

# Creating, Documenting and Using Archives of Spontaneous Memorials

## International Workshop

20-21 September 2018

Manchester Art Gallery





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## Workshop Schedule

### Thursday 20th September 2018

09.15	Registration and Tea/Coffee (use the Gallery's entrance on Princess Street)
09.50	Welcome (Alistair Hudson, Manchester Art Gallery Director)
10.00	Introduction (Kostas Arvanitis)
10.20	Paris (Mathilde Pintault and G�r�me Truc)
10.40	Nice (Marion Duvigneau)
11.00	Discussion
11.20	Break
11.50	Brussels (Fr�d�ric Boquet and Marie Van Eeckenrode)
12.10	Overview of Belgian and French archives of spontaneous/grassroots memorials (Ma�lle Bazin and Marie Van Eeckenrode)
12.30	Discussion
13.00	Lunch
14.00	Stockholm (Elisabeth Boogh, Kajsa Hartig, Johanna Karlsson and Hans �jmyr)
14.20	Barcelona (Josep Bracons, Daniel Alcubierre G�mez and L�dia Font Pag�s)
14.40	Shoreham (Wendy Walker)
15.00	Discussion
15.30	Break
15.50	Manchester (Kostas Arvanitis, Larysa Bolton and Amanda Wallace)
16.10	The Manchester Together Archive Visit
17.15	End

19.00	Workshop Dinner (Zouk)
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### Friday 21st September 2018

09.00	Tea/Coffee (use the Gallery's entrance on Princess Street)
09.30	Collecting, Retention, Conservation and Disposal
10.30	Public Archives and Publics of Archives Digital Archives
11.15	Break
11.30	Impact on cultural organisation(s) and authorities Psychosocial perspectives of spontaneous memorials' archives
12.15	Spontaneous and Permanent Memorialisation Research and interpretation of spontaneous memorials' archives Future(s) of the archives
13.00	Lunch
13.45	Aims and Activities of the Network
15.00	Next Steps
15.30	End

## Overview

“Spontaneous memorials” (also termed “spontaneous shrines”, “temporary memorials”, “grassroots memorials”, or “makeshift memorials”) are, Santino notes, “silent witnesses [...] a primary way to mount those who died a sudden or shocking death, and to acknowledge the circumstances of the deaths” (Santino 2006, 5, 12). Such memorials have been the context or object of different disciplinary and interdisciplinary investigations, such as: spontaneous memorials as spaces of cultural negotiation of public grief (Doss 2008; Eyre 2006; Senie 2006); their commemorative and performative roles (Santino 2016); rituals of gift-giving and the material culture of mourning (Hallam and Hockey, 2001); spaces of social action (Margry and Sanchez-Carretero 2011), or political protest and death rituals (Marchi 2006); examples of mass mediation of disaster and tragic death (Dayan and Katz 1994); and in the context of a sociology of terrorist attacks (Truc 2018).

However, spontaneous memorials raise also questions about the cultural professional practices, agents, outputs and impact of creating, documenting, managing and using their archives (see e.g. Maynor 2015; Milošević 2018; Morin 2015; Purcell 2012; Rivard 2012; Schwartz 2012; Whitton 2016). An examination of the impact that spontaneous memorials have on local museums, libraries, archives or related cultural organisations tasked with their documentation, archiving and long-term use is significant because of the value and roles that these memorials (and their archive) have in constructing personal and collective memories of tragic events and the impact they have in challenging established archiving and museological methods and timeframes. In the case of spontaneous memorials, cultural organisations are faced with challenges such as rapid documentation and contemporary collecting, which most often fall outside their usual acquisition, collecting and management frameworks. In this context, what is collected, documented and archived (or not), when and how often, by whom and what/who for, are questions that need to be addressed, in order to reveal the agency, pre-conceptions and comprehensiveness in the formation and use of a spontaneous memorial’s archive. Also, the frequency of spontaneous memorials over recent years makes such an examination all the more important and timely.

