

# STA'M

Stadsmuseum Gent

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sticking around.  
over 50 years of  
migration to Ghent.  
concluding report



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# Introduction

From late April to early November 2014, for a period of just over six months, the project ‘Sticking Around. Over 50 years of migration to Ghent’ focused the attention of the inhabitants of Ghent on the variety and richness of the city’s migration past, by showcasing 35 *lieux de mémoire* related to migration and telling the history and stories behind these and other significant places, linking them together and to the history of the city. Thought out by two historians, Tina De Gendt and Jozefien De Bock, and carried out by STAM-Ghent City Museum, the project made a clear statement in times of a continuing negative perception of migration and the superdiverse society that results from it: migration history and heritage are an integral and important part of the history and heritage of our cities and deserve to be treated as such. Bringing together historical and museological expertise, STAM managed to get some very rewarding results. At the same time, as a new and innovative project, ‘Sticking Around’ also confronted the museum with a number of challenges.

A lot of knowhow was gathered during the preparation and execution of the project. In order not to let this knowhow disappear, the decision was made to write up an extensive report, describing and analysing in detail the experiences of the project team, from the very beginning until the aftermath of ‘Sticking Around’. It is this report that you are looking at now.



# Before Sticking Around: a long build-up

Long before 2014 would be hailed in as ‘The Year of Migration’, migration history and heritage had become a subject matter in the Flemish cultural field. In 2004, related to the 40<sup>th</sup> anniversary of the signing of the bilateral labour agreements between Belgium and Morocco on the one hand and Belgium and Turkey on the other hand, several initiatives were taken to move the history and heritage of Moroccan and Turkish migration out of the shadows and into the spotlight. These activities kick-started the interest of the Flemish cultural and heritage associations in migration history and heritage. When in 2008 FARO, the Flemish Interface Centre for Cultural Heritage, was set up, migration heritage became one of its focal points. All over Flanders and not in the least in Ghent, projects dealing with the history and heritage of migration were conceived and carried out. The scale of these projects remained however relatively small, until the ‘big commemorations’ of 2014 - related to the 50<sup>th</sup> anniversaries of the abovementioned bilateral agreements - made the subject gain momentum and turned 2014 into ‘the Year of Migration’.

In the city of Ghent, with its large population of Turkish descent, it were the celebrations of 2004 that sparked a first interest in the city’s migratory past. The Turkish non-profit association Kardelen, supported by the departments of Culture and Social Affairs and in cooperation with a number of partners, among whom the non-profit association Gent Cultuurstad (predecessor of STAM), set up a travelling exhibition. This exhibition was entitled “40 years of Turkish migration in Ghent”, and was accompanied by the documentary “Ontheemding is ...”, telling the stories of five Turkish immigrant families in Ghent and back in Turkey. Three years later, in 2007, the Maghrebine non-profit association Nakhla carried out the project “Guests in Ghent. The migration history of the first generation Moroccans in Ghent”, in cooperation with the Integration Office of the City of Ghent and also involving Gent Cultuurstad (<http://www.amsab.be/gentsegasten/>). In 2010, another non-profit association, the Centre of the Youth of Ghana started a project dealing with the history of Ghanaian migration to the city, entitled “Birds that do no fly will die”, referring to a Ghanaian proverb about the need to migrate (<http://www.ghanezeningent.be/>). Also in this project, Gent Cultuurstad and later STAM became one of the supporting partners. Clearly, there is a long-standing interest in the subject, from the immigrant and ethnic-cultural associations as well as from the city administration and the local cultural and heritage institutions.

However, all of these projects were confronted with a similar issue: the lack of historical knowledge about the migration histories they wanted to depict. Indeed, apart from a number of Master theses dealing with the subject, very little was known about the history of migration to Flanders in general and to the city of Ghent in specific. However, in the build-up to the commemoration year 2014, this situation had changed considerably. In 2008, Jozefien De Bock, a recent graduate from the History Department of the University of Ghent, started her PhD research at the European University Institute (Florence). Her research focused on the city of Ghent, and more precisely to the immigration, settlement and integration processes of immigrants from the Mediterranean coming to Ghent in the 1960s and 1970s. By the time that this project was

approaching its end stage, another history graduate of Ghent University, journalist Tina De Gendt, had begun the research for her book on the history of Turkish migration to the city, which was published in March 2014 under the title “Turkije aan de Leie. 50 jaar migratie in Gent” (Turkey at the Leie. 50 years of migration to Ghent).

Their common professional interest brought these two historians together, and from their meeting, the idea for a public history project, based on the results of their research, was born. Convinced of the added value of their research for a large audience, not in the least the population of Ghent, they thought out a project that would confront people directly with the rich and varied migration history of the city, on the street and in their own neighbourhoods. This project would provide a substantive historical foundation to the celebration of ‘50 Years of Migration’. By that time Tina De Gendt was in touch with over 20 different immigrant organisations who had taken initiatives around the theme of ‘50 years of migration’. She then contacted the STAM-Ghent City Museum, who were already a partner in the book project ‘Turkije aan de Leie’, to present the opportunity to work together with these organisations. In January 2013, Tina and Jozefien contacted the STAM-Ghent City Museum again, this time to present their own project. A meeting was arranged, the museum showed an interest, and the project (then called “Ghent, city of the world”) could take off, curated by both historians.

# Conceptualisation

## Goals and purposes

### General

The main aim of the project was to show the important place taken by immigrants and their descendants in Belgian society by focusing on the history of their migration, settlement and integration processes, showing how immigrants were present in our cities throughout history and how the traces they left have greatly impacted on the way we live our lives today.

With this project, STAM wanted to give the history of migration the place it deserves in the broader framework of the history of our society, not only during the six months in which the project would be realized, but also afterwards, by integrating this history into the museum's collection and permanent exhibition, "the story of Ghent".

As a project carried out by the City Museum and based upon the research results of local case studies, 'Sticking Around' focused on the specific history of migration to the city of Ghent, framed however in a broader context, referring to migration history on a national and European scale.

### Specific

Apart from these more general goals, the project also identified five more specific objectives.

- 1) To impact on the general public's image of migration, past and present:

Migrants and migrations have always had an important impact on the course of history, whether you look at it on a local, regional, national or global scale. Despite this historical role, migration is often perceived as a recent phenomenon, and as an aberration of sedentariness, which is presented as the natural state of being. In 'Sticking Around', this traditional conceptual framework has been completely abandoned. By showing the historical presence of migrants in the city and focusing on the everyday realities of immigrant life, migration has been shown as a normal, ancient and omnipresent phenomenon in our society. Further, the definition of migration was purposefully retraced to its geographical origins - 'moving from one place to another' - so as to include all forms and kinds of migrations, not only international but also internal. A special point was made to portray the arrival and settlement of West-Flemish people into the city of Ghent as yet another case of migration, including *lieux de mémoire* and stories about this migration into the project, and treating the West-Flemish dialect as another language altogether. This particular approach, we noticed, had quite an impact where it came to questioning the general audience's views on migration.

- 2) To stress that migration heritage is not a matter of ‘their heritage’, but of ‘our heritage’:

The extensive research that formed the basis of this project had brought to light very clearly that a lot of the history and heritage that is generally qualified as ‘migratory’ turns out to have a direct relevance for broader layers of society. Many immigrants have been ‘adopted’ by collective memory as ‘original *Gantois*’, and many businesses or associations set up by or for immigrants developed into local or even national landmarks and are now generally conceived as ‘typical’ for the city. By focusing on this ‘shared history’, choosing *lieux de mémoire* and stories that were relevant not only for the city’s immigrant populations, but also for a wider audience, the project wanted to show migration history and heritage as an integral part of the history and heritage of the city.

- 3) To lower the threshold for an active participation of ethnic-cultural minorities to the Flemish cultural field:

‘Sticking Around’ has not been conceived as a classical exhibition in the museum itself. Instead, the project brought migration history and heritage into the city, out on the streets and into the ‘ethnic-cultural’ neighbourhoods of the city, aiming to address an audience that does not generally find its way to the museum. This way, many people with a migration background have been confronted with a cultural heritage project on their own doorstep, thus considerably lowering the threshold for participation to the cultural field. Further, also the multilingual focus of the project (see further) was meant to lower the (practical) thresholds for people with a migration background, and especially for first generation immigrants and newcomers.

- 4) To focus on the role of ethnic-cultural minorities as heritage-producers:

The ways in which the theme of migration is generally conceived by the audience, as a recent and ‘exotic’ phenomenon, results in a lesser interest in immigrants and immigrant organizations as creators and keepers of local, Flemish or Belgian national heritage. When there is an interest in migration heritage, it is often deemed more relevant to the heritage of the country of origin rather than the country of settlement. During the last decade, this vision on migration heritage has slowly been changing, with important projects such as the inventorisation project ‘Stafkaart van het Migrantenniedenveld en zijn erfgoed in Vlaanderen en Brussel, 1830-heden’ (<http://www.faronet.be/projectendatabank/stafkaart-van-het-migrantenniedenveld-en-zijn-erfgoed-in-vlaanderen-en-brussel-1830>), carried out by the Flemish heritage institutions Amsab-ISG and KADOC. However, a lot of work remains to be done. During ‘Sticking Around’, immigrants and their descendants were directly approached and depicted as producers and collectors of valuable heritage. At the same time, ‘Sticking Around’ served as a public awareness campaign on migration heritage, showing it to be highly important to society at large and bringing people with a migration background into contact with the many local, regional and national heritage institutions, and vice versa.

- 5) To actively collect migration heritage with the intention to include this heritage into the permanent exhibition of the museum

Finally, and not in the least, the STAM-Ghent City Museum also wanted to make use of this project to collect stories and objects related to the city's migratory past, in order to be able to add this up until now missing part of urban history to its collection and incorporate it into its permanent exhibition. With the research of both curators, a scientific basis was formed that was broad enough to tackle this history, but as a museum, STAM also needed objects in order to show it to the audience. The project 'Sticking Around' was seen as the ideal moment to gather such objects, through the work of the curators but also through an appeal to the audience to bring in photos, films, and other objects that could illustrate the history of migration to the city of Ghent.

## A three-tier project

In order to reach these goals and purposes, the project was conceived as a three-tier project, made up of highly visible interventions (called "eye-catchers") in the urban landscape, guided and audio-guided tours in the city and an interactive website.

### Eye-catchers in the urban landscape

For the first, and most visible, part of the project, 35 places in the city of Ghent, set up or frequented by immigrants and representative for the city's migration history as a whole, were singled out and 'dressed up' with historical pictures and text, to render their invisible history visible. The list of places, including the explanatory texts, can be found in attachment ([annex 1](#)).

