

# CAMOC MUSEUMS OF CITIES REVIEW

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## CAMOC Annual Conference 2017

- Reinventing the Museum of Barcelona
- ICOM Kyoto 2019
- The “Subjective Museum”







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## From the Chair

Dear CAMOC members,

Just two matters: our conference in Mexico City which is almost upon us, and a note about our Review.

As you know, the theme of our conference is "Museums of Cities and Contested Urban Histories".

It will be CAMOC's second conference in Latin America following the ICOM 2013 General Conference in Rio de Janeiro, and the first one in a Spanish-speaking Latin America country. It will be held at the National Museum of World Cultures, on 30 October – 1 November. On 28 October, we will hold the second workshop of the three year ICOM Special Project "Migration: Cities - (in) migration and arrival cities", following the first workshop in Athens. As you know by now, the project is led by CAMOC along with ICR (ICOM International Committee for Regional Museums) and CAMI (Commonwealth Association of Museums).

The conference goal is to promote debate on contested urban histories, past and present, post-colonial identities and the re-interpretation of urban history. We have set out the full programme here in the Review.

The workshop and conference have only been made possible thanks to partnerships with ICOM Mexico, three museums including the Museum of the City of Mexico, which is being currently remodelled, and also the ICOM Standing Committee for Museum Definition, plus the International Coalition of Sites of Conscience.

We have an impressive list of 50 speakers from more than 20 countries including key people from a variety of city museums. The keynote speakers, Doug Saunders and Francisco Javier Guerrero, will certainly shed an up to date light on our conference themes.

Finally, I have to pay tribute to the dedication of the CAMOC team and especially to the work of our Secretary, Afşin Altaylı.

So, we are looking forward to a great conference!



This Review is the first print issue. As promised last year, CAMOCnews gave way in 2017 to a journal which is this Review. We aim to produce three digital issues and one in print each year. The cover article about the Museum of Barcelona is presented in a bi-lingual format, English and Spanish, as we have done with our conference programme.

As for the main highlights of this issue, we have an article about the challenges facing the History Museum of Barcelona with its ten museum branches plus six archaeological sites all spread across the city. The article about the British Peace Museum, "Protesting now: collecting for the future", raises the problematic, yet essential, matter of collecting the present.

The remodelled Frankfurt City Museum which reopened a couple of weeks ago has developed an important new "city laboratory" model of participation. You can learn more from the report of their conference, "The Subjective Museum?: The impact of participative strategies on the museum".

Some innovative outreach approaches are the subject of articles from small islands of the Pacific, and from Nishitokyo, Japan, and Petach Tikva, Israel.

There is also a note from Jenny Chunni Chiu about the 2019 ICOM General Conference in Kyoto, where CAMOC will provide another special conference in conjunction with other International Committees of ICOM.

As usual, do not forget to send us your contributions, suggestions and support. Your participation in our work is so important to us!

*Joana Sousa Monteiro*

# Reinventing the Museum of Barcelona

## Reinventar el Museo de Barcelona

Urban history and cultural democracy / Historia urbana y democracia cultural

JOAN ROCA I ALBERT\*



MUHBA *Oliva Arts*. Exhibition space and laboratory devoted to the contemporary city. / MUHBA *Oliva Arts*. Espacio expositivo y laboratorio sobre la metrópolis contemporánea. @ MUHBA

The difficulties in the construction of Europe highlight the importance of the network of cities as the skeleton of a shared identity – as well as the potential of city museums. This consideration also appears to be applicable to other parts of the world. In many places, city museums have emerged with renewed force as museums of citizens.

The Barcelona History Museum (MUHBA) was born, after a long gestation, in 1943, housed in Casa Padellàs and Plaça del Rei square. Since then, its trajectory, as usual among great city museums, has been very complex. In recent times, MUHBA has opened new heritage sites in the city,<sup>1</sup> and it has become more and more necessary and appropriate to link these to a narrative that provides a synthesis at the headquarters in Casa Padellàs. This is similar to the way in which the museums of many European cities are redesigning their central sites.

