



Museum für
Islamische Kunst
Berlin

inreach/
outreach
new projects
2010–2020



Museum für
Islamische Kunst
Staatliche Museen zu Berlin



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Museum For All—The role of the Museum
für Islamische Kunst in our society

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INTRO

Museum for All—The role of the Museum für Islamische Kunst in our society

The Museum für Islamische Kunst [Museum for Islamic Art] at the Pergamonmuseum in Berlin is the only institution of its kind in German-speaking Europe. It is the oldest museum dedicated to Islamic art, culture and craftsmanship outside those countries which are predominantly Muslim, and with some 100,000 objects, it is one of the leading collections of Islamic art worldwide, representing many different historical periods and regions of the Islamic world.

As a repository of culture, we collect, preserve and display objects, but we also perform functions for wider society. Every year, up to 900,000 visitors from all over the world come to the Museum für Islamische Kunst and over 600 schools work with our educational materials. Exhibitions are well received by the media and hundreds register for our education programmes.

As cultural repositories, museums are mediators of culture capable of addressing very diverse visitor groups on many different levels. Every day, visitors come to Berlin's Museumsinsel, where they experience the diversity of different Islamic civilisations

through the splendour of their cultural heritage. The museum serves as key resource, and also helps people to reflect upon present-day questions: What do we understand by the term 'Islamic cultures'? Where are such cultures rooted? Which cultural experiences constitute this rich artistic heritage? Our visitors experience modes of the Islamic world which breathe plurality, internationality, and cosmopolitanism — just as we strive to counterbalance simplistic notions of Islam as a monolithic culture by providing a diverse experience, supported in these efforts by academic specialists.

By addressing the general public, the museum also provides a symbolic space for citizens whose origins lie in the Near and the Middle East and, as a public institution, it offers a cultural sense of home. The presentation of extraordinary cultural achievements in the fields of art, architecture, science, philosophy, and medicine provides a positive reaffirmation of different Islamic cultures for groups which may find themselves in a defensive position as a result of negative stereotyping in populist discourse. Diverse and positive images of Muslim cultural

identity are crucial for collective self-esteem, as is the acknowledgement of this collective cultural identity by the wider public.

We welcome all visitors! Within Germany, our museum is the most important educational institution to be dedicated to the history of Islamic cultures and civilisations. Fully aware of this responsibility, the Museum für Islamische Kunst actively participates in social debates and is committed to counter-acting fear and prejudice within society.

The Museum für Islamische Kunst aims to change perceptions by challenging preconceived notions, acting as a strong partner for socio-political change, both locally and further afield. As an institution, it constantly questions itself regarding its future role as a museum for Islamic art as well as regarding its long-term positive impact on society: as an inclusive museum welcoming a diverse public from all social and ethnic backgrounds. The museum is actively engaged in reaching out to new audiences and providing opportunities for participation. Particularly for those whose origins lie in regions connected to the stories behind the exhibits, it offers a mental co-ownership, and a new way to tell their stories.

WE MAKE A DIFFERENCE

WE ARE A MUSEUM OF CHANGE

WE WORK IN PARTNERSHIP



I

INREACH— A SPACE FOR ENGAGEMENT AND MULTI-SENSORIAL EXPLORATION

The Museum für Islamische Kunst invites all visitors to actively engage with its collections and themes and to take ownership of them. In order to achieve this, several projects have been put in place, turning the museum into a diverse and accessible space.

Multaka—Museum as meeting point

December 2015–ongoing

Project management: Dr. Sarah Fortmann-Hijazi, Salma Jreige, Cornelia Weber,
Prof. Dr. Stefan Weber

Cooperation: Museum für Islamische Kunst, Vorderasiatisches Museum, Bode Museum,
The Education, Outreach, and Visitor Services Department of the Staatlichen Museen
zu Berlin, Deutsches Historisches Museum and The Education, Outreach, and Visitor
Services Department of the Staatliche Museen zu Berlin thereof

Funding: Alwaleed Philanthropies, ‘Demokratie Leben!’ [Live Democracy!] by the Federal
Ministry for Family, Seniors, Women and Youth [BMFSFJ], The Federal Ministry for Culture
and Media [BKM], Schering Stiftung, Stiftung Deutsches Historisches Museum,
Friends of the Museum for Islamic Art in the Pergamonmuseum [FMIK e.V.], in addition
to many private donors

Website: www.multaka.de

The Museum für Islamische Kunst invites all visitors to actively engage with its collections and themes and to take ownership of them. In order to achieve this, several projects have been put in place, turning the museum into a diverse and accessible space.

The project ‘Multaka: Museum as Meeting Point’ seeks to facilitate the interchange of diverse cultural and historical experiences and to build cultural bridges. Multaka [Arabic for ‘meeting point’] aims to achieve active cultural participation by diversifying



Guides for the project 'Multaka—Museum as a Meeting Point'

museum structures, reaching out to unaddressed communities, and by supporting the exchange and shifting of diverse perspectives. In December 2015, the Museum für Islamische Kunst started this project in cooperation with three other museums and trained newcomers from Syria and Iraq to be museum guides. Their role was to develop and lead interactive tours for others from the same region and to do so in their mother tongue. By acknowledging people's own cultural heritage, knowledge, and language, as well

as by providing the opportunity for communities of Arabic-speaking newcomers to reclaim their agency, the museum hopes to empower these groups in the cultural sphere and facilitate confident and constructive connections with our cultural institutions. Since 2021 the project has also included eight Persian-speaking guides from Iran and Afghanistan to address Iranian and Afghan communities with an immigrant background.

Concept

The four museums involved are located in close proximity to one another and cover a historical and cultural spectrum which stretches from the ancient Middle East, Byzantium, and the Islamic period to more recent German history, thus connecting the cultural heritage of people's countries of origin and their countries of resettlement through artistic and historical parallels. By means of dialogue and discussion, the guides help visitors explore the museums and their objects, whilst providing their personal perspectives and achieving relevance. The fact that the tours are free of charge and do not require registration, the elimination of the language barrier, and the enabling of peer-to-peer encounters has made it possible for thousands of people to explore the participating museums through the Multaka tours.

