

## Why Migration Museum?

Migration is one of the burning issues of our time: people are fleeing their homeland in the hope of a better future without violence, war, hunger and oppression. Most of these refugees end up in neighbouring countries, with a small part crossing Europe at great risk. If the construction of a better future succeeds, migration will enrich everyone involved; if it fails, it'll become the expensive storage of people who have put a lot on the line and carry a lot of suffering with them.



Those with many resources - a high level of education, networking or financial resources - have relatively good starting chances. However, integrating and building a better future is less successful when people are more traumatized and have fewer resources. For migrants to succeed in building a new future and not to become the problem as they are often portrayed, various interventions are needed to nourish in people themselves the hope and confidence to shape that future themselves.



In a nomadic understanding, the art-activists of the International Migration Museum work in mobile teams in various places for interventions, such as the *snapshots*, which open new perspectives for migrants and refugees and provide them with a stage for their own ideas. Not only does the IMM consciously use the artistic resources that are far removed to be understood as social work or job creation but creates a much larger picture of enrichment through diversity through the various interventions realized in the last three years. The encounter of people from different regions and

backgrounds of experience offers the opportunity to create something new in concrete joint action and cultural exchange that would not have happened without the other, the former stranger.



Similar to how the Bauhaus achieved the possibility of creating new forms of collaboration, materials and ways of thinking through the interplay of various creative disciplines and professions in an economic and social upheaval in the 1920s, in changing settings the International Migration Museum intends to create places of encounter for participants from a culturally different but in some points similar context in which different forms of intercultural and interdisciplinary exchange can be realized, created and may enrich each other.



Just as the Bauhaus created connections between visual, applied and performing arts through a common concept, the International Migration Museum also offers an overall concept to open possibilities for refugees through various forms of artistic creation.

Here, too, the connection between artistic objectives and appreciation for concrete action is central: The International Migration Museum uses various disciplines and techniques ranging from art, craft to IT from multiple cultural backgrounds to create fertile ground for curiosity, creativity and personal development. It enables refugees and other participants to build on their own future.



The method of intervention is also inspired by the ideas of the liberation pedagogue Paulo Freire and the *Theatre of the Oppressed* by the theatre-maker Augusto Boal. In the Brazilian context, in the 1970s, people with little education were given the opportunity of political rehearsal with playful means: they were able to express themselves and contribute their voice. Like the *Theatre of the Oppressed*, the interventions by the International Migration Museum aim to foster community and trust among those involved in the creative process.

The methods consist in the *snapshots* therein to give people in refugee accommodation access to various forms of creative action, bringing them into contact with techniques and materials, but also with themselves as individuals and other groups.



Language-free or language-poor working forms are used to enable participants to take new steps in culture, knowledge and knowledge transfer, regardless of their language skills. During calligraphy

activities, e.g. it has been shown that the slow, controlled movements of working with calligraphy include to have a calming, mentally invigorating and motivating effect on traumatized people.



Good experiences are made in some interventions in working with the basic material wood. Cultural objects such as musical instruments or pieces of furniture form part of our global cultural repertoire and sharing skills can also be used to share worlds of life. So participants had built shoe shelves that function as a boundary object between the German logic of the accommodation which tolerates no objects in the corridor for fire police reasons and their living environment in which one on entering the apartment as a well-behaved person moves out the shoes.



The International Migration Museum thus builds on the idea of *maker movements* to develop their own problem solutions, to strengthen themselves by 'making oneself' instead of making themselves dependent on mass production and buying. An essential element of the working method as well as an artistic approach is the fundamental purpose freedom: the participants are not required that something or how it must arise - the idea for the shoe shelves arose spontaneously in some participants, while other participants followed other ideas.

Of course, you could have bought a shoe rack as a kit at a furniture discounter, but then would not have matured the idea among the participants and no carpenter among the refugees would have turned out to be an informal teacher. The basic principle of purposefulness guarantees that participants themselves can discover possibilities, set goals and contribute their own meaning.



With the *snapshots* and other interventions, the International Migration Museum provides exemplary and highly concrete impulses for the sustainable development of the participants as individuals, communities and as part of the global community in all its diversity, does not remain in empty formulas or abstract demands but realizes meetings at eye level and more than just integration a clear togetherness. The IMM is based on the interaction and cooperation with other organizations, institutions and offers, which are enriched with action models, pictures, and objects from the field of art and in this way expand the broader range of possibilities and levels of divergent thinking and acting.

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