\* Joan Roca i Albert, Director of MUHBA (Barcelona History Museum)

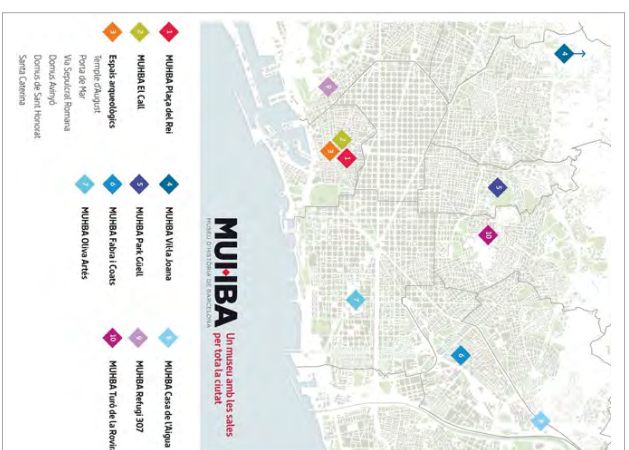
<sup>1</sup> Joan Roca i Albert, "Intervención arqueológica, discurso histórico y monumentalización en Barcelona", in VARIOS AUTORES, Arqueología, discurso histórico y trayectorias locales, Cartagena, Ayuntamiento de Cartagena, 2010.

Las dificultades en la construcción de Europa han puesto de manifiesto la relevancia de la red de ciudades como esqueleto de una identidad compartible y el potencial de los museos de ciudad. La constatación parece aplicable a otras áreas del mundo. En muchos lugares, los museos de ciudad han emergido con fuerza renovada como museos de la ciudadanía.

El Museo d'Història de Barcelona (MUHBA) nació, después de una larga gestación, en 1943 en la Casa Padellàs y la plaza del Rei. Su trayectoria, como es usual en otros grandes museos de ciudad, ha sido compleja. En tiempos más recientes, el MUHBA ha incorporado nuevos espacios patrimoniales diseminados por la ciudad<sup>1</sup> y se ha hecho cada vez más conveniente relacionarlos por medio de un relato de síntesis en la sede de la Casa Padellàs, de manera similar a como ahora mismo relacionan su sede central los museos de numerosas metrópolis europeas.

**MUSEO "DE" LA CIUDAD, MUSEO "EN" LA CIUDAD**  
Actualmente, las sedes del MUHBA muestran la colonia romana, con los excavaciones de la plaza del Rei y el

<sup>1</sup> Joan Roca i Albert, "Intervención arqueológica, discurso histórico y monumentalización en Barcelona", in VARIOS AUTORES, Arqueología, discurso histórico y trayectorias locales, Cartagena, Ayuntamiento de Cartagena, 2010.



The MUHBA sites are spread across the city of Barcelona. / El MUHBA, un museo con los espacios expositivos por toda la ciudad. @ MUHBA

### MUSEUM "OF" THE CITY, MUSEUM "IN" THE CITY

Today, the MUHBA embraces multiple sites: the Roman colony, with excavations in Plaça del Rei, the Temple of Augustus, and other archaeological sites; the medieval city, with the Palau Reial (Royal Palace) and the Jewish Quarter; the literary and artistic city, with the Verdaguera House at Vila Joana and the Guard's House in Park Güell; and four sites in the contemporary city, some of them under construction: a) Fabra i Coats, devoted to the city and work, b) Casa de l'Àngel, focused on the city's water supply, c) Turó de la Rovira, which examines wartime and post-war life; and d) Oliva Arts, covering the formation of the modern metropolis and including "museum laboratory" activities.

These sites are not hermetically sealed elements, but interlinked polarities. They comprise a museum with rooms across the city. In this way, MUHBA becomes a museum deeply rooted in the territory, as "a proximity museum", while maintaining its status as "the museum of the city". Thanks to this double

<sup>2</sup> Joan Roca i Albert, "Barcelona's Three Metropolitan Cycles, 1859-2009", Barcelona metropolis, 76 (2009), "Estratègies d'insertió i intercanvi de Barcelona com a metropoli moderna", in Ramon GRAU (coord.), Presència i lligams territorials de Barcelona. Vint segles de vida urbana, Barcelona, AHCB, 2012.