The museum opted for two formats. On the one hand, there were large columns, erected in the public space. These were monumental structures of two different sizes – the large ones measuring 1.30m x 3.05m, the small ones 1m x 2.05m – meant to immediately draw attention, also from a distance. Where there was no space for these columns, window-stickers and wall-panels were put up. Sometimes, these were a bit less 'eye-catching', but nonetheless, they were executed on an equally monumental scale, measuring, on average, 3 x 4m.



Small column at the former ice cream parlour Veneziana © Phile Deprez

Both the columns and the stickers contained historical pictures, showing the people or activities that were related to that specific place, as well as a short textual explanation, which was both place-specific and provided a wider, historiographical context. The texts were always translated into one, sometimes two languages, chosen depending on the location and the story that was being told.

On every eye-catcher, reference was made to the project-website through the indication of a web-address and a QR-code, bringing the visitor directly to the homepage of the site, where the broader framework of the project was further explained.

**café viking**

**een tweede thuis voor buitenlandse zeehelden**

In 1975 begon Lisbeth Wallack op de Markt Arthense een 'café dat ze Viking noemde'. Met die naam reageerde ze zich op de Scandinavische seculi die de Gentse haven aandoken. De Viking was een ontmoetingsplaats voor cafetaria's en restaurants in de buitenlandse huizen in de buurt. Zweedsen, Noormen en later ook Finnen brachten er hun ureen aan wal door. Toen Scandinavische seculi de duur gingen worden, kwamen er steeds meer de Filippijnen. Ook zij gingen bij Lisbeth op café. Nog later werden de Filipijnse seculi vervangen door Oost-Europeaanse. De laatste decente veranderingen hadden een mensbestuur ingetijd. De zeehelden stonden minder lang aan wal en wilden ook minder geld te hebben voor den. Lisbeth ging op zoek naar nieuw clientele en vond dit in de Gentse Middenmaars.

De Scandinavische seculi zie je nu bijna niet meer in café Viking. Zij zijn vandaag van de milie opvallende groepen buitenlanders in de stad, maar daarom niet belangrijk. Naar schatting zijn er nu circa vijf jaar geen enkele buitenlandse zeehelden die Gentse haven aan. Zo'n zuiverheid onder hen brengt een doel van hout tijd door in het zeevaartmuseum Stella Maris aan de Hogeweg, hier niet ver vandaan.

**café viking**

**a second home for foreign sailors**

In 1975 Lisbeth Wallack opened 'café Viking' at Port Arthur. She called it the Viking, hoping that this name would attract the Scandinavian sailors who put in at Ghent's port. The Viking became a meeting place for cafeterias and restaurants in the area. Here, Swedes and Norwegians, joined later by Finns, spent their hours ashore. When it became less expensive to travel, Scandinavian seafarers there were replaced by sailors from the Philippines, who also came to Lisbeth's cafe. Later still, the Filipinos were replaced in turn by East-European sailors.

In recent decades the sailor's life changed dramatically. Sailors were getting less time ashore and also had less money to spend. Lisbeth was in search of new customers and found them in the people living in the dockside area known as the Middenmaars. Nowadays, however, there are few foreign sailors in the Viking. Today they see one of the least conspicuous groups of foreigners in the city, but no less numerous nonetheless. It is estimated that each year about four thousand foreign seafarers come ashore at the port of Ghent. Some seven thousand of them spend part of their time in the Stella Maris seamen's house on Hogeweg, not far from here.



Detail of the column at café Viking with QR-codes and reference to the website

## Tours in the city

The second part of the project were the city-tours, which allowed people to get to know more about the city's migration history. Two kinds of tours were developed: guided tours, where a guide would lead groups of visitors through the city, and audio-guided tours, where individuals and families could rent audio-guides or download them on their smartphone.

On the one hand, visitors could opt for one of two guided tours, that embedded the different individual stories into a larger historical framework. The first tour, entitled '50 years of migration', provided a broader framework, tracing migration back to the 19<sup>th</sup> century and into the present. It was presented as the more 'historical' walk, and recommended to groups that wanted a story with more background, and to secondary school pupils who had to learn about migration history. The second tour, entitled 'Sticking Around', focused more on personal stories, mostly of entrepreneurs, that settled in Ghent from the Interwar period until the 1980s. This walk was presented as a more 'anecdotal' walk, and recommended to groups that were interested in the 'petite histoire' as well as to primary school children.



Tina De Gendt guiding the first 'Sticking Around'-tour on the opening day of the project  
© Sint Lucas Academie Gent

The guides who gave these tours had to take an intensive course on migration history in general and on the specific stories that were to be told on the different walks in particular (migration history to Western-Europe and Belgium; migration history to Ghent; 'Blijven Plakken'; '50 years of migration'). This course was offered free of charge by the museum and taught by the curators of the project. Apart from the museum's own

guides, a group of 12 immigrants and people of immigrant descent, who had no previous guiding experience, were trained especially for the project. They received three extra sessions: one getting to know the curators and the project; a second one learning more about migration heritage and how to present it – for this session we cooperated with the Amsab-Institute for Social History; and a third one tackling the task of guiding itself – for which we cooperated with ‘BoekjeBezoek’, the booking agency of the city museums, specializing in guided tours.



The curators with five of the project guides © Beatriz Campoalegre

On the other hand, individual visitors could follow in the footsteps of the immigrants concerned, as five audio-tours were developed in which first generation immigrants told their personal stories about the city. These audio-guided tours were recorded and made available in Dutch as well as in the mother tongue of the immigrants who were their protagonists. They were named after their protagonists. The list of audio-guided tours, including the introductory texts and pictures that were used to advertise them, can be found at the back of this report ([annex 2](#)).



Visitors taking the audio-tour of Zohra © Phile Deprez

## Sticking Around in Ghent: the website

The third part of the project was the project website, [www.blijvenplakkeningen.be](http://www.blijvenplakkeningen.be). Here, the project itself was further explained, but more importantly, the website served as a platform where all kinds of historical information dealing with migration history to Ghent and broader, to Belgium, were gathered and made available to a wider audience. Per country of origin, period and theme, people could look for more information, written by historians, but in a popularising way. The project-part of the website has been translated into 8 other languages.

[routes](#)[blikvangers](#)[historisch](#)**STAM** blijven plakken

Search



NL ▾

27 april tot  
2 november 2014

# blijven plakken

meer dan  
50 jaar migratie  
naar gent

Het STAM wekt in 2014 de kleurrijke migratiegeschiedenis van Gent tot leven, niet in het museum maar in de stad zelf. Blikvangers op straat maken het migratieverleden zichtbaar. Routes in de stad vertellen verhalen van en over mensen die zijn *blijven plakken* in Gent. De website plaatst het geheel in een historisch kader.

Tot op vandaag vormt migratie een minder bekend hoofdstuk in de stedelijke geschiedenis. Het STAM brengt dit hoofdstuk nu naar je toe en voegt het nadien bij de collectie.

*De curatoren van dit project zijn Tina De Gendt & dr. Jozefien De Bock.*



BELEEF HET

Trek erop uit in de stad, te voet of met de fiets, alleen of in groep.

INFO



DRAAG ZELF BIJ

Ben jij ook van elders naar Gent gekomen, of waren je voorouders ooit nieuwkomers? Dan kan je hier je verhaal, foto's en filmpjes kwijt.

UPLOAD

## STAM



Het STAM vertelt het verhaal van Gent en stedelijkheid wereldwijd.



## routes

Ontdek de verschillende routes doorheen Gent. Persoonlijke audioroutes of meer algemene routes met gids, verrassend is de kijk op de stad steeds.

[ALLE ROUTES](#)

Screenshot of the homepage of the website [www.blijvenplakkengent.be](http://www.blijvenplakkengent.be)

routes    blikvangers    historisch    **STA'M** blijven plakken    Search    NL ▾

## historisch

Het STA'M wil een antwoord bieden op de vele vragen die migratiegeschiedenis oproept. Hier vind je achtergrondinformatie over het Gentse en Belgische migratieverleden aan de hand van beeld- en cijfermateriaal, teksten, krantenknipsels en anekdotes. Zowel bestaand onderzoek als nieuwe gegevens, gepresenteerd door academici en ervaringsdeskundigen, worden per land, periode en thema uitgewerkt. Dit onderdeel van de website wordt tijdens de looptijd van het project voortdurend aangevuld.



landen

Hier vind je informatie over migratie vanuit verschillende landen of landengroepen naar België en Gent.

**KIES EEN LAND**



periodes

Hier vind je informatie over migratie naar België en Gent van de 19e tot de 21e eeuw.

**KIES EEN PERIODE**



thema's

Hier vind je informatie over verschillende thema's die nauw verband houden met migratie.

**KIES EEN THEMA**

**STA'M**  
Stadsmuseum Gent

in samenwerking met 

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09 267 14 00    stam@gent.be    Bijlokesite, Godshuizenlaan 2 - 9000 Gent    **Colofon**

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Screenshot of the page that gives access to the historical background information

## Special focus: multilingualism

In Flanders, since the late 1970s, the growing importance attached to the Dutch language has created a climate where the use of multiple languages in everyday life, and especially in governmental communication and in the public space, is generally viewed in an unfavourable light. Many immigrants, however, newcomers as well as immigrants with a longer residence in the country, are not entirely familiar with the Dutch language, and could benefit from being addressed in their own language. Further, the use of multiple languages can also be symbolic, reflecting the diversity of society as well as showing an interest in the specificities of its diverse peoples. For these reasons, it was decided that 'Sticking Around' would become a multilingual project, on every level.

First, the eye-catchers in the urban landscape were always multilingual, mostly bilingual (Dutch and another language), but in several cases also trilingual (Dutch and two other languages). The original Dutch texts accompanying the picture(s) were translated by professional translators (for French, English, Italian and Spanish), interpreters working for the city's language and interpreting services (for Arabic, Turkish, Russian and Bosnian) or friends of the museum (for West-Flemish dialect). The choice of the other language(s) was made dependent on the specific story that was told at that specific place. The story of a French woman from Brittany who held an Algerian café was translated in French; the story of the first mosque in Turkish and Arabic; the story of a Belgian café which functioned as a gathering place for Ghanaian immigrants in English; etc.

**café damberd**

**vluchtelingen aan de toog**

**en** Als een van de oudste cafés van Gent heeft Café Damberd heel wat nieuwkomers zien komen en gaan. Al voor de Tweede Wereldoorlog was de kroeg een verzamelpunt voor Italiaanse mozaïekleggers. Vooral in de jaren 70 evolueerde ze tot een knoepspunt voor migranten uit Gent. In 1977 nam de Antwerpse jazzmaat Paul Feyaerts hier zijn intrek. Vanaf toen werd Damberd een trekpleister voor muziekhiefelbers uit alle windrichtingen. Vanaf 1983 vonden de eerste Ghanezen vluchtelingen hier een toevluchtsoord tegen het racisme in de Gentse horeca. De bordjes 'Interdit aux étrangers' waren toen nog maar pas uit het straatbeeld verdwenen, maar Afrikanen waren op veel plaatsen nog niet welkom. Voor de Ghanezen nieuwkomers was Café Damberd veel meer dan een café; het deed ook dienst als ontmoetingsplek en vergaderplaats. De eerste groep Ghanezen vluchtelingen had hun thuisland verlaten na de staatsgreep in 1979. Onder hen bevond zich ook Edward Buadee. Deze muzikant richtte hier niet veel later zijn eigen reggaeband op: The Skyblasters. In de jaren 80 zou deze groep internationaal doorbreken.