Cooperation and Expansion

The programme has been extremely successful and has reached several thousands of people from all sorts of communities, both those with an immigrant background and those without, and it has been very well received by the local, national, and international media alike. This success has attracted five different awards, amongst which was special recognition by Museums + Heritage in 2018 and the creation of the Multaka International Network in 2019. This network consists of fifteen different museums in Germany, Italy, the UK, and Switzerland, and it has trained a total of one hundred guides and cultural mediators so far. In addition, the Multaka coordination team stays in frequent contact with many museums and cultural institutions in order to implement the project concept across Europe. The feasibility of implementing the Multaka project in cultural institutions in the smaller towns and rural areas is under consideration, as the expansion of the project across Germany as a whole is planned.





Participants on a Multaka guided tour through the Museum für Islamische Kunst and the Deutsches Historisches Museum

MuseumsLab—A new space for active experimentation and participation

2019–2022

Project management: Roman Singendonk

Cooperation: various; including schools and community centres, participating in both initiatives and projects

Funding: Alwaleed Philanthropies

The MuseumsLab reflects how the Museum für Islamische Kunst engages with society and its various communities. What are their needs? How can they get involved? What do they want from the museum and how can the museum contribute to their development? The result is the creation of a gallery for visitor and community interaction. The idea is to add a space to the exhibition where different forms of interaction and communication can be found.

The MuseumsLab is a space in the Museum für Islamische Kunst which is designated for the purpose of enabling all manner of processes of learning and reciprocal communication. Registered groups can spend several hours working here, or even enjoy a whole week of projects. The results of their work is then displayed in the MuseumsLab, with the intention of initiating conversations with the objects in the collection. Interaction between invited interest

groups and individual visitors is also encouraged. The various backgrounds of the people visiting the museum every day represents a huge potential for fruitful exchange and new insights into what a museum can do or could be. Last but not least, the museum's staff join in with this process of communication too. Museum users can ask any questions they might have and understand the work which takes place at the museum 'behind closed doors'.

At those times when the MuseumsLab is not hosting a group, an interactive exhibition encourages museum users to get involved with the museum programmes. It consists of a combination of traditional showcase presentation, multimedia components, and hands-on approaches. The MuseumsLab is also used by the museum's outreach projects such as TAMAM and Multaka. These projects conduct their



Online Workshops during Pandemic

online workshops here, reaching out to participants from all over Germany. Furthermore, elementary schools have presented the results of a week-long workshop to their teachers and parents at the MuseumsLab. On a number of occasions, and for several weeks in each case, yet another project ["shared past – shared future"] exhibited what youngsters came up with during collaborative projects with community centres in peripheral residential areas.

While experimenting with the space and its potential, planning is ongoing for the future MuseumsLab in the new exhibition, which is set to open in 2026. In order to make the diversity of German society visible, a series of programmes carried out in collaboration with interest groups is envisaged. In these programmes the groups involved can portray themselves in dialogue with the exhibition and the museum's staff rather than being the object of research or curation. Sub-groups of society which are largely excluded and underrepresented will be invited to occupy the space for a limited time. This is an approach which is intended to contribute to a more just social order and to show solidarity. The MuseumsLab supports minorities in their claim for mutual respect and equal access to resources. With the MuseumsLab, the Museum für Islamische Kunst continues to strengthen its efforts to operate as a player in contemporary societal developments.



The Team of the TAMAM Project at the MuseumsLab



Evaluation—Improving the galleries by listening to the visitors

June 2019–February 2020

Team: Prof. Dr. Tobias Nettke and Steffen Backhaus, Dr. John-Paul Sumner

Cooperation: HTW Institute of Management and Communication, Berlin

Funding: Alwaleed Philanthropies



Aim

At the Museum für Islamische Kunst we are always looking for new ways to develop the exhibition so as to make the visual and material cultures of Islamic societies an accessible and rewarding experience for our visitors. To this end, the museum has developed its own unique system of labels and graphics. In 2018 and 2019, we created and provided 37 text panels, 68 infographic panels, and 145 exhibit labels in the galleries: totalling 25,000 words and 55 photographs. But what do our visitors say about the new texts and images? Are they better? Are the labels attractive and interesting? The museum regularly tests the effectiveness of new methods in order to ensure that they really do achieve the goal of meaningfully reaching visitors.

Concept

The museum's Visitor Perspective Team, in partnership with researchers from the HTW Institute of Management and Communication in Museums, has measured the performance of newly installed 'info-graphics', to ensure that they actually achieve the goal of reaching visitors in a meaningful way. Using a combination of quantitative and qualitative methods, such as visitor behaviour and interaction [of 200 visitors], think-out-loud accompanied visits, and personal interviews, the impact of these new ways of presenting information were evaluated.

Results

The results indicate that the visitors read more labels and spend more time reading labels and looking at objects. Their dwell time in the improved galleries doubled in length and the overall dwell time in the museum has also increased significantly. Visitors engaged with orientation messages such as historical time period, geography, and the locations of cities, regardless of their length. Content which was unfamiliar or unexplained was used less by visitors. Graphical elements such as the 'timeline' and 'Museum in Action – Behind the scenes' were particularly praised. Visitors responded positively to being given different types of information from which they could choose what was of interest to them. A huge improvement in education, understanding and appreciation! In future, the museum aims to further diversify the types of information it provides.

Experimenting with info-graphics



Planning of the new permanent exhibition—Offering an engaging experience for all visitors

2017–2026

Team: Kathrin Allmann [education], Nushin Atmaca [diversity curator], Anna Beselin [conservator and curator], Dr. Franziska Bloch [researcher], Dr. Deniz Erduman [curator], Stephanie Fischer [conservator], Maximilian Heiden [IT], Laura Hinrichsen [curatorial assistant], Lisa Kärcher [accessibility and inclusion], Dr. Miriam Kühn [curator], Dr. Sarah Maupeu [coordination / researcher], Dr. Martina Müller-Wiener [deputy director], René Otto [conservator], Jutta-Maria Schwed [conservator], Annika Schwenn [education], Irina Seekamp [conservator], Dr. Margaret Shortle [researcher], Roman Singendonk [researcher], Prof. Dr. Stefan Weber [director], Philipp Zobel [curatorial assistant]