Templo de Augusto, entre otros espacios arqueológicos; la urbe medieval, con el Palau Reial (palacio real) y el barrio judío; la ciudad de la literatura y las artes, con la Casa Verdaguera de Vila Joana y la Casa del Guardia del Park Güell; y la ciudad contemporánea, con cuatro espacios, algunos en obras: a) Fabra i Coats, sobre ciudad y trabajo, b) Casa de l'Àngel, sobre el abastecimiento urbano de agua, c) Turó de la Rovira, sobre guerra y posguerra, y d) las naves de Oliva Arts, con la formación de la metrópolis<sup>2</sup> y actividades en formato "museo laboratorio".

Estos espacios no constituyen ámbitos estancos, sino polaridades entrelazadas. Se trata, en suma, de un museo con los solos por toda la ciudad. El MUHBA se hace así museo de proximidad sin perder la condición de museo de la ciudad y, gracias a esta doble escala, resulta un instrumento de política urbana<sup>3</sup> con un potencial notable para romper límites entre centros y periferias, eludiendo el comunitarismo y el centralismo a la vez. Es un museo ciudadano. Su relato se sitúa metodológicamente dentro de los parámetros de la historia urbana, relacionando los diferentes planos de la vida en la ciudad, capital de Catalunya, sin olvidar los vínculos con ámbitos más amplios.

### EL NUEVO CORAZÓN DEL MUSEO EN LA CASA PADELLÀS

El MUHBA requiere ahora, para ser eficaz, recuperar en la Casa Padellàs el punto de encuentro que ya fue en el pasado: un lugar para empezar a interrogar Barcelona, una "casa de la historia" bien dispuesta en sus cuatro plantas, con la que quisiéramos celebrar el 75 aniversario del museo en 2018/19. La primera impresión del visitante al llegar será encontrar en el patio el gran "reloj de los flamencos" del siglo XVI, que durante casi trescientos años marcó el tiempo de Barcelona. Alrededor de esta medfiora del tiempo medido a diferentes ritmos, el día y la escuela.

### MUSEO AGORA

El Agora, de acceso libre, funcionará como un bazar de propuestas, con elementos que incitan a imaginar formas de conocer la ciudad: el audiovisual Esto es Barcelona en la sala de actos, Carta histórica digital, MUHBA virtual, con las sedes del museo en 3D y en pantalla grande, el interactivo Museo urbium Europeae (Europa vista desde los museos de ciudad), el Muro de memorias (con imágenes y documentos de los ciudadanos, como "The Wall" del Museo de Copenhague) y la librería, que presenta una excelente colección de historia urbana.

<sup>2</sup> Joan Roca i Albert, "Barcelona's Three Metropolitan Cycles, 1859-2009", Barcelona metropolis, 76 (2009), "Estratègies d'insertió i intercanvi de Barcelona com a metropoli moderna", in Ramon GRAU (coord.), Presència i lligams territorials de Barcelona. Vint segles de vida urbana, Barcelona, AHCB, 2012.

<sup>3</sup> Joan Roca i Albert, "Urban inclusion and Public Space: Challenges in Transforming Barcelona", in Caroline WANIUKI KIHATO, MARGARET MASSOUDI, Blair F. RUBLE, Pep SUBIRÓS and Allison M. GILLAND (editors), Urban Diversity: Space, Culture, and Inclusive Piratism in Cities Worldwide, Baltimore, The John Hopkins University Press, 2010.



scale, the museum provides a tool for urban policy<sup>3</sup>, with considerable potential to break down the borders between centres and peripheries, avoiding both communitarianism and centralism. It is a citizen museum. Methodologically speaking, its discourse is framed within urban history and connects the different aspects of life in the capital of Catalonia without neglecting wider links.

### THE NEW HEART OF THE MUSEUM

#### IN CASA PADELLÀS

Today, MUHBA seeks to restore Casa Padellàs to the status of meeting point that it held in the past: a place to start exploring Barcelona, a “house of history”, with its four floors reorganized and ready, if possible, to celebrate the museum’s 75<sup>th</sup> anniversary in 2018/19. The visitor’s first impression on entering will be formed by the sight of the courtyard with the great sixteenth-century Flemish Clock that rang out the time in Barcelona for nearly three hundred years. Flanking this symbol of the many rhythms of time are the agora and the school.