**refugees at the bar**

**en** Damberd is one of the oldest cafés in Ghent. As such it has seen a good many newcomers come and go. Even before the Second World War it was a gathering place for Italian mosaic tilers. In the 70s it became a cross-roads for migrants in Ghent. In 1977 the Antwerp jazz lover Paul Feyaerts took over the café and from then on music lovers flocked to the Damberd from every direction. In 1983 the first Ghanaian refugees came to the Damberd, where they could escape the racism they encountered in Ghent's cafés and restaurants. The signs saying 'Interdit aux étrangers' had only just disappeared from the streetscape but in many places Africans were not welcome. To the Ghanaian newcomers the Damberd was much more than a café, it was also somewhere they could meet and get together. The first group of Ghanaian refugees had left their country after the 1979 coup. Among them was the musician Edward Buadee. It was here in the Damberd that he put together his own reggae band, The Skyblasters. Their international breakthrough came in the 80s.

[www.blijvenplakkeningent.be](http://www.blijvenplakkeningent.be)

The story of the Belgian-Ghanaian café, translated in English

Second, the tours in the city were not only offered in Dutch, but also in other languages. As far as the guided tours were concerned, these were offered in the languages that our trained guides could speak. The STAM-guides, who generally do the guided tours in the museum itself, all speak at least two foreign languages, mostly English and French. However, especially for 'Sticking Around', a team made up of people with a migration background themselves was trained to offer guided tours from another point of view, and in other than the more current foreign languages. Eventually, the walk was offered in Spanish, Turkish and Russian.

Also the audio-guided tours were on offer in different languages, each of them in Dutch as well as in the mother tongue of the immigrants concerned:

- Giorgio: Dutch and Italian
- Zohra: Dutch and Moroccan Arabic
- Sioen: Dutch and English
- Celal Kubat: Dutch and Turkish
- Carmen: Dutch and Spanish.

Finally, the original idea was to translate the website into 9 different languages – chosen as the languages that were most relevant to the migration history of the city: Dutch, Arabic, English, French, Italian, Russian, Spanish, Turkish and West-Flemish. For financial reasons, only the project part of the website (homepage and 'routes' page) was translated into these languages, using the same translators and interpreters who translated the texts of the eye-catchers. The historical part – also the dynamic part of the website – remained available only in Dutch.



Screenshot of the website's homepage in Arabic

## Related projects

On the initiative of the alderman of Culture, Tourism and Events, Annelies Storms, and the alderman of Welfare, Health, Equal Opportunities and Sports, Resul Tapmaz, and under the impulse of STAM and of the Intercultural Centre De Centrale, the city of Ghent launched 2014 as ‘the year of migration’, with the umbrella project ‘Waarde landgenoten – 50 jaar migratie naar Gent’ (“Much-esteemed compatriots – 50 years of migration to Ghent”). With this project, the city wanted to bring together the many different organisations in Ghent that were preparing projects and activities on the subject of migration for 2014, on the occasion of the 50<sup>th</sup> anniversary of the bilateral agreements on labour migration that were signed by the Belgian state with Morocco and Turkey. Most visibly, ‘Waarde landgenoten’ created a digital portal where all activities were gathered in a calendar that could be searched by organisation or category. Anyone with a related activity could add this to the calendar. More information you can find on <http://50jaarwaardelandgenoten.be/nl>.

Here, a shortlist of projects, that were somehow related to ‘Sticking Around’, will be briefly presented.

'Straffe Gaster. 50 jaar arbeidsmigratie'  
(MIAT – Museum about Industry, Labour and Textile)



Lieve Colruyt

*Labour migration is a phenomenon of all times. For centuries, people have been searching for a good job and a better life. 'Straffe Gaster' (Strong Guys) zooms in on two centuries of labour migration. How did the city of Ghent receive its labour migrants? What employers hired them? Unique pictures, strong testimonies and objects take you to the textile factories and small workmen's houses of Ghent, and to the first shops of newcomers. Experience the story of 50 years of labour migration to Ghent, in the very place where it all started. (translated from the introductory text on <http://www.miat.gent.be/en/node/13343>).*

project 'Tussen twee werelden' (Bosna vzw)



Amsab-ISG, collection Sanela Salkic

*Some 20 years ago, the first Bosnians arrived in Belgium. On the run from a cruel war, several thousands of Bosnian refugees sought and found a safe place to stay in our country. Now, more than 20 years later, the time has come to look back at this interesting migration history. Some people have returned, but most Bosnian 'homeless' have found a new home in*

*Belgium. However, they have never broken the ties to their home country. Today, they live in between two worlds. This is the story of the Bosnian war refugees in Belgium. A story about ordinary people – men, women and children – who suddenly became migrants. Their history is now also ours.*

*Ghent-based profitless association Bosna and Thomas Van Roey, a recent History graduate, have worked together on the project ‘Tussen twee werelden’ (‘In between two worlds’) with an exhibition and a publication. For more information, see <https://www.facebook.com/events/769778039725966/?pnref=story>.*

project ‘Vogels die niet vliegen gaan dood’  
(Centre of the Youth of Ghana)



© www.ghanezeningent.be

*The Ghanaian community is not only the biggest but also the oldest black-African community in Ghent. This heritage project wants to refresh the memory of the Ghanaian community and the receiving society by researching the history of the community and its link to the region of Ghent. The project exists of a research in the literature, oral history research and the collection of tangible heritage such as pictures and film. The project has been organized by the non-profit association Centre of the Youth of Ghana and carried out by Ghanaian and Belgian volunteers, with the support of Heemkunde Vlaanderen, FZO-VL, Amsab-ISG, Trefpunt and STAM. For more information, see <http://www.ghanezeningent.be/>.*

## project 'KaraYol / Het Busmuseum' (CIW vzw)

**KARAYOL**  
Busmuseum  
27/04>26/10  
elke za & zo: 10u-16u



Meer info:  
web: [www.50jaarwaardelandgenoten.be](http://www.50jaarwaardelandgenoten.be)  
e-mail: [yilmaz.koca@edf.vzw.be](mailto:yilmaz.koca@edf.vzw.be)  
gsm: 0477 55 45 87  
gratis inkom

locatie busmuseum:  
Spaanshoutelplein 37 (> 28/06)  
locaties na 15/06 zie [www.cdfvzw.be](http://www.cdfvzw.be)



© CDF vzw

*The 'Kara Yol' (the land road to Turkey) has connected Turkish emigrants to their home country from the beginning of Turkish migration. In the 1980s, there even was a direct bus route between Ghent and the Anatolian town Emirdağ. The trip took at least three days, crossed eight countries over a trajectory of about 3,000 km. The route was closed by the outbreak of the Yugoslavian wars in 1992. The bus trips however have remained legendary. Take part into this nostalgic adventure of the 1980s, meet the travelers and go through their luggage. Welcome! The bus museum is a project of the non-profit association CIW.*



© Julien Vandevelde

## Expo 'Wij danken u hartelijk'/ 'Thank you very much' (Trefpunt vzw)

*'Wij danken u hartelijk' was a photo-exhibition in Trefpunt (music and theatre café), looking back at 50 years of migration to Ghent by showcasing pictures of Ghent photographer Julien Vandevelde. Seven years after the arrival of the first 'guest workers' in Ghent, Ghent musician Walter De Buck and Trefpunt organized a 'Day of the Guest Workers' during the annual Festival of Ghent. On this summer's day in 1971 workers of different nationalities and their families came together at the Sint Jacobs' square; it became, in the words of Walter De Buck himself, 'une nuit inoubliable' (an unforgettable night). And so it was. The atmosphere at Sint Jacobs' square was amazing, and for many people, the square became the heart of the Festival. This photo-exhibition showed pictures that were taken then, bringing back the remarkable atmosphere of that day and night. It ran from 25<sup>th</sup> of April until 15<sup>th</sup> of November.*



© Ella vzw

## Women, Migration and Emancipation: Ella and El Ele – pioneers of women's emancipation in a migration context (Ella vzw)

*The non-profit association Ella – Research Centre on Gender and Ethnicity – took the initiative to develop an exhibition dealing with ‘Women, Migration and Emancipation’. This project was part of the commemoration of 50 years of Moroccan and Turkish migration to Belgium, and fit into the project ‘Sticking Around’. The purpose of the initiative was to strengthen the visibility of migrant women and their stories within an often male-dominated migration discourse. In the exhibition, the current activities of Ella were presented, as well as the activities of its predecessor El Ele – Hand in Hand, based on the archives of this pioneering women’s association.*

# The museum, the advisory board and the partners

Sticking Around was based on extensive historical research. It was this research that provided the content upon which the whole project – eye-catchers, tours and website – was built. Still, the project could not have been realized without the input of the museum and its team. The project also benefited greatly from the active feedback and decision making of an advisory board, made up of experts in the field of migration and culture. Finally, the heritage collection-part of the project could not have been carried out without the help of Amsab-ISG, the main partner in the project.

## The museum team

### Conceptualization in a diverse and multidisciplinary team

From the wild fantasies of two historians to the actual conceptualization of an achievable project, it did not happen overnight.

A first hurdle was the choice of the project title. The original working title, ‘Ghent, city of the world’, was quickly abandoned as not very original and slightly pedantic. Many other candidates passed the review, but it wasn’t until ‘Sticking Around’ was put on the table that a majority of votes were cast in favour. The vernacular ‘Blijven Plakken’, of which ‘Sticking Around’ is the less than perfect translation, already was the motto of STAM, widely used and printed on gadgets, stickers, etc. In Flemish, it is mostly used in a context of going out, referring to a situation in which one is having such a good time that one puts off going home and ‘sticks around’. As such, it has a largely positive connotation, especially among young people. Specifically in Ghent, ‘Sticking Around’ is also used to describe the (be it conscious or not) decision of many students to stay on living in the city even after their studies have ended. This largely unintentional act of ‘staying on’ was something both curators had also remarked upon as a common trait of many of the immigrants they had interviewed during their research. Therefore, ‘Sticking Around’ was deemed to fit the project perfectly, content-wise as well as through its positive and non-political connotation.

Further, it was only because of the different specializations present within the team (graphic design, communication, project management, IT, etc.) that the original ideas could be transformed into a workable project that could be executed with the available means, communicated to a wider audience and realized in a durable way.

## Communication

The issue of communication deserves special mentioning here, as there were several choices that complicated the communication of the project to a wider audience.