Funding: Alwaleed Philanthropies



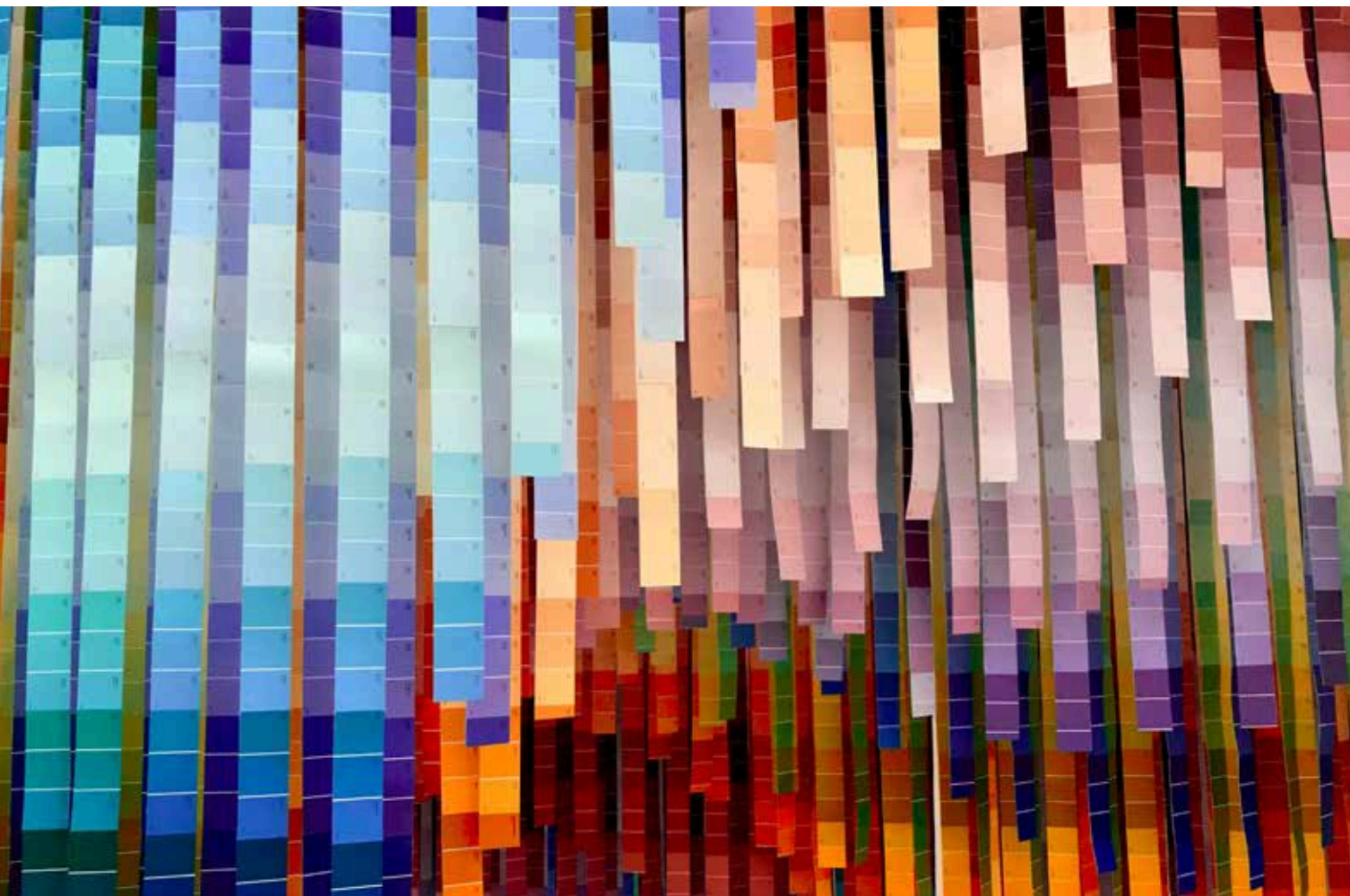
In 2026 the renovated Museum für Islamische Kunst will open at the Pergamonmuseum – the most visited museum in Berlin. The new exhibition space will be approximately 3,000 m² in area – probably the largest dedicated space for Islamic art in Europe and America. Within the new layout and concept, new and innovative approaches will be taken to presenting the cultural legacy of Muslim societies to an international audience – both the 4 million visitors who come to the Museum Island each year and the general media. With three times its current area and an ambition to communicate the complex cultural history of Muslim peoples in a novel way, the Museum für Islamische Kunst will apply a uniquely innovative approach.

Reflecting the diversity of urban society in Berlin— 360° agent

August 2019–July 2023

Team: Nushin Atmaca, Dolly Abdul Karim

Funding: Federal Cultural Foundation [Kulturstiftung des Bundes],
the programme '360° – Fund for New City Cultures'
[360° – Fonds für Kulturen der neuen Stadtgesellschaft]



Diversity Agents at the Museum für Islamische Kunst aim to strengthen the capacity of the museum as a place of participation, somewhere which is representative of diverse parts of society. Addressing diverse groups in society is a major step for the 'Art for All'-initiative, which will allow for emotional and symbolic ownership of our museum by the many.

Berlin is a city which has been shaped by migration, and with the project 'Diversity as Narrative, Diversity as Reality', the Museum für Islamische Kunst seeks a sustainable way to reflect the diversity of Berlin's urban society in its work. Through a relevant thematic focus, the establishment of participatory and reflective formats and spaces, and setting up collaborations with Berlin-based players, the museum aims to increase the inclusion and recognition of the perspectives and views of the local urban society in its own institution. In doing so, these perspectives and positions will be more strongly integrated into the museum's work and into its different areas, thus strengthening the cultural and socio-political participation of groups previously unreachable.

In particular, Berliners with biographical connections to cultural and art historical objects in the museum's collection, or connections with the regions of origin of objects should be more widely addressed. By actively reaching out to Berlin's urban society and making contact with different groups and communities, the museum intends to jointly explore opportunities for cooperation and to make visible these relevant, but not yet fully considered perspectives.

Diversity agents at the Museum für Islamische Kunst work on concepts regarding how to make current and future exhibitions more representative of different narratives, telling the story of the shared history of Europe, West Asia and North Africa. In this way, the museum hopes to represent Berlin's diverse urban society in the museum as a public space and to render different perspectives visible in its work, with a unique collection to which many Berliners can connect through their own biographies.

