian.nl](http://www.chinglian.nl)).

### **Annemarie de Wildt**

Annemarie de Wildt is a curator at the *Amsterdam Historical Museum*. She studied history at the Vrije Universiteit Amsterdam, and has previously worked for the University of Amsterdam, Dutch television (IKON and VPRO), the Anti Apartheid Movement, and as a freelance exhibition organizer and cultural consultant. At the *Amsterdam Historical Museum* Ms de Wildt has created many exhibitions on topics such as the history of prostitution in Amsterdam, the winter of hunger and liberation, Amsterdam songs, sailors' tattoos (from the Schiffmacher collection), urban animals, and the relationship between Amsterdam and the House of Orange.

### **Marlous Willemsen**

Marlous Willemsen has served *Imagine IC* as an interim director since April 2009. She trained as an Arabist at Utrecht University (MA in 1994) and was previously employed by the Rotterdam World Art Museum as an assistant curator in the department of Islamic art (1995–1998), by the Prince Claus Fund for Culture and Development as a programme manager (1998–2006), and by the International Institute for the Study of Islam in the Modern World in Leiden as deputy director. In connection with the mission of *Imagine IC*, she is particularly interested in the trends and dynamics triggered by the arrival and presence of Muslims in Amsterdam, the Netherlands, and Europe.

### **Thamar Zijlstra**

Thamar Zijlstra completed her master degree in political sciences at the University of Amsterdam in 2008. As a junior researcher at the University of Amsterdam's Institute for Migration and Ethnic Studies (IMES) she has collaborated with Professor Jan Rath on the *Imagine IC* 'Supertoko' project. Thamar Zijlstra is furthermore the author of two chapters on migration for a secondary school book.

### **Marija Živković**

Marija Živković graduated in history, ethnology and cultural anthropology (MA) at the Faculty of humanities and social sciences of the University of Zagreb. She is currently employed as a curator by the *Ethnographic Museum Zagreb* and attends to postgraduate doctoral studies in ethnology and cultural anthropology. Marija Živković is moreover in charge of the museum's photography collection digitization project.