One of these was the project's multilingual approach. Translating the eye-catchers, tours and website was a matter of time, effort and means. Communicating towards a wider audience in 9 different languages, however, proved to be a bigger challenge. In the end, STAM opted to use Dutch as the main language for most of the project communication – on television, on the radio, on the social media platforms, in the newspapers, on the STAM-website, on much of the printing (cards, stickers, etc.) – while at the same time stressing the multilingual aspect of the project through the choice of the campaign imagery (see further).

On the other hand, for the project brochure, multilingualism became the key point, and (most of) the text was translated into all 9 languages. This approach got very positive reactions from immigrants speaking one of the languages in the brochure, especially referring to the symbolic value of the translations – the fact that the city had made the effort to communicate with them in their own language, touched a lot of people very deeply. A picture of the brochure can be found at the end of this report ([annex 3](#)).

Another issue pertaining to the communication of the project was the choice of the leading campaign image. Relatively early on, the curators of the project voiced their concern for choosing an actual historical picture as *the* image for the project, as one picture could easily lead the audience to fall into the trap of stereotyping, referring to one kind of migration or one nationality group only. As making the audience conscious of the vast range of migrant trajectories existing in the city was one of the main objectives of the project, this option was quickly excluded. Together with the team, the decision was made to opt for a 'word image' that would stress the multilingual aspect of the project. In the end, the following image was chosen.



The main image of the advertising campaign © Dooreman & Dams

Looking back at this choice, opinions are slightly divided. On the one hand, it definitely was the more neutral choice to make, including all immigrant groups and migration trajectories and playing out the multilingualism. On the other hand, however, such a 'written' approach appealed much less to many of the people the project was targeting, people that were often less or even illiterate. We did get remarks, especially from the immigrants who cooperated in the project, that the image did not appeal to them.

## The advisory board

Early on in the project, it was decided that an advisory board of experts, both in the field of migration history and in the field of heritage, should follow the development of the project from nearby. The board had a decisive voice in the making of key decisions, especially pertaining to content.

### Role of the advisory board

As of June 2013, the advisory board gathered more or less once every two months, and this until the kick-off of the project. Afterwards, there was one more meeting and finally, after the project was finished, the members of the board were asked to evaluate their membership.

The advisory board was closely involved in the conceptualization of the project. The idea of a three-tier project was put to the board in an early stage, and the board had an important input in the way in which the whole project and each of the tiers would be further developed. Further, the choice of much of the content, more particularly the final choice regarding the 35 locations, the texts and images to be used on each of the eye-catchers, and the five stories for the audio-guides, was made by the advisory board, based on a shortlist made by the curators. Also the title of the project and the choice for a multilingual approach were extensively discussed within the board.

## The board's self-evaluation

The members of the board indicated that they felt positively about having been part of the advisory board. They felt that their input and ideas were taken seriously and generally implemented, although not all of their suggestions were carried out. The board was evaluated as an interesting body, not too big and not too small, with an interesting mixture of people from different backgrounds and with a different expertise. The preparatory work was evaluated very positively; the meetings were seen as productive and to the point; the reports on the meetings were complete and timely. Finally, the board members also appreciated the chance to get to know each other. As they came from very different professional backgrounds, the advisory board allowed them to expand their network in new directions.

## Partners in the project

The main partner in 'Sticking Around' was the Flemish Institute of Social History, the Amsab-ISG, a cultural heritage institution located in Ghent, engaged in archiving documents and other items of progressive social movements and persons. Further down the line, another partner, the performance group Action Zoo Humain, was brought in to assist with the development of the audio-guided tours.

### Amsab-ISG

STAM had already cooperated with Amsab-ISG on several occasions, both in heritage projects and for exhibitions. For 'Sticking Around', Amsab-ISG took up the role of heritage preserver. All the material heritage that was to be collected in the framework of the project, was going to be digitized by Amsab-ISG. Piet Creve, one of Amsab's archivists, also functioned as president of the project's advisory board. Finally, Amsab-ISG also agreed to take over the hosting of the website after the project had ended.

### Action Zoo Humain

The development of the audio-guided tours benefited from the cooperation with Action Zoo Humain, a theatre group led by Zouzou and Chokri Ben Chikha, the latter also a member of the advisory board. Action Zoo Humain assisted with the production of the

audio-guided tours, in exchange for a 10% share in the profits of the audio-guides during the running-time of the project.

## Collaboration with other organisations

As described above, one of the reasons the project was started, was the enthusiasm shown by different immigrant and ethnic minority organisations in Ghent about the commemoration of 50 years of Moroccan and Turkish migration. Initially the curators wanted to integrate these (often smaller) projects into Sticking Around, in order to enhance visibility to a wider audience on both sides. For the museum, it would mean coming into contact with the rank and file of these organizations, an audience that only rarely visits STAM. For the organizations, it would mean getting to know the museum and to attract an audience of more conventional museum visitors. However, early on in the project, this idea was abandoned as too ambitious, as it became clear that the museum lacked the financial and logistical means to pull off the organization of such a collaboration. Instead, the museum approached the city council of cultural affairs with the request to take on this task. This resulted in the setup of the umbrella-organization 'Waarde Landgenoten' (see above). Still, the curators do think that this approach decreased the degree of participation of an audience with a migration background to the project (see below).



# Funding of the project

With the eye-catchers in the cityscape as the main part of the project, freely accessible for everyone to see, it was clear from the beginning that Sticking Around would not generate the same amount of income an in-house exhibition would. Therefore, a lot of effort was put into the search for external funding, both government-related and private. In total, the project cost was about 240,000 euro, VAT included. An overview of all revenues and expenses, you can find at the end of this report ([annex 4](#)).



# Putting theory into practice

## The ‘eyecatchers’

### Choosing the eyecatchers

Making migration history visible in the cityscape by ‘dressing up’ spaces and places related to the city’s migratory past: this was the most visible part of ‘Sticking Around’, the part that would reach the largest audience, confronting all city dwellers and passers-by with migration history in their own streets and neighbourhoods. Therefore, the choice of these spaces and places and of the stories they would tell, was a very important one. From a content-perspective, there had to be a good balance between stories pertaining to different types of migration, different nationality groups, and different periods in time. From a museological perspective, there had to be a good dispersion of stories over the city, both in the city centre and in the neighbourhoods, and it was important that the story could be linked to something that was still visible. A final requirement was that the stories would be relevant not only for the history of the immigrants involved, but also for the wider history of migration to Ghent and for the history of the city in general.

As this was an idea that had been growing in the minds of the curators for a very long time, it wasn’t too hard for them to come up with a shortlist. In fact, there was already a map of ‘Turkish places of interest’ in the book ‘Turkije aan de Leie’, that could serve as a first basis. Eventually some 40 places and stories were chosen, with the idea of selecting 20. The curators’ shortlist was discussed over two meetings of the advisory board. Most locations were approved of, others were disproved; the advisory board also brought in other ideas for locations, that the curators had not thought of. In the end, it was the advisory board that decided to withhold 35 instead of 20 locations, as the different stories were deemed too interesting to leave behind.

Once the 35 locations were decided upon, the curators started to contact the people involved, those whose stories would be told and whose pictures we wanted to showcase, as well the owners of the buildings or spaces that would be involved. All of these people were invited to a meeting where the project, its goals and purposes, and the format of the eye-catchers were explained. Some 50 people attended this event.

## Deciding the format

Initially, the idea was to put up a kind of ‘information signs’, inspired by the signs put up by the tourism office to talk about the history of a specific place or neighbourhood. Presented to the communication team of the museum, this idea was quickly deserted as aesthetically and communicatively uninteresting. A second plan was to install wall panels; these could be much larger than the freestanding ‘information signs’ and would make a more direct connection to the historical place they were to inform the audience about.

However, when starting their enquiries among the owners of the buildings where these panels would be put up, the curators quickly noticed that this method would ask for a lot of negotiating with the owners, most of whom were initially rather reluctant to allow for a panel to be installed on their building for such a long period, and cause many practical issues, relating to wall materials and the damage the installation of the panels could possibly cause. At this point, the graphic designers, Dooreman & Dams, came up with the idea to create loose-standing structures, more precisely columns, that could be placed in the public domain – therefore avoiding the necessity to negotiate with 35 different private owners as well as to compensate for the damage the application of wall panels to existing buildings would have caused. The columns would be made in two sizes: large (measuring 3m in height and 1.3 meters in diameter), where there was a lot of space, and regular (2m high and 1m diameter) for places that were less ‘open’.



Example of a large column © Phile Deprez



Example of a small column © Phile Deprez

However, some of the locations that were chosen really did not allow for a column to be put up in the immediate vicinity. Rather than reconsidering the shortlist – which was no longer possible at this stage of the project – another format was thought out: where place was scarce, large format window-stickers would provide the images and texts that were to be shown.



A window sticker at a shop for boating gear, near the former Spanish shop 'Au Malaga'  
© Anja Hellebaut



A window sticker and panel at 'Berbat', a Turkish grocery store from the 1970s © Jozefien De Bock

Here and there, panels were added to these stickers, and at one place, a single panel was attached to the railing of a bridge. This alternative solution was thought out for 10 of the 35 locations.

## Content and translations

Once the 35 locations were chosen, the curators could begin the work of composing short texts (maximum 400 words) that would explain the way in which the selected places were related to the city's migration history. Each text had to tell not only the specific story of the place, but also embed this story in a broader historical context. This way, the information given would go beyond the anecdotal and the local and really provide the 'visitors' of the project with a deeper insight in migration history in general. The historical pictures that would illustrate the eye-catchers were chosen by the advisory board, based upon a shortlist created by the curators. They were selected for their content as well as for their visual appeal.

## Practical : permissions and insurances

As Sticking Around was to be carried out in the public domain, the museum team was confronted with the need to ask permissions and arrange for insurances that in-door exhibitions do not require. For the placement of the columns, a permission had to be obtained from the administration of the public domain. To this end, a file was compiled including all practical information as to the size and outlook of the columns, and the exact place where we wanted to place them. This file was inspected by several city services (amongst others the fire brigade). Getting the permission for all columns took several months.

The situation was different for the window stickers and panels, as these were not placed in the public domain, but attached to private properties. Here, it were the owners of these properties that had to agree to project proposal. Those owners that agreed were presented with a contract ([annex 5](#)) by which they gave their official consent for the eye-catcher to be attached to their property; the museum from its side guaranteed that they would get their property back in its original state and that any damage that would be caused in the framework of the project (through attaching and/or removing the panels or through vandalism) would be completely repaired at the costs of the museum.



The construction of the columns © Anja Hellebaut

## The walks



Jozefien De Bock guiding one of the walks at the opening day. © Damiano Oldoni

## Purpose of the walks

As the eye-catchers provided snippets of history throughout the cityscape, the purpose of the walks (both guided and audio-guided) was to tie these different pieces together into larger stories, not only connecting places but also developing a broader question or theme. These ‘larger stories’, however, had a different outlook depending on the format.