#### MUSEUM AGORA

The Agora will operate as a free bazaar for people imagining different ways of discovering the city: here, visitors will encounter the video *This is Barcelona* in the auditorium; the *Digital Historic Charter*; the Virtual MUHBA, which projects all of the museum’s sites in 3D on a large screen; the *Musea*

<sup>3</sup> Jean Bozal Albert, “Urban Inclusion and Public Space: Challenges in Transforming Barcelona”, in Caroline WANJIKU KIHOTO, Melissa MASSOUDI, Brian A. RUBLE, Pep Suredós and Allison M. GARLAND (eds.), *Urban Diversity, Space, Culture, and Inclusive Pluralism in Cities Worldwide*, Baltimore, The John Hopkins University Press, 2010.



**MUSEO ESCUELA**  
Al otro lado del patio, el Museo escuela, siguiendo la tradición educativa catalana, muy deudora de Montessori, y teniendo presentes las museum schools de Estradas Unidos y las aulas en los museos de La Habana Vieja (Cuba). Las estancias de las escuelas en el museo estimularán la innovación educativa, para compartirla con el *Consorci d' Educació de Barcelona*, y contarán con una parte de la exposición de síntesis.

#### BARCELONA FLASHBACK

En los dos pisos intermedios, Barcelona flashback se perfila como una aproximación ágil a la historia urbana. Hoy antecedentes prestigiosos, como el *del ADN de Amsterdam*, pero en el caso que nos ocupa nos gustaría poder ofrecer diferentes formatos y tiempos de visita, desde los 60 minutos a varios horas. Barcelona flashback combinará cuatro partes: la panorámica, la histórica, la contemporánea, y una más propiamente infantil:

*En primer lugar, (I) Barcelona a vista de pájaro*, con dos panorámicas: la metrópoli actual, con diferentes aproximaciones al plano y vistas de la ciudad, y el mismo lugar hace siete mil quinientos años, en el neolítico, con los primeros agricultores en la llanura. Preguntaremos al STAM de Gante cómo dispusieron el gran mapa en el suelo de la entrada.

*A continuación, (II) Veinte siglos de vida urbana*, para interrogar momentos decisivos de la trayectoria de Barcelona: el impacto del declive imperial romano en Barcino, el origen y el funcionamiento del municipio medieval, los cambios tecnológicos y la huelga general de 1855, el urbanismo moderno que nace con

*Urbanum Europeum* (Europe seen from City Museums) interactive; *The Wall of Memories* (with citizens' images and documents, similar to The Wall at the Museum of Copenhagen); and the bookshop, which features an excellent urban history collection.

#### MUSEUM SCHOOL

The Museum School, located on the opposite side of the courtyard, will follow in the tradition of the best of the Catalan education system, highly influenced by Montessori. The school will also take account of examples provided by museum schools in the United States and the classrooms in museums in La Habana Vieja (Cuba). The Museum School will encourage educational innovation, which can be shared with Barcelona Education Consortium (Consorci d' Educació de Barcelona), and will present part of the museum's synthesis exhibition.

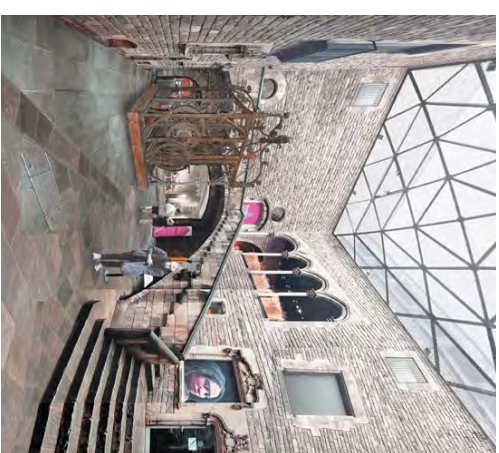
#### BARCELONA FLASHBACK

Occupying the museum's two middle floors, *Barcelona Flashback* will give a user-friendly overview of urban history. Building on the example of such prestigious forerunners as *Amsterdam DNA*, this exhibition will employ a variety of formats and caters for visits of diverse durations, from 60 minutes to many hours. *Barcelona Flashback* will consist of four parts: panoramic, historic, contemporary, and a children's area:

(I) *The Bird's-eye View of Barcelona* features two panoramic views: the city of today, with different approaches to the city map and views; and the same site 7,500 years ago, during the Neolithic Period, when the first farmers worked the plain. We plan to ask STAM in Ghent to help us to emulate their method for laying out a large map on the ground at the entrance.