Mschatta Lounge

January 2019–December 2019

Team: Martina Kopp, Cornelia Weber, Philipp Zobel, Prof. Dr. Stefan Weber

Cooperation: Piranha Arts, Berlin

Funding: Capital Cultural Fund [HKF], Friends of the Museum for Islamic Art in the Pergamonmuseum e.V. [FMIK e.V.], Federal Government Commissioner for Culture and Media [BKM]

Media partner: Zitty

Website: www.smb.museum/museen-einrichtungen/museum-fuer-islamische-kunst/sammeln-forschen/forschung-kooperation/mschatta-lounge

The six-part concert series 'Mschatta Lounge' opened at the Museum für Islamische Kunst as a platform for cross-over productions and musical inspiration from the midst of changing societies. The idea was to combine music with material culture and works of art in order to present all three as expressions of global interdependence which can be perceived using more than just one sense. Six bands were invited to the 'Mschatta Lounge' in 2019, each of which interpreted an object from the exhibition in their own musical language. All compositions remain permanently accessible as 'Mschatta Tracks' on the audio guides and on the Mschatta Lounge website, as well as on the museum's own social media accounts.

Interfaces of social diversity are rendered visible throughout the museum exhibition. Many objects were created through cross-cultural exchange, typically through the migration of artists, ideas and

objects. Music has also migrated across historical periods and political, ethnic, religious and linguistic boundaries – and continues to develop through dynamic exchange to the present day.

Many classical and modern musical instruments have their ancestors in the Middle East, including the guitar, the oboe, and the violin. The museum's collection contains numerous illustrations of these instruments from many different centuries and regions. Without cultural exchange, today's music could not have been created. The works of art in the museum are, just like the Mschatta tracks, expressions of common and interwoven stories. Contemporary music evokes this fundamental process of exchange in a catchy and intuitive way.



Six-part concert series 'Mschatta Lounge'







Six-part concert series 'Mschatta Lounge' with Bukahara
in front of the Astrolabe



The Nights of Ramadan—Cultural celebration at the Museum für Islamische Kunst

2009–2017

Cooperation team: Piranha Arts, Consense GmbH, Sören Birke [Consense GmbH], Halime Karademirli and Nima Ramezani [Konservatorium für türkische Musik Berlin], Tamer Ergün Yikici [Metropol FM], Prof. Dr. Riem Spielhaus, Martin Düspohl, and Prof. Dr. Stefan Weber

Funding: Capital Cultural Fund [Hauptstadtkulturfonds]

Website: www.naehtedesramadan.de

The museum visits a neighbourhood neighbourhood [cooperation with Kreuzberg-Museum]





The Turkish Music Conservatory visits the museum

The cultural festival ‘The Nights of Ramadan/ Die Nächte des Ramadan’ is unique in Germany and offers an exceptional platform and place of exchange in which the diversity of cultures which characterise the Muslim religion can be showcased and experienced – from conventional traditions to contemporary interpretations.

The period of Ramadan – the time of fasting and nightly celebrations – provides the occasion for cultural events in numerous cities around the world every evening, once the fast has been broken [‘Iftar’]. The festival has developed into a place of exchange and encounter, building bridges across regional, cultural and religious borders through art and culture. On the one hand, the events open a window to Muslim cultural life for all non-Muslims and present its impressive diversity. On the other, the

cultural festival offers Muslim citizens an opportunity to enrich their month of fasting.

The festival invites you to come and gain insight into the past and present of some very different Muslim cultures, with an extensive programme of events consisting of films and literature, concerts and performances, as well as discussions which enrich the month of fasting. The Museum für Islami-sche Kunst at the Staatliche Museen zu Berlin is one of the many participating institutions and always hosts a variety of events: the Mschatta facade forms the spectacular backdrop for art performances of the most varied kinds, with historical and contemporary art entering into dialogue and celebrating one another.

II

OUTREACH— GOING BEYOND THE BOUNDARIES OF THE MUSEUM

The Museum für Islamische Kunst not only aims to invite new segments of the public to step inside the museum space, but also actively makes connections with groups outside the museum. In this way, it endeavours to make the museum relevant to society as a whole and aims to be a strong partner when it comes to learning about others and reflecting on the construction of self-identity.

Episteme in Motion— Cooperation with educational institutions to reflect on change and its impact

November 2012–July 2016

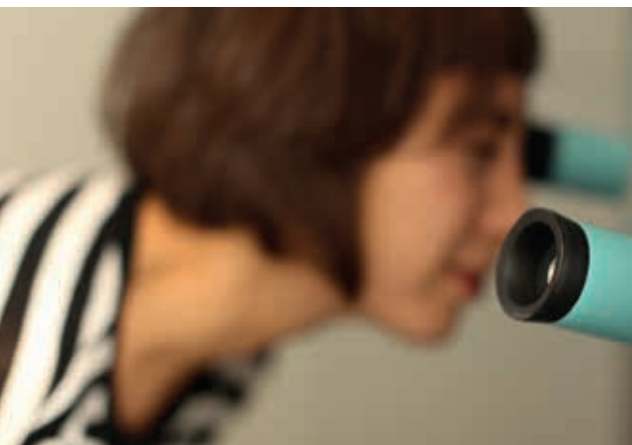
Project management: Prof. Dr. Vera Beyer (FU Berlin)

Team: Prof. Dr. Isabelle Dolezalek, Sophia Vassilopoulou, Cornelia Weber
[all at the Museum für Islamische Kunst]

Cooperation: Marlene Kettner, museeon, MindTags [exhibition design and programming]

Funding: German Research Foundation (DFG), Free University of Berlin (FU Berlin)

Website: www.sfb-episteme.de



With the project 'Objects in Transfer: Concepts for Communicating Transfer Processes between the Near East and Europe in the Museum Context' the Museum für Islamische Kunst cooperated with the Collaborative Research Centre 'Episteme in Motion' of the Free University of Berlin. This project studied the trans-cultural relationships and transfer processes of objects. In order to communicate these processes to visitors, several concepts were developed for the permanent exhibition. The result is an exhibition trail with various interventions which show that trans-cultural transfers are constitutive processes rather than marginal ones. The project thus questions modern assumptions about cultural boundaries, and in doing so, questions the whole notion of 'Islamic art' as a separate category.

Hands-on interventions: touch and think!