Accordingly, this 2-day international workshop, which is funded by the British Academy, will bring together practitioners, researchers and organisations involved in archiving and studying recent and past spontaneous memorials. It will be an opportunity to share experiences and discuss conceptual, practical and ethical challenges in archiving spontaneous memorials, including: the preparedness of city and cultural authorities to respond to the speed, timeframe and public expectations of these memorials; issues of public participation and co-production; the expansion of the spontaneous memorialisation on digital and social media; how archiving decisions affect the construction and evolution of the memory of the relevant events; and the use of the resulted archive in the context of health and wellbeing of people affected psychologically and/or physically by the events. Workshop participants will also identify practical and methodological challenges, plan for a long-term programme of activity and discuss possible funding routes to support this work.

The intended outcome is the formation of a community of practice and international network on creating, documenting and using archives of spontaneous memorials.

## Abstracts and Biographies

### Paris

#### *Abstract*

Soon after the 13 November 2015 terror attacks, the Paris municipal archives started collecting and archiving the content of the grassroots memorials that appeared on the Parisian sites of the attacks, e.g. around the Bataclan and on the café terraces, resulting in a collection of around 7.700 documents, now accessible online: <http://archives.paris.fr/r/137/hommages-aux-victimes-des-attentats-de-2015/>. This work has been done in close collaboration with G r me Truc, a sociologist at the CNRS, who took part already in the work of the “Archivo del Duelo” team after the Madrid bombings of 11 March 2004. Inspired by this previous research project, he created with some colleagues the REAT project funded by the “Attentats-recherche” committee of the CNRS, in order to accompany scientifically the work of the Paris archives and, more generally, to document the social responses to Paris attacks through these materials and other data (<https://reat.hypotheses.org/le-projet-reat>). In this presentation, Mathilde Pintault, from the Paris Archives, and G r me Truc will give an overview of the work accomplished by the Paris archives, of the artefacts collected and of their possible exploitation for research purposes.

#### *Biographies*

**Mathilde Pintault** is an archivist for the Paris Archives. Since 2012, she is in charge of the collecting policy – more particularly of the judicial and cultural archives. With her colleague Audrey Ceselli, she has driven and organised the whole “13-November” project of the Paris Archives, ie. the collection, classification, storage and access to the documents left at the spontaneous memorials in the streets of Paris after the 13 November 2015 attacks. The two archivists are now working on a new archival collection: the drawings and support messages that the *Charlie Hebdo*’s redaction received after January 2015.

**G r me Truc** is a sociologist, tenured research fellow at the CNRS and member of the Institut des Sciences sociales du Politique. His work focuses primarily on social reactions to terrorist attacks and their memorialisation, and more generally on moral and political sociology. He leads the REAT research project, funded by the “Attentats-Recherche” committee of the CNRS, and he is involved in the interdisciplinary “13-November” research program, directed by the CNRS and the INSERM. He is the author of *Shell Shocked: The Social Response to Terrorist Attacks* (Polity Press, 2018) and has also contributed to *The Archivo del Duelo: An lisis de la respuesta ciudadana ante los atentados del 11 de marzo en Madrid*, directed by Cristina S nchez-Carretero (CSIC, 2011).



## Nice

### *Abstract*

The bandstand housed from July 18, 2016 to February 19, 2017, texts, objects, flowers, candles, etc. which constitute the 17 Fi listed fund of the municipal archives of Nice: 10 boxes for identified victims, 6 boxes of flags, banners and banners, 2 crosses, 19 plastic creations, 7 boxes of messages of condolence, 8 boxes of painted pebbles and especially 67 cases of stuffed animals of any size. The clearance was authorized and staged by the Mayor's Office in February 2017, following a meeting of the "Committee for the memory of the victims of July 14 and the follow-up of their families" - consisting of associations of victims, of elected officials, of university professors, at a date fixed in agreement with the families. It was organized, according to the will of the Cabinet, as a ceremony, with ushers in frock coat and white gloves; some relatives and families helped the archivists, under the fire of the cameras of the whole world. The complete collection is sacralized preventing therefore archivists from eliminating or selecting, which is contrary to practices. Three families, the president of the victims' association and a TV crew were welcomed in conservation stores. On the other hand, in a still emotionally charged context, the requests for consultation of historians or ethnologists have been postponed.