Within the guided walks, the guides were asked to explain the group about the project, to introduce them to the project's particular understanding of migration (following the geographical definition of the word, as explained above), and to provide them with a concise overview of migration history to Belgium. These walks were aimed at groups. However, every last Sunday of the month, visitors had the possibility to partake in one of the 'sticking around' walks on an individual basis. These 'open walks' were always offered in Dutch and in one other language.

The format of the audio-guided walks was very different. Here, the focus of the story was on the personal experiences of people that had migrated to the city of Ghent themselves, rather than on the historical context surrounding them. The broad storylines, however, had been conceived by the curators of the project, again based on their own historical research. The stories that were told therefore were not loose anecdotes, but illustrative personal experiences that matched the larger, historically relevant stories the curators wanted to tell. The audio-guides were intended for individual visitors or small groups of visitors. Sometimes, larger groups insisted on taking an audio-guided rather than a guided walk, in which case they had to book the audio-guides beforehand.

## Conceptualising the guided walks

Several concepts for the guided walks were discussed. In the end, two different approaches were chosen: a more general historical walk ('50 years of migration') and a more anecdotal walk ('sticking around'). For the '50 years of migration' walk, the different eye-catchers, combined with other stops, were woven into a historical overview of the history of migration to the city of Ghent, from the rural-urban migration of the 19<sup>th</sup> century to the arrival of refugees from Ghana and Bosnia in the 1980s and 1990s, with an emphasis on the period of guest worker migration 1960-1980, focusing on the history of Turkish migration to the city. For the 'sticking around' walk, the story connecting the different eye-catchers focused on successful individual migration stories, looking at immigrant entrepreneurs and initiatives set up for and by immigrants in the city. Here, the diversity of migration history to Ghent, over time, according to country of origin and migration motives, was one of the main themes of the walk. These broader frameworks were conceived by the curators of the project, based on their own, extensive, historical research.

## Recruiting and training the guides

To guide these walks, the museum set up a pool of dedicated guides. To this end, all 40 STAM-guides were contacted to see whether they were interested in the project. Those guides that showed an interest and were available to attend all sessions of an intensive training course, especially developed for the project by the curators, were withheld to guide the walks.

However, from the perspective of the multilingual dimension that was so important for the project, another group of potential guides were approached. These were people with a migration background (immigrants or children of immigrants) who did not necessarily have any guiding experience, but were active in the socio-cultural field and were native

speakers of another than one of the languages commonly spoken in Belgium. A call for interest was launched through different social media channels, via a social-cultural organization working with people with a migration background, Sama vzw, and through the ‘De Ambassadeurs’-project of ‘Latent Talent’, in which people of different ethnic backgrounds are put forward as role models, giving presentations in schools, companies and organisations. Some 20 people reacted to our call and attended a first, introductory meeting, in which the project was presented and further meetings were arranged. As these people were no professional guides, they received two extra training sessions, apart from the general training course that was to be taken by all guides. These sessions involved an introduction to guiding, where all practical aspects of the job were discussed; a guided walk through the museum; and a meeting in the Amsab-ISG, where the prospective guides were asked to tell their own migration story and where they received an introduction to the working of Amsab as a heritage collector.

As the subject matter of the project was new and little known to the guides, the curators developed an intensive training course in four two-hour sessions, in order to introduce the future guides to the history of migration in general and to the specific stories connected to the walks in particular. All people who wanted to guide the project had to participate in all four sessions of the course. In the first session, the guides were introduced to a number of key concepts in migration studies. The definition of migration, as used in the project, was extensively discussed. Further, the guides received an overview of migration history to Western Europe and Belgium from the 19<sup>th</sup> century until today. The second session then focused on the specific history of migration to Ghent. In these sessions, the broad lines of migration history were sketched, and a lot of literature was indicated, for those who wanted to know more. The last two sessions then focused on the walks themselves, with each session dedicated to one walk.

In the end, 18 STAM-guides and 11 ‘new’ guides completed the course and were ready to start by the beginning of the project on April 27<sup>th</sup>.

## Extra guided tours

The two walks that were developed for the project were focused on the city centre and on two of the ‘immigrant neighbourhoods’ near the centre, Sluizeken and Macharius. However, there was a lot of interest for walks in the other ‘immigrant neighbourhoods’ of the city as well, from the general public as well as from the city’s guiding associations. Therefore, the museum decided to offer a second intensive course in migration history, free of charge, to all city guides that were interested. All local guiding associations were contacted with this offer. Two of the four associations, Gentse Gidsen and Gandante, responded positively. Together, they enrolled 24 guides to take the course. These guides then used their newly acquired knowledge to include Ghent’s migration history into their general walks and to compose new walks in the 19<sup>th</sup> century-neighbourhoods surrounding the city centre. Six new walks were developed, each focused on a different neighbourhood. They were advertised both by the associations themselves and on the project website.



© City Running Tours Gent

One final format in which ‘Sticking Around’ was brought to the audience were two ‘city running tours’ of about 8,5 km, accompanied by an experienced runner who recounted the migration history of Ghent based on the information provided on the website and on the eye-catchers that were part of the tour. The tours were developed by City Running Tours Ghent in cooperation with STAM.

## Conceptualising the audio-tours

The curators came up with a shortlist of stories that could possibly be interesting to turn into an audio-guided walk. This shortlist was presented to the advisory board and, based on the criteria of interest, a diversity of stories and nationalities, and an even dispersal over the city territory, four walks, each focusing on one ‘immigrant group’, were chosen: an ‘Italian’, ‘Moroccan’, ‘Turkish’ and ‘Spanish’ one. Added to these four walks, two thematic walks were proposed: one about student migration and one about immigrant musicians. In the end, only the latter was withheld, for reasons of time management and also because five walks were deemed the maximum of choices visitors should be given.

Initially, the audio-guided walks were conceived as stories told by one narrator, focusing on his or her personal experiences. The advisory board however advised against this format, as it risked to lack the necessary intrigue and variety to keep an audience excited. Therefore, another format, with a lead narrator ‘meeting’ other narrators on the way, was put to the fore. Also, rather than taking the life story of the lead narrator as the main

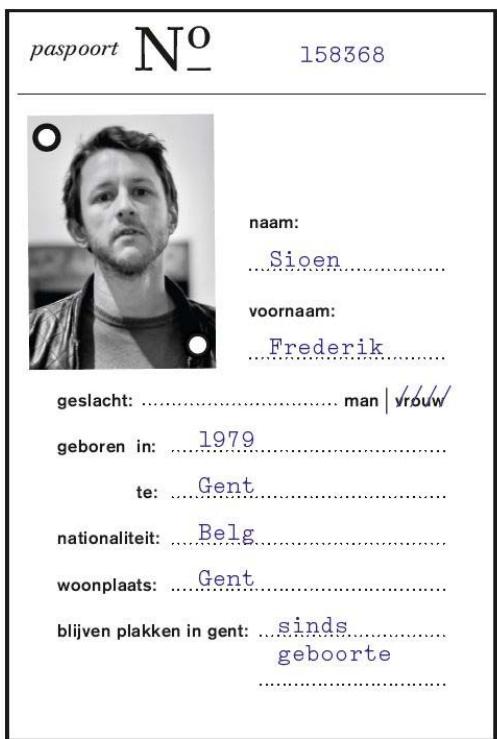
narrative thread, the board advised the curators to come up with a central question or plot for each of the five audio-tours, in order to create a more interesting user experience. Thus the central plot of the ‘Italian’ tour became the ‘mission’ of protagonist Giorgio to convince the listener that everything that is good about Ghent, originally comes from Italy. The plot of the ‘Moroccan’ tour was to show the visitor the changing impact of religion in the migration story, and the changing relations between the different religions within the local context of the city of Ghent. The ‘Turkish’ tour became a search of the grandson of a famous Turkish pioneer for traces of his grandfather, whose story he himself did not know. The ‘music’ tour was guided by Ghent singer Sioen, who turned it into a search for the roots of ‘world music’ in Ghent, concluding that it might be better not to frame the large variety of immigrant musicians within this narrow concept. Finally, the ‘Spanish’ tour was set up as a search for a Spanish maid who had lived in Ghent but had since long disappeared.

Each of the tours was to be accompanied by a ‘passport’, introducing the lead character as well as the many others he or she encountered on his or her way through the city. This solution was found to be more elegant than an oral introduction to the speakers on the audio-guide itself, and was inspired by other examples such as the 1960s tour in the Flemish open air museum Bokrijk. Further, visitors were given a map indicating the route to be followed, so that the audio-guide also did not need to provide a description of the itinerary.

*you can also meet*

<b>chokri ben chikha</b> ostend, 1969	Came to Ghent in 1989 to study; all-round musician and theatre director Sound: brings African dash to every genre
<b>kamel lebbad</b> algiers (algeria), 1941	Came to Ghent in 1964 as a street musician; took a job as a textile worker but turned out to be rock star Sound: Berber flamenco and Latino rock
<b>edward buadee</b> takwa (ghana), 1953	Came to Ghent in 1984 as a political refugee; came to fame as the lead singer of ‘The Skyblasters’ Sound: ‘the voice of Belgian reggae’
<b>luiz marquez</b> el oro (mexico), 'under a good sign'	Followed love to Ghent in 1985, but brought his saxophone with him Sound: authentic futuristic ethno-jazz
<b>ato kwamena amissah / patrick harley</b> essikado (ghana), 1956	Came to Ghent in 1986 as a political refugee; made his name as a story-teller Sound: The gentle poetry of the savage tom-tom
<b>mustafa avsar</b> özburun (turkey), 1968	Came to Ghent as a child in 1975; known by his Turkish nickname, 'ozan' (the poet) Sound: Turkish troubadour on the River Leie





Frederik Sioen was born in Ghent. He inherited his musical talent from his father, Philip, a classical composer. At an early age he studied percussion at Polariteit, the dance and training centre. At sixteen he started performing and soon found fame with his piano style 'percussion with notes' and his voice, described as being 'twice his age'. His song 'Cruisin'' was a hit throughout Europe and even in South Korea. In 2006 Sioen was one of the main organizers of the 'Ollo' concerts held to promote tolerance. In 2007 he was invited by Oxfam to the township of Soweto in Johannesburg (South Africa) to work with local musicians. In Belgium he also works regularly with artists from different cultural backgrounds.

Cover and inner side of the 'passport' of Sioen

A very long and important discussion whilst working on the conceptualization of the audio-guides had to do with the question whether it should be 'real people' telling 'real stories', actors telling 'real stories', or actors telling fictional stories, based on the interviews carried out by the curators in the framework of their research. In the end, it was decided that the audio-guides would be narrated by people telling their own stories. Only in the case of the 'Spanish' tour were actors involved, to fulfil the role of the main narrator and for those other roles for which no 'real informants' could be found.