How did the rules of chess change when the game was brought from North Africa to Europe? Why is one 11th century ivory horn kept in the Museum für Islamische Kunst while another is in the Byzantine art collection? What can we do to reconstruct the original purpose of the zodiac plate? Amongst all the facts recorded on the museum labels, three hands-on interventions in the galleries focus on these unanswered questions. Various intervention formats invite visitors to interact with the objects: by playing games, completing a puzzle to classify ornaments, or considering various theories and then voting for the one they believe to be correct. In this way, visitors are encouraged to examine the objects closely and draw their own conclusions – not only about the objects themselves, but also about the museum narratives within which they have been placed.

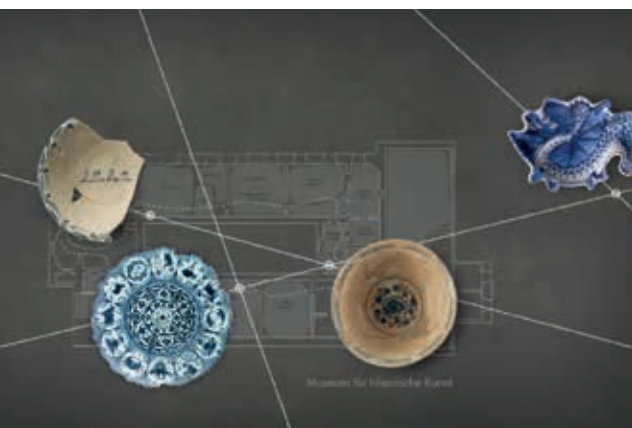
Touchscreens for more in-depth information

Five of the rooms at the Museum für Islamische Kunst feature touchscreens on which visitors can retrace the transcultural relationships of selected objects. There are various threads along which they can learn more about the different aspects and stages of an object's transcultural transfer. Visitors can trace the hidden journeys of a production technique, follow the transfer of knowledge from one era to another, and explore the migration of an object which ended up in the museums of Berlin.



Mobile view and digital communication platform

Thanks to a digital communication platform which also forms the basis of this website, visitors to the museum can access the content of the touchscreens on their own mobile devices using QR codes and NFC tags. The digital platform makes all this information available when visitors are in the presence of the objects, while the objects, in turn, can be viewed on the internet. The platform was specially developed for this project and is intended for use in museums.



Visualisation of the transfer of blue-and-white porcelain between Near and Far East, exceeding the boundaries of the Berlin museums

Shared Past—Shared Future I

An initiative for reaching the young

October 2017–December 2019

Team: Nushin Atmaca and Hilal Sezgin, Prof. Dr. Stefan Weber

Funding: ‘Live Democracy! Active against Right-Wing Extremism, Violence and Hate’ [‘Demokratie Leben!’] a project supported by the Federal Ministry for Family Affairs, Senior Citizens, Women and Youth [BMBFSJ]



What's that got to do with me? Berlin youth engaging with the art and cultural heritage of the Islamicate world.

The project 'Shared Past—Shared Future I' ['Gemeinsame Vergangenheit—gemeinsame Zukunft I'] is built on the guiding principle that cultures do not develop or change independently of one another. To support this premise, the Museum für Islamische Kunst taps into its collection of artefacts and the knowledge it has at its disposal. At the same time, and against this backdrop, the project examines what a common future might look like, what it signifies, and what it represents.

'Shared Past—Shared Future' endeavours to support young people in finding their identities and developing their personalities, a process which is often full of difficulties. It does this by helping them to cultivate open-minded attitudes in a multifaceted and often contradictory world. In order to reach the target groups, the project team works with partners. These are multipliers from outside the school system who are involved, either full-time or on a voluntary

basis, in sports or cultural associations, youth centres, or in other similar institutions. Our teachers have worked with children and teenagers on particular objects and connected them to their everyday lives. The results of these workshops [e.g. photographs, films, poems, and more] will be presented to the public in the museum within a dedicated exhibition.

Through numerous presentations, interventions and special event formats, the Museum für Islamische Kunst has increasingly opened itself up to contemporary perspectives and often invites artists to engage with its collection. With 'Shared Past—Shared Future', the museum once again underlines its important role as an agent for social change.



Shared Past—Shared Future II

November 2018–December 2022

Project management: Miriam Kurz, Prof. Dr. Stefan Weber

Team: Kathrin Allmann [educational media], Franziska Becker [teaching materials and online workshops], Laura Beusmann [Stories Working Group], Çiğdem Binbay-Sakarya [TAMAM ambassadors], Anja Deller [finance], Zina Ebdem [social media], Dr. Deniz Erduman-Calış [Turkish program], Christopher Förch [political education/ Haus Bastian – Zentrum für Kulturelle Bildung], Dr. Sarah Fortmann-Hijazi [Multaka/ youth projects], Shirin Haacke [TAMAM ambassadors], Maximilian Heiden [IT], Salma Jreige [Multaka/youth projects], Dr. Leonard Schmieding [political education/ Haus Bastian – Zentrum für kulturelle Bildung], Hilal Sezgin-Just [youth projects, Turkish program], Dr. Margaret Shortle [Migration Stories], Roman Singendonk [educational media, TAMAM ambassadors]

Funding: Federal Government Commissioner for Culture and the Media [BKM]



For decades, German society has been becoming increasingly diverse. In Berlin, this is particularly apparent. This diversity promises considerable potential for the cultural, economic, demographic, and societal development of the city, as well as for the Federal Republic of Germany as a whole. Nevertheless, in German public discourse, Muslims have often been constructed as Other and external to German identity, and have experienced rejection, discrimination, exclusion, suffering from the constant expectation that they must speak out, explain themselves, and justify their [alleged or actual] positions.

At the same time, radical voices speaking in the name of Islam have gained prominence, and groups such as Islamic State consciously escalate crises and put moderate Muslim voices on the defensive. On the other hand, a vague sense of insecurity and dissatisfaction is channelled into processes of demarcation centred on Islam and Muslims, and populist and nationalist movements utilise Islamophobic sentiment for the purposes of political mobilisation.