Le kiosque à musique a abrité, du 18 juillet 2016 au 19 février 2017, textes, objets, fleurs, bougies, etc. qui constituent le fonds coté 17 Fi des archives municipales de Nice : 10 boîtes pour des victimes identifiées, 6 caisses de drapeaux, bannières et banderoles, 2 croix, 19 créations plastiques, 7 boîtes de messages de condoléances, 8 caisses de galets peints et surtout 67 caisses de peluches de tout format. La collecte a été autorisée et mise en scène par le Cabinet du Maire en février 2017, à l'issue d'une réunion du « comité pour la mémoire des victimes du 14 juillet et le suivi de leurs familles » – constitué d'associations de victimes, d'élus, de professeurs d'Université, à une date fixée en accord avec les familles. Le jour de la collecte, organisée selon la volonté du Cabinet comme une cérémonie, avec des huissiers en redingote et gants blancs, quelques proches et familles ont aidé les archivistes, sous le feu des caméras du monde entier. L'ensemble des objets collectés fait l'objet d'une sacralisation : les archivistes ont donc l'interdiction d'éliminer ou de sélectionner, ce qui est contraire aux pratiques. Trois familles, le président de l'association des victimes et une équipe de télévision ont été accueillis dans les magasins de conservation ; en revanche, dans un contexte encore très chargé en émotion, les demandes de consultation d'historiens ou ethnologues reçues en 2017 et début 2018 ont été ajournées.

### *Biography*

**Marion Duvigneau** was born in 1968. Archivist-paleographer after a thesis of Ecole nationale des chartes (Paris) related to agricultural gazettes between 1824 and 1848, she worked in departmental archives in Metz and Lyon and in departmental library in Chambéry and Annecy. She is at the head of the Municipal Archives of Nice since October 2013. When the city was hit by the attack of July 14, 2016, she was instructed by the Mayor's Office to organize the

clearance of the spontaneous memorial at the bandstand, near the sea. She related this experience in an article to be published in the special issue of the *Gazette des Archives*.

**Marion Duvigneau** est née en 1968. Archiviste-paléographe après une thèse d'Ecole nationale des chartes (Paris) sur le thème des journaux d'agriculture pratique entre 1824 et 1848, elle a travaillé en Archives départementales à Metz et Lyon, en bibliothèque départementale à Chambéry et Annecy, avant de prendre la tête des Archives municipales de Nice en octobre 2013. Lorsque la ville a été frappée par l'attentat du 14 juillet 2016, elle a été chargée par le Cabinet du Maire d'organiser la collecte des témoignages laissés en hommage aux victimes au kiosque à musique, près de la mer. Elle a raconté cette expérience dans un article du numéro spécial de la *Gazette des Archives* à paraître prochainement.

## Brussels

### *Abstract*

The main focus of our presentation will be the challenges that the archivist meets while collecting a grassroots memorial, through the example of the collection initiated by the Archives of the city of Brussels, after the attack of March 2016. After describing the project and the collection, we would like to come back on some of the main questions we asked ourselves while collecting: what exactly are these documents that journalists called «honoring messages»? How to collect and preserve these ephemeral materials –which is quite a paradox? And how to do it without interfering in the mourning and without substantially altering the memorial? Why are we collecting after all?

### *Biography*

**Frédéric Boquet** is bachelor in history from the Catholic University of Louvain. He entered as historian/archivist to the archives of the Town of Brussels in 2002 and he is in head archivist since 2014. He took an active part in the project of collection and photography of the messages deposited by the population at the “Bourse” and the subway station Maelbeek following the attacks of March 22nd, 2016 in Brussels.