## Finding people

Once the concept of the audio-guided tours was determined, the next step was looking for people who wanted to tell their personal stories to a large audience. The curators had set out the broad lines of the stories they wanted to tell with specific lead characters in mind, people they had extensively interviewed during their own research. However, it was only at this stage that the people concerned were asked whether they would be up for doing this. This in order not to create expectations that might then not be fulfilled. Not all the people the curators had in mind, however, wanted to lend their voice or their personal story to the project. Especially for the lead characters, a lot of time and effort was needed to convince people of the value of their testimony and of the importance of telling the story themselves – most people were not against the use of their personal story as such, but hesitated about the actual recording of their own voices. In the end, only the 'Italian' route was narrated by a first generation immigrant; the 'Turkish' and 'Moroccan' routes were narrated by the (grand)children of immigrants; the 'music' route was narrated by a local musician, not an immigrant himself; for the Spanish route, the narrator was an

actor, telling a fictional story in which the real stories of the other characters were introduced. For the ‘music’ and ‘Spanish’ routes, it were the curators themselves who chose and approached the secondary characters. For the others, the secondary characters were chosen and approached in consultation with the narrators. Everything was done in a casual, informal manner, leaving enough space for last-minute changes in the line-up, people failing to appear during the recordings or, alternatively, people unexpectedly appearing and wishing to cooperate.

## Recording and editing

For the audio-guided tours, STAM worked together with Espro SAS, a company specialized in audio-guides for museums. The recordings took place in a studio in Ghent. The small scale and high flexibility of the studio proved to be pivotal to the process of recording, especially because the large majority of the narrators were there in a non-professional capacity and needed a lot of time and explanation.

For each of the tours, a script was made by the curators, based on the stories of both the leading and secondary characters. This script was discussed beforehand with the leading narrators of each tour, and adapted where needed. After a first try-out with a detailed script, it was decided that too much detail would suppress the spontaneity of the testimonies. Therefore, during the following recordings, a very general script was used, only mentioning the broad outline of the story. This left more space for improvising and resulted in much more spontaneous stories.

The recordings for the audio-guides were planned to take one afternoon each. In order to make things move fluently, everyone who was to participate to one specific tour was invited to meet at a nearby cultural centre. The meetings were meant as a way to explain the purpose of the afternoon and to give people the chance to ask questions about the recording process. At the same time, they served to put people at ease. Most of these meetings were also occasions in which people who had known each other in the 1960s, 1970s or 1980s saw each other again, after having lost contact for decades. In order to grasp what these meetings meant to the people involved, we got one of them filmed by a student-filmmaker; the result is an emotional report of a reunion of long lost friends, which will be made available online.

Apart from the fact that most narrators had never before entered a recording studio, it was the language situation that added extra difficulties. On the one hand, there was the fact that we wanted to record each audio-guide in two languages. This meant that every conversation had to be repeated, which did take away some of the spontaneity of the recordings. During the editing phase, we tried to make both language versions correspond as much as possible. On the other hand, there was the issue that many of the informants did not speak both languages equally well, or did not speak one of them at all. This issue was solved by letting people speak in their own or in a third language (English or French), and then letting the main narrator summarize what they said. Only for the ‘Italian’ tour did the main narrator not speak enough Dutch to make for a strong story. Here, the problem was solved by bringing in a Dutch speaking, second generation Italian to support the story.

## The tours in the city

**STAM**  
Stadsmuseum Gent

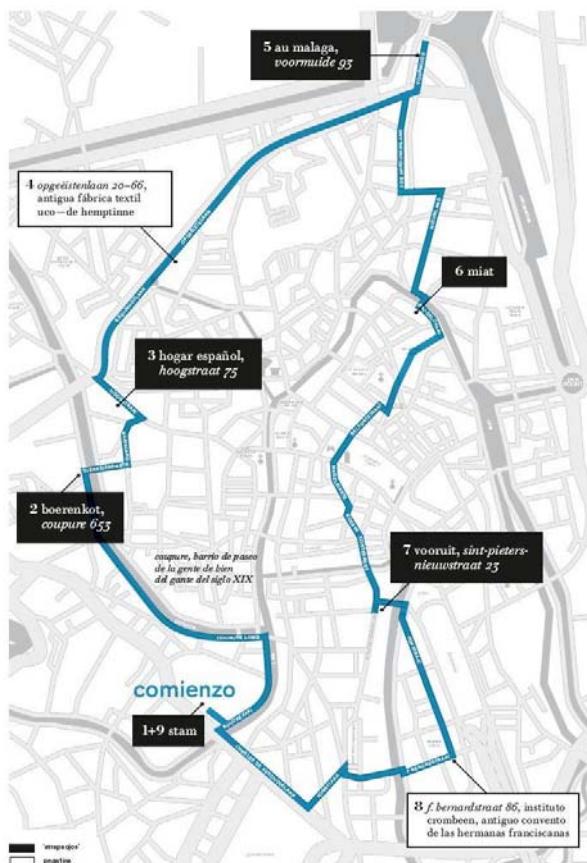
**ACTION ZOO HUMAN**

punto de salida de la audioruta  
 STAM  
 Bijlokesite  
 Godshuizenlaan 2  
 9000 Gent  
 09 267 14 00



**buscando a carmen**  
 En los años sesenta, la española Carmen vivió como doméstica en la rica familia de Louis, un niño de 8 años. Repentinamente desapareció de su vida. Cincuenta años más tarde, en su búsqueda, Louis se encuentra con la pista de la misteriosa señora Billault. Siga a Louis y conozca a los verdaderos testigos de la emigración española.  
 en el camino, descubra también los 'atrapaojos'!

STAM: Bijlokesite, Godshuizenlaan 2, B-9000 Gent T: 09 267 14 00  
 v.a.: Annelies Storms, Botermarkt 1, B-9000 Gent



Front and back of the route plan accompanying the audio-guided tour with Carmen

The actual routes of the audio-guided tours were decided based upon the content of the stories that were told. However, also practical considerations, such as the duration of the walk, were taken into account when the trajectories were drawn up. To help the visitor navigate the city, small maps were designed that were to be printed and, together with the ‘passports’, given to visitors at their point of departure. Throughout the city, at every halting-place, small stickers referring to the audio-guided tour were attached to windows, doors, walls, etc.



Example of the stickers indicating the halting-places of the audioroutes © Lea Kestens

As STAM is slightly out of the city centre and most of the walks had to stick to the centre, where the stories had to be told, the decision was made to let only one tour depart from STAM. This was the ‘Spanish’ tour, that circled the city and had to be done by bike. The other tours departed from the House of Alijn and the MIAT-Museum about Industry, Labour and Textile, situated in the centre of town. Visitors could pick up their audio-guide from one of these three starting points during the opening hours of the museums.

## The audio-guided tours on smartphone

In order to also appeal to the smartphone generation, STAM also considered creating a mobile application, offering an alternative way of experiencing Sticking Around in the city. However, there was no budget to create this app. Instead, the museum opted to offer the tours as downloadable mp3-files, that could be bought via iTunes or GooglePlay. The maps and ‘passports’ were freely downloadable as pdf files from the project website. Downloading the tours on your own smartphone was one euro cheaper than renting the audio-guide (4 instead of 5 euros). This was meant to stimulate as many people as possible to opt for the use of their own phone, so that the audio guides could remain available for people without smartphone. However, in the end, many more people rented an audio-guide than there were downloads for smartphones. This is probably related to the fact that we opted for a classical audio-guide-approach, a format that does not immediately appeal to smart phone users. All in all, 835 audio-guides were rented out - on which 1284 audio-tours were followed. The audio-tours were downloaded from the website only 50 times – with the remark that many of those downloads were listened to by two or three users each.

## The website

### Designing and constructing the website

From the start, the curators had a clear idea of the content they wanted to showcase on the website. As to the format, together with the STAM-team, a three-tier plan was thought out: apart from the homepage, the website would mirror the format of the project in general, with one page showing the eye-catchers, another one focusing on the tours, and a third one hosting the ‘virtual exhibition’ on migration history, the first and foremost purpose of the website. The website was built in ‘responsive design’.

On the home page, apart from an introductory text and a short explanation of the three parts of the site, a special ‘Tell us your story’-button was created, inviting visitors to partake in the project by sending us their own stories, pictures, film or sound fragments relating to migration history.

## tell us your story

Have you come to Ghent from somewhere else? Were your parents, grandparents or even great-grandparents once newcomers to the city? Or have you got some interesting material about migration? If so, you can upload your story, photos and videos here. Need help? Contact us via [stam@gent.be](mailto:stam@gent.be). or call +32 (0)9 267 14 60.

name \*

e-mail \*

phone

message

upload (.jpeg, .pdf, .doc, .mp3, .mov)

Geen bestand geselecteerd

Upload the document you want to contribute.

Screenshot of the 'tell us your story'-form

The 'virtual exhibition' part of the website, providing the wider historical background to the stories told by the eye-catchers and the tours, was inspired by the Dutch migration history site [www.vijfeeuwenmigratie.nl](http://www.vijfeeuwenmigratie.nl). Here, like in the Dutch site, visitors could search more information on migration history per country of origin, period in time or theme (a widely varying category, including 'refugees', 'religion', 'family migration', etc.). For each of the countries, periods and themes, separate pages were developed. At the top of these pages, the main text per country, period or theme was specified. At the bottom of the pages, different 'blocks' of information, related to that specific country, period or theme, were added. The possibility to add these was open-ended, meaning that a theoretically unlimited of 'related content' could be linked to these pages.

## turkije

De Turkse migratieregio Europa begon reeds in de jaren 1950. Na de oorlog was er een economische crisis in Turkije terwijl Europa door de naoorlogse groei nood had aan arbeiders. Er waren vooral tekorten in de zware industrieën zoals de mijnbouw. In 1956 tekende Turkije de eerste migratie-akkoorden met Duitsland. In 1964 werd het akkoord met België ondertekend. Vele Turkse arbeiders kwamen naar België als deel van een officiële recluttering die binnen dit akkoord kaderde, maar vele anderen waagden de sprong met een toeristenvisum, en lieten hun statut wijzigen nadat ze hier werk gevonden hadden. Deze migratie van 'toeristen' had voor de werkgevers verschillende voordelen: zo vermeden ze de omslachtige recluteringsprocedure en moesten ze bijvoorbeeld de reiskosten van hun werknemers niet betalen.

In 1974 kwam er een migratiestop vanuit de Belgische overheid. Toch vond de grootste piek in de Turkse migratie naar België precies dan plaats. De oorzaak hiervan was drieledig. Allereerst was het niet zo dat er na 1974 geen arbeidsmigranten meer waren, officieuze arbeidsmigratie bleef bestaan. Ten tweede was er de familiële migratie, die door de migratiestop niet aan banden gelegd werd: vrouwen en kinderen van Turkse arbeiders die al in het land waren bleven naar België komen, en jongeren gingen op zoek naar een partner uit hun geboorteplaats. Ten slotte was er ook de natuurlijke aangroei van de gemeenschap door geboorten in België.