How can the museum and educational media outlets cooperate? Intensive discussions with textbook editors at the workshop 'Islam, culture, and history in educational media'

With its outreach initiative 'Shared Past—Shared Future', the Museum für Islamische Kunst intends to counter such exclusionary constructions of identity and, instead, contribute to the shaping of inclusive individual and collective identities. The project therefore targets different audiences, seeking to raise awareness amongst both non-Muslim Germans and Muslim communities about the multifaceted transcultural entanglements which have grown between Europe and the Islamicate world through history. Through art and cultural history, the project aims to make it possible for people to understand transculturality, migration processes, and societal diversity as motors of cultural and scientific development. This is intended to provide a basis for raising and negotiating questions regarding the present and the future in a pluralistic society.

To this end, the project fosters transcultural education on several levels within the separate sub-projects:

- We develop teaching materials for nationwide school-based education for the following subjects: art, music [in cooperation with Pierre Boulez Saal], ethics/religious education, history, politics. The teaching modules will be available for download free of charge.
- We collaborate with educational media outlets and textbook editors [in cooperation with Georg Eckert Institute for International Textbook Research and Verband Bildungsmedien e.V.] to promote a diversity-oriented portrayal of Islam and Muslims and of topics and regions with links to the Islamicate world and its scientific and cultural heritage.

- Turkish programme: special exhibition project on the occasion of the 60th anniversary of the Labour Recruitment Agreement between Western Germany and Turkey in October 2021 to engage the Turkish community in Germany and to increase the visibility of their perspectives; symposium and concert focusing on representatives of Ottoman music and their influence on European music in 2021; music tours through the museum with a focus on transculturality in 2021.

- Projects with youth leisure facilities: developing a toolbox for discussion sessions on migration and transculturality in cooperation with Multaka [thematic focal points: food, music, and architecture/space], as well as developing an Exit Game which invites players to discover transcultural entanglements between the Islamicate and European world in the 14th century, as well as scientific achievements. Both formats are designed for long-term use at the national level.

- We strengthen cultural education and participation in mosques throughout Germany through the deployment of TAMAM ambassadors, who disseminate educational materials produced by the TAMAM project and foster their use in mosque-based educational activities.

- Migration Stories [e.g., regarding objects, people, and techniques] will be developed, based on the museum's collection. Thematic focal points will be science and music, as well as other topics. These stories will be implemented in the permanent exhibition as well as in the museum's outreach materials. They are designed to highlight the normality of processes of migration and transcultural entanglement, especially those involving the Middle East and Europe.

- The pilot project 'Political Education in Museums' at Haus Bastian offers project days and project weeks for school groups, promoting the politico-cultural education of school pupils across the collections of different SMB museums. It has established the working group 'Culture, Politics and Education', which targets political and cultural educators, and offers continuing education for disseminators.

- Implementation of the concert series 'Mschatta Lounge' in 2019, making global entanglements palpable through music and artworks for a broad audience of music lovers.





Like so many objects in our collection, the Mshatta facade is full of stories of transcultural exchange and social diversity—a focus of our educational work



TAMAM—The mosque communities' education project

January 2016–December 2021 extension currently sought

Project management: Roman Singendonk

Team: Shirin Haacke, Çiğdem Binbay-Sakarya

Patrons: Freunde des Museums für Islamische Kunst e.V.

Funding: Federal Ministry of Education and Research (BMBF)

Website: www.tamam-projekt.de

With its educational materials, TAMAM particularly aims to address young Muslim adults and youngsters, but also welcomes everyone who wishes to participate. In doing so, it seeks to open up a space for thought. Using a variety of media [for example websites, apps, videos], the project adapts to the usage behaviour of the interest group, also making it possible for the content of the project to be accessed across Germany, with low barriers to entry. With TAMAM, the Museum für Islamische Kunst is opening up its educational programme to incorporate the area of Islamic youth work, simultaneously exploring the innovative connection between transcultural and political education.

TAMAM qualifies multipliers from all over Germany. In two-day training sessions, volunteers from mosque communities develop their skills as youth leaders. They gain skills and knowledge in Islamic art history, educational theory and youth work. Along



the way they become familiar with the museum, its collection and the main narratives. Back home they contribute to improved youth work in mosques and empower young Muslims by strengthening their cultural participation. These training workshops have been conducted regularly since 2017, and a whole nationwide network of multipliers has emerged. In order to bolster the use of the educational materials in mosques, it became necessary to hire multipliers to advocate for the aims of project in their home towns and regions. The increasing professionalisation of the interest group is a welcome side-effect of this development. As of May 2021 eight 'ambassadors' have been installed in different regions all over Germany. They give workshops using the TAMAM materials and expand the network by personally promoting the project at local mosques and Islamic unions.

Muslims in Germany, as elsewhere, consist of numerous highly diverse groups. They can differ in religious orientation, ethnic origin, life plans and degree of religiousness, for example. This is also reflected in the landscape of the mosque communities, which themselves represent a broad spectrum of sub-groups within Islam. The project seeks to do justice to this diversity by working to develop materials with multipliers from more than 13 different communities, Islamic associations and youth organisations, mostly in Berlin, as well as with scientists from various disciplines. TAMAM is participatory in spirit, meaning that the mosques and the museum work together on an equal footing, combining their respective knowledge and perspectives. The TAMAM project has networked with a wide variety of Islamic institutions in Germany.

The collection belonging to the Museum für Islamische Kunst is the point of departure for project implementation as well as for the development of all educational materials. The objects are meant to demonstrate how inextricably interwoven the arts and cultures of Islamic countries are with those of Western and Central Europe, and to show that long and close contacts [for example in trade and science but also in war] have created strong bonds:

migration, diversity and change are a basic principle of the human condition and in no way do they constitute a crisis. As soon as this idea has been reconsidered by the participants, TAMAM encourages them to raise and discuss the following questions for themselves:

Can looking into the past help in shaping the future?
Do the images that we have of ourselves and others actually correspond to [art] history or do conceptions of identity have to be reconsidered?

Resources

The teaching materials [ar/de/en] are available free of charge. In 2019, a free app was released, employing augmented reality to present background information on selected objects in the collection.