**Marie Van Eeckenrode** is the archivist at the State Archives of Belgium and lecturer at the Louvain University (archival science and medieval studies). Marie has a PhD in medieval and modern history (literacy, political and social history). Her most recent publications in archival science and literacy include:

- « Archiver un lieu, documenter un geste. Les mémoriaux éphémères des attentats de Bruxelles », in *Archiver le temps présent. Les fabriques alternatives d'archives. Actes des Journées des Archives 2018*, Louvain-la-Neuve, with Frédéric Boquet, to be published shortly.
- « L'archiviste et l'événement traumatique », in *Gazette des Archives*, n°250, 2018-2, with Maëlle Bazin.



- « Archiver l'éphémère après les attentats de Bruxelles. Une réflexion théorique », in *Gazette des Archives*, n°250, 2018-2, with Frédéric Boquet.
- *Servir le prince, représenter le pays. Les États de Hainaut, une assemblée dans les allées du pouvoir (ca 1400-1550)*, Brussels, Royal Academy of Belgium (Mémoires couronnés), to be published shortly.
- « Représenter une principauté. Le jardinier de Hainaut, entre image de marque et prescription politique (14<sup>e</sup>-16<sup>e</sup> siècles) », in *The Medieval Low Countries*, n°5, 2018 (2019).
- « Rituals of unanimity and balance. Deliberation in Hainaut, 15th-16th c., a fool's game? », in *Political representation : communities, ideas and institutions in Europe (c. 1200 - c. 1650)*, ed. M. Damen, J. Haemers et A. Mann, Leiden, Brill, 2018.

## Overview of Belgian and French archives of grassroots memorials

### *Abstract*

The publication of the collective volume «Archiving post-attack reactions. Issues and perspectives» (« Mise en archives des réactions post-attentats. Enjeux et perspectives », in *La Gazette des archives*, n°250, 2018) provides an overview of the acquisition and archiving grassroots reactions to the terrorist attacks that hit France and Belgium these past few years. If the ephemeral memorials seem to stand out as a ritualized practice of mourning, we indeed observe the growing number of the archiving initiatives. After a short presentation of the volume, we would like to explore both the unpublished nature of these archives and the possible development of a new practice given the initiatives that are multiplying in response to new attacks and commemorative events. This will also involve a discussion of how the French collect these reactions particularly with regard to the American archival practices. By some case-studies comparisons, we would like to identify the most striking issues to open discussions and exchanges of views: the archivists' relation to the traumatic event, the part of feelings, the influence of politics and media, the connection between commemoration and archiving.

### *Biographies*

**Maëlle Bazin** is a doctoral student at the Interdisciplinary Center for Research and Analysis of the Media, at Paris 2 Panthéon-Assas University, in Paris, France. She is also lecturer at the French Press Institute. Her thesis is related to media narratives of ordinary people's responses to Paris' terrorist attacks of January 2015 and the place of urban writings in collective grief. She is also part of the research project « Social reaction to terrorist attacks: sociology, archives and memory » (CNRS). Her main research interests are mediatization of emotions, urban writings, collective mobilization and militant iconography.

**Marie Van Eeckenrode** (see page 7)

## Stockholm

### *Abstract*

On April 7th, 2017, Stockholm – the capital of Sweden, was struck by a terrorist attack. A truck drove at high speed along a pedestrian street in the city center, leaving five people dead and many more injured. In order to capture the instant reactions and online communication about the attack, among the citizens of Stockholm and elsewhere, three museums immediately initiated rapid response digital collecting initiatives. The Stockholm County Museum and the City Museum of Stockholm worked together to collect photographs, text messages and written personal reflections of the attack. Some physical objects were also collected. The Nordic Museum focused on collecting social media photography from two hashtags frequently used in the online conversation following the attack. In this presentation we will introduce the international research project Collecting Social Photo that helped framing the collecting initiatives. The three-year long project aims at developing recommendations for museums and archives collecting social digital photography. We will discuss how the collecting initiatives at the three museums were initiated and analyse the decisions around them. Challenges around current work practices, technical infrastructures, democratic and ethical issues will be presented, as well as some of our key learnings.