(II) *Twenty Centuries of Urban Life* explores decisive moments in the history of Barcelona. Some examples: the impact caused by the fall of the Roman Empire on the ancient city of Barcino; the origins and proceedings of the medieval city council; technological change and the General Strike of 1855; the birth of modern town planning with the work of Ildelfons Cerdà; Gaudí and the Modernists' influence on Barcelona as the capital of Catalonia's rebirth; the organization of anti-Francoist urban resistance; the impact of the 1992 Olympic Games; and so on. This section includes a total of 20 items with their respective pieces, images, maps and texts assembled to form a comic-book mural, with a frieze below for those seeking more objects and in-depth information.

This section is followed by (III) *Exploring Barcelona*, a geographic layer by layer x-ray view of the city's human and urban landscapes, which are decoded to reveal key details of economics and society, architecture and town planning, banality and creativity, etc. This feature trains visitors to interpret what they see when walking through the city's



The planned design of the roofed courtyard at Casa Padellàs, with the Flemish Clock at its centre. / Perfiguración del patio de la Casa Padellàs: cubierto, con el reloj de los Flamencos. © MUHBA

Ildelfons Cerdà, cómo Gaudí y los modernistas *formalizan la capital de una Catalunya que renace*, la organización de la resistencia urbana antifranquista o el impacto de los Juegos Olímpicos de 1992. En total, veinte ítems, con las piezas, imágenes, cartografías y textos esenciales confeccionados como un cómic mural y con un friso debajo para quien busque más materiales.

Después, (III) *Exploran de Barcelona*, una radiografía geográfica, por capas, de los paisajes humanos y urbanos, descodificados según las claves de la economía y la sociedad, la arquitectura y el urbanismo, la banalidad y la creatividad, etc. Un entrenamiento en la lectura de centros y periferias, coherente con las guías de historia urbana que publica el museo y con las propuestas de itinerarios y trekkings urbanos a partir de los estudios de posgrado del MUHBA sobre paisaje, literatura y ciudad. Y del curso “Relatos urbanos: teoría y práctica del itinerario histórico”.

Al final, (IV) *Barcelona con ojos de niño*, con objetos y juegos que susciten conversaciones entre pequeños y mayores, como en el Museo de Helsinki. De los olores de la cocina medieval (el museo lleva a cabo investigación en gastronomía histórica) o la moqueta con el tranvía de la Barcelona de 1900 o la escritura con los primeros ordenadores escolares.

#### CENTRO DE INVESTIGACIÓN Y DEBATE

En el piso superior de la Casa Padellàs, donde hay una hermosa galería sobre la Vía Laietana y la plaza del Rei, están el mirador público y los espacios del Centro de Investigación y Debate (CRED), con archivo, biblioteca y salas de reunión. El CRED funciona hace casi una ▶



centre and peripheries, much as do the museum's urban history guides and urban trekking routes (which are based on the museum's post-graduate studies on cityscape, on literature and the city, and on the course *Urban narratives: theory and practice of the historic itinerary*).

Finally, (IV) *Barcelona Through a Child's Eyes* is inspired by similar sites such as, for example, the Museum of Helsinki, which feature objects and games that encourage conversations between young and old. From the smells of medieval cooking (the museum carries out research into historic cookery) to the "Barcelona 1900" model with its working tram and a feature on the first school computers, this section draws children and their families into a shared exploration of the city's past.

#### RESEARCH AND DEBATE CENTRE

The top floor at Casa Padellàs, with its covered balconies over Via Laietana and Plaça del Rei, will house the public lookout and the museum's Research and Debate Centre (CRED), which includes an archive, a library, and meeting rooms. For almost a decade, CRED has provided a facility for meetings with and among universities, cultural institutions, local study centres and individual citizens from across the city.

CRED is a true public meeting point and MUHBA's think tank: research presented at its conferences, seminars and postgraduate courses enables the preparation of publications, exhibitions, visits, and routes, provides exportable know-how, and encourages alternative tourism activities. In turn, universities and other cultural and civic institutions find in the Museum an environment of social utility. This virtuous circle, which breaks down the boundaries between research and dissemination, makes an important contribution to the sustainability of the system. However, the lack of appropriate spaces and regular use has so far kept CRED's performance below its real potential.