Snapshot from Lightgraff created during TAMAM Workshop

Cultural Tales from the Museum für Islamische Kunst

2012, extension in 2013–2014 focused on extracurricular training

Project management: Güven Günaltay, Prof. Dr. Stefan Weber, Katrin Allmann

Funding: The Commission for Culture and the Media (BKM), Friends of the Museum of Islamic Art im Pergamonmuseum, Bahçeşehir University Istanbul

Website: www.kulturgeschichten.info

[Inter]cultural education is an important part of the process of developing social skills and fostering integration. It enables children and young people to encounter the diversity of cultures with awareness, removes personal reservations, and makes a lasting contribution to the promotion of appreciation and understanding between cultures. The pilot project 'Cultural Tales from the Museum für Islamische Kunst' is designed for children aged ten and eleven.

Based on a national survey involving intensive practical fieldwork (interviews, questionnaires, workshops) and the close cooperation of teachers and educational institutions, a range of new educational formats have been developed for use at the museum: The 'cultural tales' constitute five journeys which take pupils back through time to visit various countries such as Turkey, Egypt, Syria, Persia, or the regions along the Silk Road. Each one highlights the centuries-old tradition of exchange between cultures and religions, illustrated using objects from the museum's collection.

Use of materials in workshops
with children in youth clubs

KÜLTÜR ÖYKÜLERİ



5. ve 6. sınıflar için
kültürel eğitimi destekleme amaçlı
ücretsiz ders matzemleri



Working with schools and schoolbook editors

2018–ongoing

Project managers: Dr. des. Miriam Kurz and Prof. Dr. Stefan Weber [Shared Past—Shared Future], Kathrin Allmann, Franziska Becker [school cooperation], Heike Kropff [Head of Education SMB]

Sponsor: Federal Government Commissioner for Culture and the Media [BKM], Alwaleed Philanthropies



Project weeks have been carried out in cooperation with specific partner schools such as Jens-Nydahl primary school [in 2019 and 2020]. Focusing on inter-generational dialogue and the topic of ‘identity and cultural heritage’, students engaged with the famous carpet collection at the Museum für Islamische Kunst. The two project weeks ended with a presentation of the students’ work in the museum’s ‘MuseumsLab’ community space and a joint workshop day at the museum with their families. Based on the experiences of collaborative projects with schools, a children’s guide to the museum was developed.

As part of the project ‘Kulturgeschichten’ [Culture Stories] at the Museum für Islamische Kunst, a set of transcultural teaching materials for schools has been designed and is available in German and

Turkish. At present, further teaching materials for art, music, ethics, religion, and history classes are under development, as is a workshop module. As a result of the pandemic, the Museum für Islamische Kunst has been looking for new ways to offer digital alternatives to analogue outreach formats – though on a smaller scale. Though, it is clear that a digital workshop can in no way replace a visit to a museum, a workshop can help bridge the long wait before the next visit and positively shape teaching, which has been complicated by the pandemic. During this pilot phase, we are offering digital workshops for schools on various topics and we welcome all teachers who are interested in participating in one of these digital formats with their students. The digital workshops complement the teaching modules, enlarging the museum's offering for school pupils and teachers at a national level.

The museum has held a conference for schoolbook editors and educational media stakeholders on the representation of Islam and Islam-related topics in German textbooks. In cooperation with the Georg Eckert Institute for International Textbook Research (GEI), an intensive and productive exchange with editors of German schoolbook publishing houses highlighted the specific needs of textbook editors and the potential represented by the expertise, stories, and objects at the museum for promoting more diverse and sensitive coverage of Islam-related topics and Islamic regions in educational materials. As a result, a larger cooperative effort with textbook publishing houses is being developed together with GEI. This cooperation is part of the project 'Gemeinsame Vergangenheit – Gemeinsame Zukunft II' [Shared Past – Shared Future II].

Exhibiting results at the MuseumsLab





School cooperation



Outreach projects in urban space [TapeArt]

22 June–12 August 2018

Project management: Martina Kopp

Cooperation: TAPE OVER, The Tape Art Crew, the Education and Outreach, Visitor Services department, Staatliche Museen zu Berlin

Funding: ‘Live Democracy! Active against Right-Wing Extremism, Violence and Hate’ [‘Demokratie Leben!’] by the Federal Ministry for Family Affairs, Senior Citizens, Women and Youth [BMBFSJ] as part of Shared Past—Shared Future I

Links: tapeover.berlin/amra-dame-tape-art-mural-pergamonmuseum
www.smb.museum/ausstellungen/detail/tape-art-im-museum-fuer-islamische-kunst

Tape Art in Wedding



With a tape art collaboration in 2018, the Museum für Islamische Kunst has made art in urban space tangible and developed new approaches to the themes of diversity, transculturation and migration. Together with the Berlin-based artists who make up Tape Over, two different art installations were created in the Berlin districts of Wedding and Hohenschönhausen before the eyes of an intrigued audience of passers-by. This created a flowing transition between art and urban space. The work's limited display time added to its appeal, and encouraged the audience to watch the process of creation. The installations were inspired by objects in the museum and were contextualized with themes related to the city. The texts accompanying the objects were deliberately kept short, supplying just a few pieces of information, thus allowing a more personal approach and a sense of contemporary relevance.

Tape art, which emerged in the United States from the urban art scene of the 1960s, was originally used in public spaces, and has developed into an art discipline which is conquering cultural institutions. Adhesive tape of different colours, and with different forms and structures, is used to create temporary, space-consuming installations, whose patterns are applied in a so-called live tape action after meticulous planning.

After creating street art installations in the districts of Wedding and Hohenschönhausen, the Berlin Tape Art Crew TAPE OVER brought their urban art to the Museum für Islamische Kunst in June 2018 for a live performance.



Working with Turkish communities

2010–ongoing

Team: Dr. Deniz Erduman, Hilal Sezgin-Just, Dr. John Paul Sumner, Dr. des. Miriam Kurz, Nushin Atmaca, Zina Ebdem, Prof. Dr. Stefan Weber

Sponsor: Federal Government Commissioner for Culture and the Media [BKM], Federal Ministry for Family Affairs, Senior Citizens, Women and Youth [BMFSFJ]



Ongoing debates about questions of loyalty and belonging have led to torn identities within the German-Turkish community. Above all, children and young people who are deep in their phases of self-discovery are affected. The compulsion to declare one's identity leads to closed identities which can only be maintained by 'the other'. For this reason, it is essential to reach groups of Turkish origin. For this purpose, the Museum für Islamische Kunst has been developing a 'Turkish programme' in several projects and has been working together with the organisations of Turkish migrants themselves on issues relating to identity and home. The museum collection [primarily the Konya and Ottoman sections], the stories told by individual objects, and stories of migration, provide a broad basis from which we can discover, develop and apply formats and content together with associations of Turkish origin.