Het is moeilijk om de grootte van de huidige Turkse gemeenschap in België te schatten. Vooral sinds de jaren 1990 vroegen vele Turken de Belgische nationaliteit aan. Deze naturaliseerde Belgen en hun kinderen verdwijnen uit de statistieken. Naar schatting heeft zo'n 44% van de Turkse gemeenschap in België de Belgische nationaliteit. In België zijn er momenteel meer dan 126.000 Turken of mensen van Turkse origine. Het is evenwel belangrijk te beseffen dat deze groep niet één grote gemeenschap vormt. De religieuze en regionale verschillen uit het moederland zijn meegenomen naar België. De Turkse gemeenschap in België is bijgevolg zeer divers.

In Gent wonen naar schatting 20.000 personen van Turkse origine. De Turkse gemeenschap is daarmee de grootste etnisch-culturele minderheid in de stad, hoewel ze niet langer de snelst groeiende is. De Turken in Gent werden traditioneel tewerkgesteld in de textielsector, maar ook in de bouw en in vele andere sectoren die moesten hadden om nog Belgische arbeiders aan te trekken.

Hannelore Franck

### bronnen:

Bayar A., Un aperçu économique de l'immigration turque, in: A. Morelli (red.) (2004), *Histoire des étrangers*, Charleroi: Couleur Livres, pp. 355-374

De Gendt T. (2014), *Turkije aan de Leie*, Tielt: Lannoo

Khojinian M. (2006), L'accueil et la stabilisation des travailleurs immigrés turcs en Belgique, 1963-1980, in: *Cahiers d'Histoire du Temps présent*, 17, pp. 73-116

Stad Gent, [Gent in cijfers](#)



audio: celal kubat

Na de dood van Turkse migratieregional Celal Kubat gaat zijn Gentse kleinzoon samen met zijn tante Zeynep op zoek naar de sporen die zijn grootvader in de stad heeft achtergelaten.

[LEES MEER](#)



berbat – courgettes en cassettes

Berbat is de oudste nog bestaande Turkse handelszaak in Gent. De zaak opende al in 1975 de deuren als café, maar werd geleidelijk aan omgevormd tot...

[LEES MEER](#)



project 'karayol / het busmuseum'

De 'Kara Yol' (de landweg naar Turkije) verbindt Turkse migranten sinds 1964 met hun thuisland. In de jaren tachtig reden zelfs rechtstreeks...

[LEES MEER](#)



boğaziçi – het eerste turkse restaurant

In 1974 opende hier het eerste Turkse restaurant van Gent. 'Boğaziçi' (De Bosporus) groeide in de jaren 70 uit tot dé hotspot voor Turkse nieuwkomers...

[LEES MEER](#)



bij sint-jacobs – dag van de gastarbeider

Tijdens de Gentse Feesten van 1971, twee jaar nadat Walter De Buck de jaarlijkse volkskermis nieuw leven had ingeblazen, organiseerde vzw Treffpunkt...

[LEES MEER](#)



café kosa – doorsluishuis voor gelukzoekers

Café Kosa was een van de vele Turkse cafés die in de jaren 70 in Gent werden opgericht. In deze cafés konden Turkse gastarbeiders niet alleen terech...

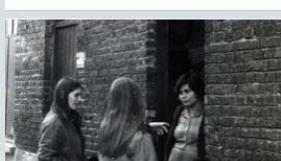
[LEES MEER](#)



de sleep – hippiedokter voor een betere wereld

De Sleep werd in 1976 opgericht als een van de eerste wijkgezondheidscentra van het land, onder impuls van de idealistische arts Rj De Ridder. Van in...

[LEES MEER](#)



Example of a 'country'-page with related topics

A map of the world was introduced as front of the 'country' page; for the 'period' page however, the developing of a clickable timeline was not possible within the budget of the

project. A very interesting feature of the website, which had already been specified as a must in the early stages of the web design, was the possibility to interlink the information on the different pages. This way, users of the ‘tours’ part of the website, looking e.g. at the ‘Giorgio’ tour, were automatically confronted with other information related to the subject, e.g. ‘Italy’, ‘the Interwar period’, ‘Italian ice cream makers’, etc. This way, even those using the website only for practical purposes came into contact with more profound historical information about migration to Ghent and, broader, to Belgium.

Initially, the idea was to go for [www.blijvenplakken.be](http://www.blijvenplakken.be) (sticking around) as the site’s address. However, this web address was no longer available, and the owners, even though they were not using it, did not wish to sell or rent it out to the project for temporary use. Instead, the STAM-team went for [www.blijvenplakkeningent.be](http://www.blijvenplakkeningent.be) (sticking around in Ghent), slightly longer but still relatively catchy and easy to remember.

The home page and ‘tours’ page were entirely translated into 8 other languages. Initially, we wanted to translate the whole website; however, there was not enough financial leeway to make this happen.

## Finding, creating and adding content

As far as the home page and the ‘project pages’ (eye-catchers and tours) were concerned, the content for the website reused the images and texts that were visible on the street or printed in the brochure. It was the content for the ‘historical’ part of the website that required the most work. The curators and a small team of volunteers, interns and museum collaborators wrote texts that fit in one of the three subheadings country, period, and theme. The texts had to be based on academic research, but written in a popularizing way. The authors were limited to a maximum of 400 words. Each text had to state its sources, so as to guide the visitors of the website to other, relevant literature.

The ‘country’ pages required a short text explaining the history of migration from that country to Belgium and Ghent; the ‘period’ and ‘thematic’ texts were similar, but then per historical period and theme. For the ‘country’ texts, the idea was to list all countries in the world; as the information for certain countries was less relevant for Belgian migration history, some countries were grouped together (e.g. there was only one entry for “Latin America”, rather than different entries for each of its countries). For the ‘period’ texts, a list of historical periods from the 19<sup>th</sup> century until today was made, based upon the historiography dealing with migration history. For the ‘thematic’ texts, a selection of themes and subthemes was made by the curators; these were decided based on the research carried out by the curators, and on the themes that were touched upon but not fully developed by the eye-catchers or the audio-guided tours. At the end of the this report, you find a list of all countries, periods and themes that were developed during the course of the project ([annex 6](#)).

## Collecting migration heritage

For STAM, an important goal of the Sticking Around-project was the collection of migration heritage (material and immaterial) that could be used at a later stage to introduce the history of migration to Ghent into ‘the Story of Ghent’, the museum’s permanent exhibition. Up until now, this part of urban history has remained largely invisible in the museum. The fact that there was little to no related material in the collection has a lot to do with that.

Even though a lot of material, and especially oral history interviews, had already been collected in the framework of the researchers’ own projects, before the project started, quite a lot of new material had to be brought in for the development of the project itself. A number of stories that were new to the curators, such as the history of the Ghanaian immigrants in the city, the history of the Orthodox and Anglican churches, and the history of the Bosnian refugees, had to be further developed through new research. Further, whereas the curators had dug up a lot of oral history and archival material for their research, they had few pictures or film, objects that were indispensable for the construction of the eye-catchers and for the website. Therefore, during the first months of the project, a lot of effort went to looking for the right visual material. Instead of focusing on single pictures and film fragments that could be immediately useful, however, the curators aimed at collecting entire private photo albums and film collections related to migration to Ghent, which were brought to the Amsab-ISG, inventorized and (partly) digitized. This way, 55 photo collections of immigrant families and associations became part of the Amsab collection. Each time, a contract was signed between STAM and Amsab-ISG and the individuals involved, stipulating the rights of both owners and users, so that there could be no misunderstandings about the use of the materials in a later stage.

As film fragments turned out not to be so easily found in private collections (only one short, digitized film, one 18mm film archive and three private, fragmented film collections were found), the curators turned to the archives of the national tv, where they searched for fragments dealing with the migration history of the city of Ghent. A shortlist of fragments was made; however, as these were quite costly to purchase, not all of them could be ordered. In the end, ten fragments were obtained free of charge, in the framework of a media deal with Cobra.be, the culture website of Flemish national tv (see above). These fragments were edited by the curators. Three of the fragments were non-Dutch spoken (Arabic, Bosnian and Turkish) and turned out not to have any subtitles. STAM colleagues and volunteers that were native speakers were asked to help translate these fragments; they were then made available in the original language, with a short summary in Dutch attached to them.

# Showcasing ‘the making of’: the tumblr-page and the Sticking Around-expo

## BLIJVEN PLAKKEN

HET STAM - STADSMUSEUM GENT WERKT AAN BLIJVEN PLAKKEN, EEN PROJECT IN DE STAD OVERT MEER DAN 50 JAAR MIGRATIE NAAR GENT.

50JAAR MIGRATIE IN DE STAD OVER STAM ARCHIVE RANDOM RSS SEARCH TWITTER



Vanaf nu kan je op [www.50jaarwaardeilandgenoten.be](http://www.50jaarwaardeilandgenoten.be) terecht voor alle activiteiten s.a.v. 50 jaar migratie in Gent.

OPROEP: STAM ZOEKT (EX) WEST-VLAMINGEN MET FOTOS



Screenshots of the tumblr-page [stamgent.tumblr.com](http://stamgent.tumblr.com)



28TH JULY 2014

## OP PROSPECTIE DOOR WEER EN WIND

Een locatietractaat op 22 plekken in de stad dat betrekking prospecteren door voor en wind. Met dank aan de collega's die vrijwillig hun regenschap afdankten.



23RD OCT 2013

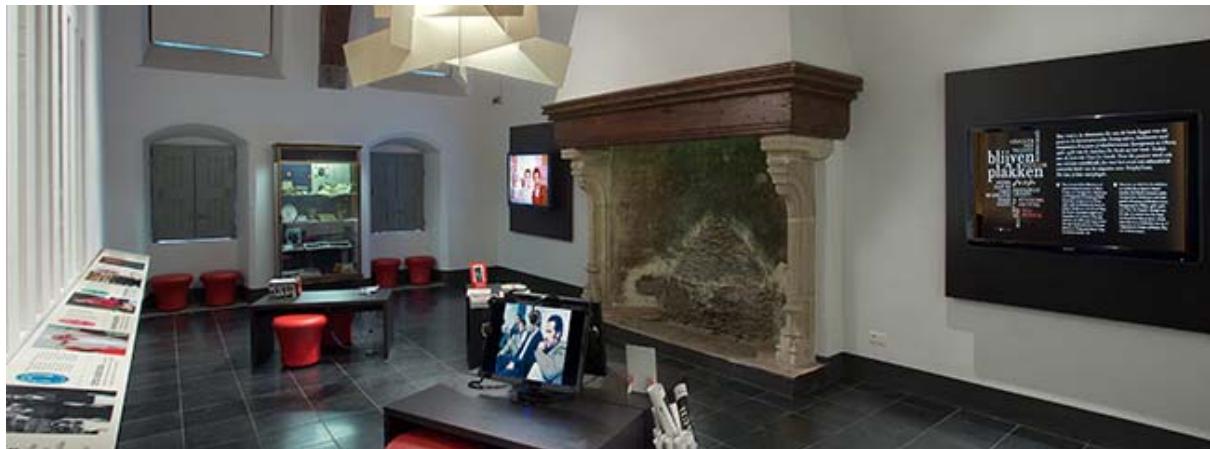
## VERSTERKING

Versterking voor het Blijven Plakken-team: historici Suleotta en Thoma komen als vrijwilliger en in het kader van een stage meewerken aan het project. Wat tekortgekomen is gevarieerd, maar bestaat er vooral uit zelfstandig historisch onderzoek te doen naar een aantal onderbelichte aspecten uit het Gentse (migratie)-verleden. Welkom allebei!