### *Biographies*

**Elisabeth Boogh** is Curator of Photography Collections at the Stockholm County Museum, in Sweden. Since 2011 her work has been focused on vernacular digital photography and in developing digital tools and methods for inclusive participatory collecting. Her interest lies in the convergence of museums, community work, digital media, photography, collecting and collection management. She is currently involved in the international research project Collecting Social Photo.

**Kajsa Hartig** is Head of Collections and Cultural Environments at Västernorrland County Museum in Sweden. She has held positions developing digital products and initiatives at The Nordic Museum, Center for Business History and Stockholm City Archives. She was responsible for the Swedish Secretariat of Photographic Collections for 8 years, an advisory role towards the Swedish GLAM sector. She is currently also project manager for the international research project Collecting Social Photo developing recommendations for museums and archives around collecting the social digital photograph.

**Johanna Karlsson** is Head of the unit of “Staden Kunskapsuppbyggnad” at the Stockholm City Museum. The unit that consists of ethnologists and photographers works on a daily basis with contemporary documentation of the citizens of Stockholm. Johanna has from earlier experiences a great knowledge of conditions and terms for local culture- and civic life and community work in the suburbs of Stockholm.

**Hans Öjmyr** is Head of Collections, Content and Interpretation at the Stockholm City Museum. The focus of the department’s work is as much handling and administering the collections as to

disseminate them through exhibitions, digital media, publications and public work. The collection contains, among many other things, approximately 4 million photos. Öjmyr has formerly been manager of exhibitions and public work in the museum.

## Barcelona

### *Abstract*

The Barcelona History Museum (MUHBA) has been the institution that documented and, along with the City Contemporary Archive, collected and keep the spontaneous memorials arisen after the 2017, August 17 attacks in La Rambla. These memorials spread all over the La Rambla Street, in 150 different spots that included documents, graffiti and a wide variety of objects. The collection of these memorials has generated an archive of more than 7,800 objects that have been catalogued in a process that lasted 6 months. This archive, along with the documents collected by the Archive, has been the base to a public online database, published by the commemoration of the year after the attack. In our presentation we will explain the decision-making process around the memorials, all the practical and logistical challenges generated by this process and the solutions we adopted. Also, we expose the methodological and conceptual questions that surfaced and in which we are still working. Finally, we will talk about the repercussion of the creation of the archive in the citizenship and the media, and their use of the archive and accessibility to the citizenship.

### *Biographies*

**Josep Bracons** is an art historian and museologist. He was born in Barcelona (1957) and got his Art History degree at Barcelona University. Since 2010 Joep leads the Collection Department of MUHBA Barcelona City History Museum. He has been teaching Art History at Llotja Art& Design School and Museology and Cultural Heritage Management at the Catalan School for Conservation and Restauration, both in Barcelona. He has published papers on Catalan medieval art and 19th-early 20th Century Art. Josep is particularly interested on the interaction and dialogue between past and present through art and cultural heritage. This way, he understands the function of art history close to art criticism than to historicism. He has been the president of the Catalan Art Critics Association ACCA and is a fellow of the Catalan Academy of Fine Arts, which Bulletin he currently directs.

**Daniel Alcubierre Gómez** is an archaeologist and holds a degree in History from the University of Barcelona. He has worked in preventive archaeology since 1999, especially in the Barcelona area. He has directed several sites, ranging from pre-Roman to contemporary chronologies. In July 2017 he joined the Barcelona History Museum (MUHBA), as curator in the Collection's Department.

**Lídia Font Pagès** is a conservator of cultural heritage and holds a Bachelor in Fine Arts specializing in restoration by the University of Barcelona (UB) and a Masters in Degradation of stone materials in monuments and buildings (UB). She has been active in the field of

conservation and restoration of heritage linked to museums since 1990. She is currently the head of the Conservation Service of the Barcelona History Museum (MUHBA), which has directed:

- The restoration of early Christian, Roman and Gothic wall paintings
- The conservation program of the archaeological sites of the City (15.000 m2)
- The project of diagnosis and intervention of various historical buildings
- The preventive conservation plan of the museum collections
- The restorations of relevant pieces of the collection.