In 2017, and together with a number of actors, the Museum für Islamische Kunst conducted a workshop on the Konya room in the museum galleries. During this workshop, questions such as the following were discussed: Which stories must/can be told? Which objects are significant for people? What spirit does the Konya room seek to convey? By what means is this achieved? What can we learn from the history of Konya?

Additionally, the museum organized a special exhibition on the occasion of the 60th anniversary of the 'Labour Recruitment Agreement' between Western Germany and Turkey in October 2021, in order to engage the Turkish community in Germany and to increase the visibility of their perspectives. Our exhibition project 'Gurbet Şarkıları' ['Songs of the Foreign Land'] is dedicated to the relationship

between musical practices, individual biographies and social positioning, and seeks to show different perspectives from what are termed the first, second and third 'guest worker generations'. The title refers to music created by first generation people of Turkish origin in Germany, and from their perspective the foreign land is Germany. In different parts of the exhibition, space is dedicated to the following questions: what music was important for Turkish-speaking 'guest workers' in Germany? What did music mean in the 'foreign land' back then? What does music mean today for the children and grandchildren who are now at home in Germany? The project also documents intergenerational differences and potential conflicts between the generations.

The Istanbul Galata Mevlevi
visit the museum



Anadolu'da Krallık— Kingdom of Anatolia

2011–2012

Project management: Dr. Naci Bakırcı, Prof. Dr. Ramazan Çalık, Martin Düspohl, Dr. Christine Gerbich, Prof. Dr. Susan Kamel, Prof. Dr. Stefan Weber

Cooperation: Research- and exhibition project 'Experimentierfeld Museologie. Über das Kuratieren islamischer Kunst- und Kulturgeschichte'

Funding: VolkswagenStiftung Initiative 'Wissenschaftsvermittlung und -kommunikation'

The aim of the project was to bring teams from Anatolian and Berlin museums into dialogue and academic exchange. On the Berlin side, the Museum für Islamische Kunst, with its numerous exquisite objects from Konya, cooperated with the Kreuzberg Museum, which is located in a district where a high proportion of the inhabitants are of Anatolian origin. On the Turkish side, Selçuk University in Konya took part. The exhibition Anadolu'da Krallık' [Kingdom of Anatolia] was developed and exhibited in the district museum of Friedrichshain-Kreuzberg in 2012. This venture offered an opportunity to examine the concept of working with 'source communities'.

The exhibition dealt with the Rum-Seljuk past of Anatolia [12th/13th century]. By using photographs of objects and their places of origin as well as film interviews, several issues were reflected on: the significance of Konya for the history of Islamic art, the historical personality of Mevlana Jalal al-Din Rumi, and the controversial term 'masterpiece' in Islamic art. In interviews with various groups, the

significance of the Beyhekim Mosque – where the famous prayer niche in the Museum für Islamische Kunst comes from – for religious life in Konya in the present day was also approached.

In terms of outreach, however, the source communities represent an extremely important target group amongst whom interest is high, as well as for a museology which is carried out responsibly, where historical perspectives always include references to contemporary issues. The project was part of the larger project 'Museology as an experimental field. The aim was to develop new communication strategies between scientists and the public in a museum context. Innovative forms of communication – for example the Anadolu'da Krallık-exhibition – were tested and evaluated.

KÖNIGREICH ANATOLIEN

Im Glastreppenhaus des
Bezirksmuseums Friedrichshain-Kreuzberg
Adalbertstraße 95a
(U-Bahnhof Kottbusser Tor)
Mi-So 12-18 Uhr Eintritt frei
Tel +49 30 5058 5233
www.kreuzbergmuseum.de

ANADOLU'DA KRALLIK

8.6.-19.8.2012

KREUZBERG MUSEUM



Eine Ausstellung des Bezirksmuseums
Friedrichshain-Kreuzberg, des Museums für
Islamische Kunst SMB, des Experimentierfelds
Museologie der TU Berlin in Kooperation mit anatolischen
Museen, gefördert von der Europäischen Union und dem Freundeskreis
des Museums für Islamische Kunst



Museum für
Islamische Kunst
Berlin

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Islamische
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Europäische
Union
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KREUZBERG
MUSEUM

Collaboration project with the Violence Prevention Network

January 2020–December 2021

Project management: Shirin Haacke, Roman Singendonk

Team: Feride Aktaş, Yunus-Emre Gündoğdu

Cooperation: Violence Prevention Network gGmbH

Sponsor: Alwaleed Philanthropies

The Museum für Islamische Kunst believes that a major reason for current societal distortions is the gap between the constantly evolving complexity of the world and the frequent spread of over-simplified perspectives on this phenomenon. Consequently, this is the main field of action for the museum's education activities. For this reason, the museum has set up a cooperative project with the Violence Prevention Network gGmbH – an organisation which is dedicated to the prevention of radical thought and to providing pedagogical support in schools, as well as to deradicalisation throughout Germany.

This partner organisation implements the project whilst being supervised by the museum. The Violence Prevention Network trains multipliers in using the TAMAM educational material for cultural education and mutual understanding in a school environment.

The training of the multipliers consists of getting familiar with the educational material and its content, adapting it to the new learning environment and target group (pupils of different ages), designing workshops which combine art history and the prevention of radical thought, and conducting these workshops with groups.

The museum is very pleased to have such an experienced partner as the Violence Prevention Network at its side, helping us to approach schools at yet another level and under a different banner. Schools receive particular attention from the museum and there are several efforts to engage with pupils in the city and in the museum. The focus on schools is due to the fact that it is a long-term learning environment for youngsters. In such a context, the museum's education programmes can have a significant impact. With this cooperative project, the Museum für Islamische Kunst is once again able to expand its outreach into society and widen the range of users involved.



Workshop with schools

Youths in Berlin



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Imprint

Text: the respective project members

English proofreading: Clive Dennis

Coordination and Editing: Dr. Franziska Bloch

Design: Nikola Aehle

Cover Design: Petra Müller

Berlin 2021

The Museum für Islamische Kunst in Berlin

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