#### "MIRROR OF" AND "GATEWAY TO" BARCELONA

Innovation in history, heritage and citizenship makes MUHBA an important R&D (research and development) centre in the city, and a bridge firmly set on heritage between citizens' appropriation of urban history and increased cultural democracy. In line with the 2013 *Barcelona Declaration on European City Museums*.<sup>4</sup>

With Casa Padellàs, the House of History, as the heart of the museum's multiple sites, MUHBA seeks 75th-anniversary recognition as a strategic facility,<sup>5</sup> both for the city and its neighbourhoods, both as a mirror of, and a gateway to, Barcelona.

década como un espacio de encuentro del museo con universidades, entidades culturales, centros de estudios locales y numerosos ciudadanos que frecuentan las actividades.

El CRED es el **think tank** o laboratorio de ideas del MUHBA: las investigaciones presentadas en conferencias, seminarios y posgrados nutren la programación de publicaciones, exposiciones, visitas e itinerarios, proporcionan un **know how** (o habilidades adquiridas) exportable y estimulan propuestas de turismo alternativo. A su vez, las universidades y las demás entidades encuentran en el museo un entorno de utilidad social reconocida. Este círculo virtuoso, que disuelve fronteras entre investigación y divulgación, contribuye mucho a la sostenibilidad del sistema. Sin embargo, la falta de espacios apropiados y de uso regular ha mantenido al CRED, hasta ahora, por debajo de su potencial.

#### ESPEJO Y PORTAL DE BARCELONA

La innovación en historia, patrimonio y ciudadanía hace del museo un centro de I+D importante de la ciudad, así como un punto firmemente asentado sobre el patrimonio entre la apropiación ciudadana de la historia urbana y una mayor democracia cultural, en la línea de la Declaración de Barcelona sobre los museos de ciudad de Europa, de 2013.<sup>4</sup>

Con la Casa Padellàs como Casa de la Historia y núcleo vertebrador del museo en todo el conjunto urbano, el MUHBA aspira a verse reconocido, ahora que está a punto de cumplir 75 años, como equipamiento estratégico<sup>5</sup> tanto de la ciudad como de los barrios, como espejo y portal de Barcelona.

<sup>4</sup> Documento elaborado por la City History Museums and Research Network of Europe, red de trabajo informal que se reúne regularmente en Barcelona. Publicado en *CannobNews*, 3 (2015).

<sup>5</sup> Joan ROCA I ALBERT, "El Museu d'Història de Barcelona, portal de la ciutat", *Heri&Mus: Heritage and Museography*, 2 (2009), pàgs. 98-105.



Casa Padellàs, seen from Plaça del Rei. / La Casa Padellàs vista desde la plaza del Rei. Fotografía de Jaume Capçada. © Jaume Capçada

## Protesting Now: Collecting for the Future

### CHARLOTTE HALL\*

The Peace Museum is the only accredited museum of its type in the UK. It is located in Bradford, West Yorkshire, in the North of England. The Peace

Museum's collections consist of over seven thousand artefacts. These include posters, banners, badges, leaflets, booklets, sculptures, and artworks. The museum has several successful outreach projects and an educational programme that offers a different take to the school curriculum. The museum itself is made up of three galleries and a temporary exhibition space. It aims to tell the untold stories of those who have campaigned for peace and an end to conflict and violence.

#### Past Exhibitions

The temporary exhibition space has been transformed in the last three years to include a varied changing display. New temporary exhibitions are shown every

\* Charlotte Hall, Collections and Outreach Officer, The Peace Museum, Bradford, United Kingdom

three months; this helps to bring in more visitors, display more artefacts, and introduce the museum to new audiences.

The exhibition themes are drawn from objects in the collection that tell the history of the Peace movement. Past exhibitions have included 'Remembering the Kindertransport: A Tale of Two Suitcases', which told the story of evacuated children during the Second World War, and 'A Force for Peace? The History of the European Cooperation', which looked at the Brexit debate in a different light, by asking questions about the European Union (EU). Exhibitions at The Peace Museum are always asking questions, encouraging visitors to consider their own views and draw their own conclusions.

#### Contemporary Collecting

While conducting a review of the collections it was noticed that the museum had several gaps to fill. The gap we decided to focus on was the contemporary



The exhibition space © The Peace Museum