Lídia has been an adviser in conservation projects, both nationally and internationally, and professor of heritage conservation in several masters of Spanish Universities

## Shoreham

### *Abstract*

Following the Shoreham Air Crash on 22 August 2015 the West Sussex Record Office (WSRO) was asked to help with the preservation of the many messages, photographs and cards that were left on the Shoreham Tollbridge together with the books of condolence from across the county. This became the Shoreham Community Archive, a spontaneous archive reflecting and recording the community response in the aftermath of this tragic event.

The presentation on the Shoreham Community Archive (SCA) will cover:

- Background to the event
- Immediate actions and West Sussex County Council involvement in the Shoreham Emergency Response Group
- Request to help with the SCA and transfer to WSRO
- Processing - conservation, cataloguing, digitisation
- Results – on-line catalogue and images
- Handling press and publicity
- Areas of sensitivity
  - o Families
  - o Local community
  - o Emotional impact on staff and volunteers
- Outcomes
  - o Requests and offers of advice - Croydon/Grenfell
  - o Sharing skills/methodology/lessons learnt

### *Biography*

**Wendy Walker** (BA (Hons) History and Archaeology; Diploma in Archive Administration) is the County Archivist at the West Sussex Record Office managing the Archives and Records Management Service for West Sussex County Council. Wendy worked as an archivist and

records manager at the Essex Record Office, 1978-1992, and the East Sussex Record Office, 1993-2013. From 2006-2013 she was the Programme Manager for The Keep leading multidisciplinary teams to deliver a new historical resource centre for East Sussex County Council, Brighton and Hove City Council and the University of Sussex, which was opened by HRH Queen Elizabeth II in 2013.

Her work on The Keep enabled her to develop a detailed understanding of archive buildings and services and how partnerships and community engagement can bring people together to explore and record their heritage in innovative and inclusive ways. She is currently working on options for the development of a West Sussex History and Heritage Centre. Wendy is a member of the West Sussex Civilian and Military Partnership Board, Chair of the Sussex Record Society and has recently led work to achieve Archive Accreditation for the Record Office.

## Manchester

### *Abstract*

Drawing on the case of the spontaneous memorials that appeared in Manchester after the Manchester Arena bombing (22nd May 2017), this presentation will reflect on conceptual, practical and ethical challenges of managing, documenting and archiving more than 10,000 items recovered from the memorials (including written messages, photographs, posters, t-shirts, soft toys, candles etc). It will also discuss how people have reacted to and participated in the formation of the "Manchester Together Archive" and reflect on initial policy and practice lessons related to rapid-response documentation and long-term archiving and use of spontaneous memorials.

### *Biographies*

**Kostas Arvanitis** is a Senior Lecturer in Museology at the University of Manchester. His research interests and publications cross the fields of museology, archaeology, cultural heritage, and digital media. His recent work has focused on the emergence of a "data culture" in cultural organisations. Kostas is also interested in notions and practices of heritage activism: drawing on the case of the Amphipolis tomb, he's been researching the role and impact of social media on the co-production and crowd-sourcing of interpretations of the past and how these interact with notions of authority in cultural professionalism. Kostas is currently working with the Manchester Art Gallery and Archives+ in archiving and researching the material recovered from the spontaneous memorials after the Manchester Arena bombing on 22nd May 2017. This work explores conceptual, practical and ethical challenges in archiving spontaneous memorials, including the preparedness of cultural authorities to respond to the timeframe and public expectations of these memorials; issues of public participation; and the expansion of the spontaneous memorialisation on digital and social media. Kostas is a Managing Editor of the *Museum and Society* journal.

**Larysa Bolton** is the Heritage Collections Manager at Archives+, Manchester Central Library. I previously managed Tameside MBC's archive service, and have worked with all sorts of collections right across the archives sector, including Barclays Archives, Cheshire Record Office, the University of Liverpool and Bolton MBC. I spend a large proportion of my time working in partnership to make sure we provide excellent and relevant archive services to as many people as possible. This includes our Archives+ partners based at Manchester Central Library – North West Film Archive, Ahmed Iqbal Ullah Race Relations Resource Centre and Manchester and Lancashire Family History Society. I also work across Greater Manchester as part of the Greater Manchester Archives and Local Studies Partnership, which is a formal collaboration of the ten local authority district archive services. I'm particularly interested in community archives and their impact on identity and society and as a proud Manc, I'm absolutely committed to making sure our collections reach and reflect as wide an audience as possible and tell everyone's story – Manchester is better together.

**Amanda Wallace** is the Deputy Director of Manchester Art Gallery, and project lead for the Manchester Together Archive - the public messages, memorabilia and tributes to the 22 May terrorist attack of Manchester Arena . She originally trained as an archaeologist (University of Manchester 1989) and has an MA in Museum Studies (Leicester 1991) and is a qualified objects conservator (MA Durham 1993). She worked at a number of UK museums, including The Pitt Rivers Museum in Oxford, Bristol Museums and Nottingham Museums, before joining Manchester Art Gallery (MAG) in 2002 as Head of Conservation. At MAG has been Head of Asset Management and Development (responsible for collection care, collection management and operational services), Head of Collections and Access (with additional responsibility for the curatorial team), and – since 2016 – Deputy Director.

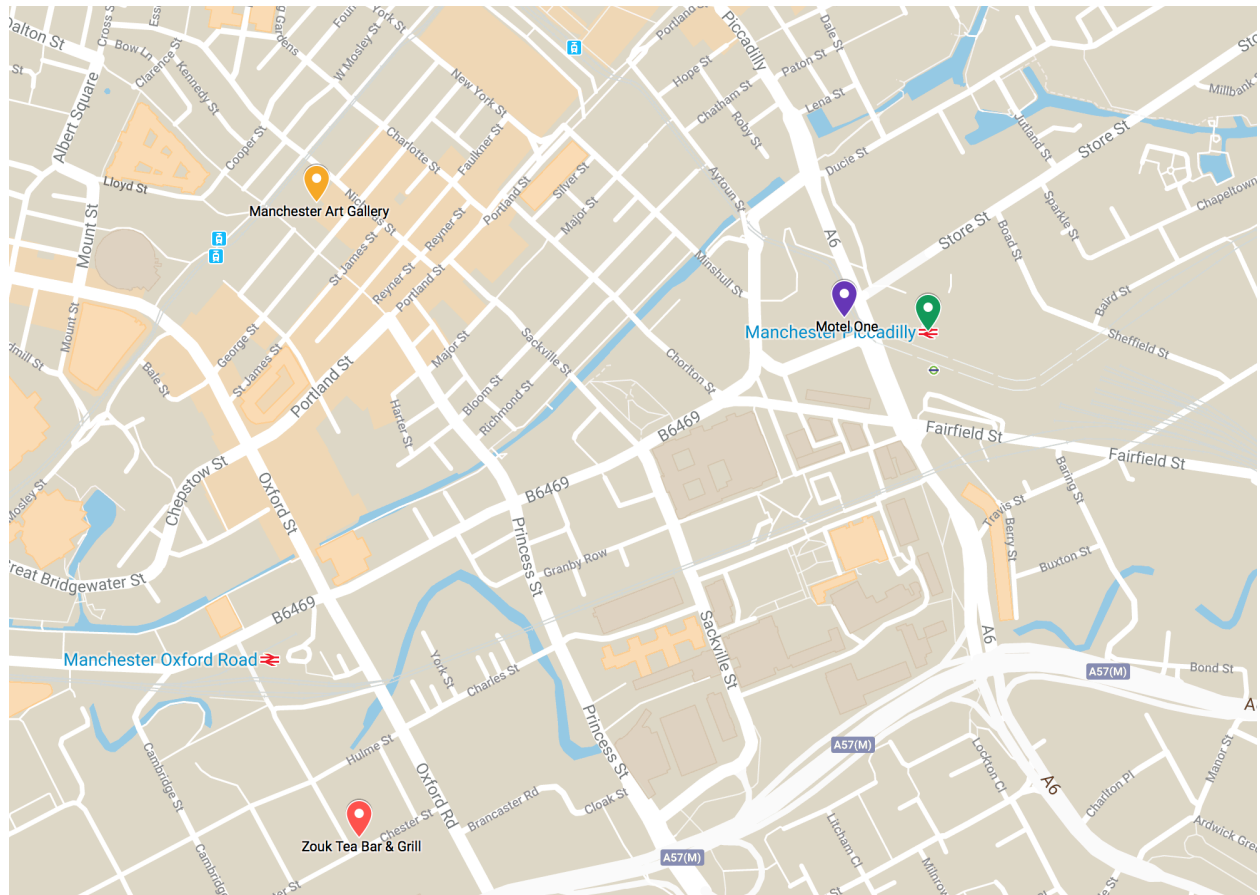
## List of Delegates

Daniel Alcubierre	MUHBA Museu d'Història de Barcelona
Kate Allsopp	Manchester Resillience Hub
Maria Paula Arias	University of Manchester
Kostas Arvanitis	University of Manchester
Amy Batley	Centre for Urban Conflicts Research, University of Cambridge
Maëlle Bazin	University Paris 2 Panthéon-Assas (CARISM)
Larysa Bolton	Archives+ Manchester Central Library
Elisabeth Boogh	Stockholm County Museum
Frédéric Boquet	Archives de la Ville de Bruxelles - Archives of the City of Brussels
Josep Bracons	MUHBA Barcelona City History Museum
Ana Carden-Coyne	University of Manchester
Marion Duvigneau	Service des Archives Nice Côte d'Azur
Sophie Everest	Belle Vue Productions/University of Manchester
Anne Eyre	Independent consultant and Disaster Action
Sarah Feinstein	University of Manchester
Lídia Font Pagès	Barcelona History Museum ( MHUBA )
Paul French	GMHSCP
Andy Hardman	Belle Vue Productions
Kajsa Hartig	Nordiska museet/The Nordic Museum
Johanna Karlsson	City Museum of Stockholm
Jen Kavanagh	Freelance curator
Chrisoula Lionis	University of Manchester
Owen Munday	The National Archives
Lukas Nohrer	University of Manchester
Hans Öjmyr	Stockholm City Museum
Mathilde Pintault	Archives de Paris
Arran Rees	University of Leeds
Gemma Robbins	University of Manchester
Gérôme Truc	ISP - CNRS (Paris)
Marie Van Eeckenrode	States Archives in Belgium / Université de Louvain
Meg Venter	The National Archives
Wendy Walker	West Sussex Record Office
Amanda Wallace	Manchester Art Gallery



Jelena Watkins	Independent therapist & Disaster Action
Shona Whitton	

## Map and Addresses



### **Motel One**

34 London Rd, Manchester M1 2PF

### **Manchester Art Gallery**

Mosley Street, Manchester, M2 3JL

### **Zouk Tea Bar & Grill (workshop dinner, Thursday 20<sup>th</sup> September, 7pm)**

5, The Quadrangle, Chester Street, Manchester M1 5QS

## Contact Details

Kostas Arvanitis

[Kostas.Arvanitis@manchester.ac.uk](mailto:Kostas.Arvanitis@manchester.ac.uk)

+44 (0) 7815 870903

Maria Paula Arias

[mariapaula.arias@postgrad.manchester.ac.uk](mailto:mariapaula.arias@postgrad.manchester.ac.uk)

+44 (0) 7593 310483

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Manchester Art Gallery

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