14TH OCT 2013

In the run-up to the project, a tumblr page was created to showcase the making of ‘Sticking Around’. From September 2013 until January 2014, when the overarching project ‘Waarde Landgenoten’ and its ensuing website (see above) got started, the tumblr-page documented the different steps in the realization of the project, such as a ‘call for materials’ that appeared in the newspaper *de Gentenaar*; the arrival of history students and volunteers who came to work on the project; the prospection for the eye-catchers in the city; etc.



The small expo in the museum, as an annex to the room dedicated to the postwar history of the city

© Phile Deprez

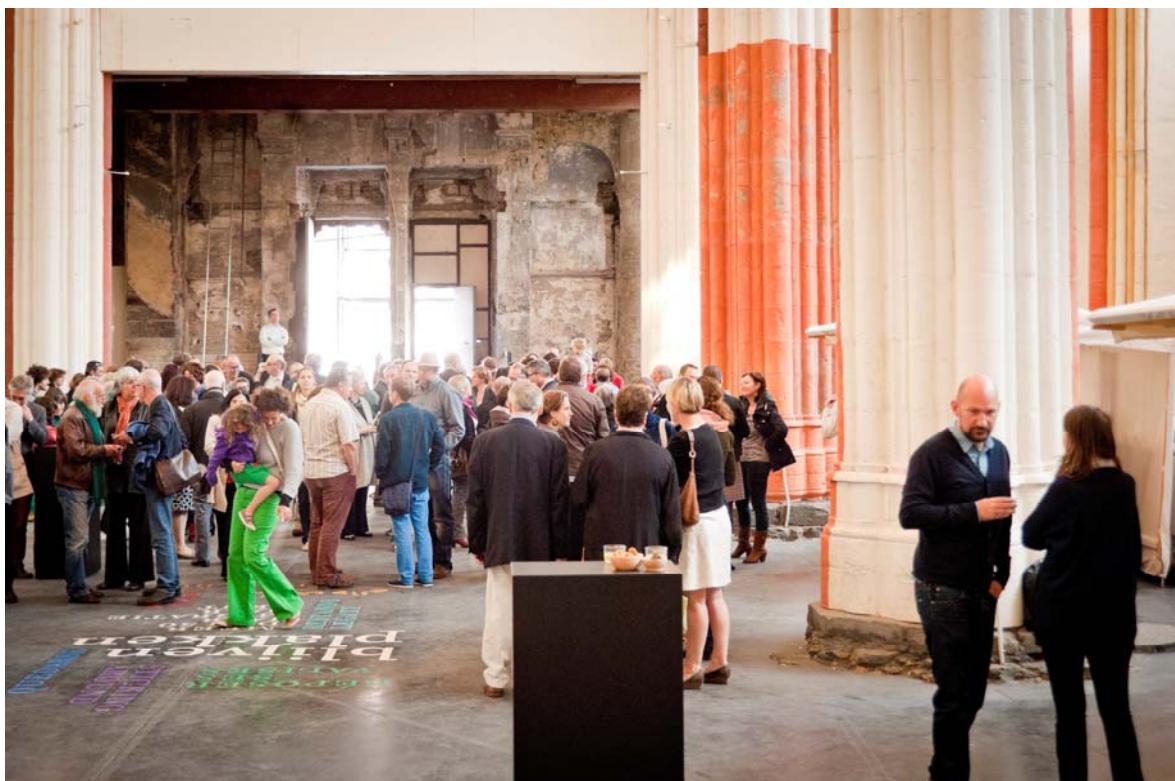
In the museum itself, a very small expo was installed, where visitors to the museum could surf the project website; look through the pictures and film fragments and see some of the objects that were collected in the framework of the project; have a look at the book and the PhD thesis of the curators; and leave their remarks or their own stories in a ‘suggestion box’.

# The project: start to finish

## Kick-off of the project

About two weeks before the kick-off of the project, the window stickers and panels were put into place.

The project officially opened on Erfgoeddag (Heritage Day), a day when Flemish heritage institutions open their doors to the public, presenting special activities around a specific theme. The 2014 theme was, very appropriately, ‘Grenzeloos’ (without borders/limits), and many organizations had decided to work around migration. For the opening we invited not only those people that had been involved in the project professionally (designers, web designers, students, interns, guides, etc.), but first and foremost those people that had participated in the project voluntary, telling their own stories, sharing their pictures, etc. After all, it was only through their participation that the project could be realized.



The opening in the Saint Nicolas church © Sint Lucas Academie Gent

The opening took place in the renovated part of the Saint Nicolas church at the Korenmarkt, one of the central squares in Ghent. In the afternoon, the people that had participated in the morning event were invited to take part in one of the guided walks.

## Advertising the project

To advertise the project, a full-on advertising campaign was set up, the budget of which amounted to 34,500 euro. To this end, a special poster, sticker, postcard and brochure were designed, and a radio and tv-commercial were created.

Through the media deals the museum had obtained, ‘Sticking Around’ was advertised in the newspaper De Morgen; on Radio 2 Oost-Vlaanderen (the regional station), Radio 2 (the national station) and Klara (also national); on Canvas (national tv station) and AVS (regional tv station); and on Cobra.be (website linked to VRT, the national tv). A firm specializing in the publicity of cultural events and exhibitions dispersed the printed publicity materials, across Ghent and further, in the province of East-Flanders, as well as in a number of cities in the province of West-Flanders.

27.04 - 02.11.2014 | ROUTES IN



The 'Sticking Around' poster © Dooreman & Dams

However, soon, we noticed that the conventional dispersion of this publicity largely bypassed the places frequented by one of our most important target groups, immigrants and people with a migration background. Few posters or brochures were to be found in the 'immigrant neighbourhoods' of Ghent, and in semi-public spaces frequented by immigrants, such as 'ethnic shops', mosques, 'ethnic cafés', etc. To address this issue, an

extra advertising campaign was launched, whereby bread bags were printed with the Sticking Around logo, as well as a short explanation of the project in Turkish (the language spoken by the largest ethnic-cultural minority in the city). These were to be dispersed specifically among the city's Turkish bakeries. The museum asked Unizo, the Flemish Union of Independent Entrepreneurs, to sponsor this advertising campaign, as an outreach activity to this largely ignored group of entrepreneurs. Unizo agreed and donated 2,840 euro, with which 150,000 bread bags were printed.



The print of the bread bags © Dooreman & Dams

Together with the bread bags, that were offered free of charge, posters of the project were put up in the bakeries, greatly increasing the visibility of the campaign in the 'immigrant neighbourhoods' of the city.

Further, the museum team came up with the idea of printing beer coasters with the project logo, thus playing with the connotation of 'Sticking Around' to hanging out in a bar for an extended period of time. As this campaign was meant to target locals and students, the logo was translated into West-Flemish dialect, alluding to the other interpretation of 'Sticking Around', namely the idea that many (mostly West-Flemish) students 'stick around' in Ghent after the completion of their studies. 50,000 coasters were printed, for a total amount of 600 euro, sponsored by a local beer brand.



Front of the beer coaster © Dooreman & Dams

On the social media, the advertising campaign was conducted by the STAM-team and the curators, posting on the different platforms on a regular basis. Posts included pictures of the build-up of the project; links to related events, dealing with migration history; straightforward advertising for one of the tours; links to articles in the press; etc. During the annual Festival of Ghent (July 18-27), there were more frequent posts, showcasing content from the project website related to current events, and at the same time advertising the ‘open guided walks’ that were offered every afternoon, in which individual visitors could enrol.

To advertise these walks, the museum also set up a special poster campaign, distributing ‘Festival programme’-posters at strategic points in the city (museums, bars, coffee houses, hotels, etc.).

Apart from this ‘anonymous’ advertising, the museum also sent out personal mailings, aiming at specific target groups, explaining the project and presenting a special offer for groups wanting to rent the audio-guides (4 guides + 1 free guide). On the one hand, the offer was sent to all Flemish umbrella organizations in the ethnic-cultural sector, asking them to forward it to their respective member organizations. On the other hand, it was sent to all organizations offering language courses in Flanders, asking them to forward it to their teachers, and especially to those teaching one of the languages in which the guided walks and audio-guided tours were on offer.

Over the summer of 2014, in the entrance hall of the central library, there was a small exhibit in the framework of the ’50 years of migration’ celebrations. This exhibition was created by the STAM-team; therefore, it referred extensively to Sticking Around and more specifically, to the different audio-guided walks.

A final advertising campaign was launched around the figure of the protagonist of the

'Italian' tour, Giorgio Ghiotto. Early on in the project, the 'Italian' tour turned out to be the most popular one by far, not in the least because its protagonist, Giorgio, was unrelentingly advertising it from his ice cream van at the Korenmarkt. Therefore, the STAM-team decided to put this popular character in the spotlight, so as to attract also those people who would not necessarily be interested in the project as such, but would be curious to follow in the footsteps of this charming ice cream man. A short promotion film starring Giorgio was made and dispersed via Youtube, Facebook and Twitter. It cost 450 euro. Further, in cooperation with Pierino, the ice cream firm for which Giorgio works, a special sticker, advertising the audio-guided walk with Giorgio, was stuck to all Pierino vans selling ice cream in the city of Ghent and its surroundings.



Sticker applied to a dozen Pierino ice cream carts, stationed all over the city © Dooreman & Dams

Further, Sticking Around got some good attention in the press, e.g. in two 8,5 minute long episodes of the series 'Achter de schermen' (behind the screens) on the regional tv station AVS.

# Problems encountered during the project's running time

## Vandalism

Three days after the grand opening, a case of vandalism occurred: one of the columns, situated in the Brugse Poort neighbourhood, had been destroyed overnight. The police was informed, and a formal statement, including a complaint against unknown perpetrators, was filed. The remains of the column were quickly removed, so that no further damage could be done to the structure or to its surroundings.

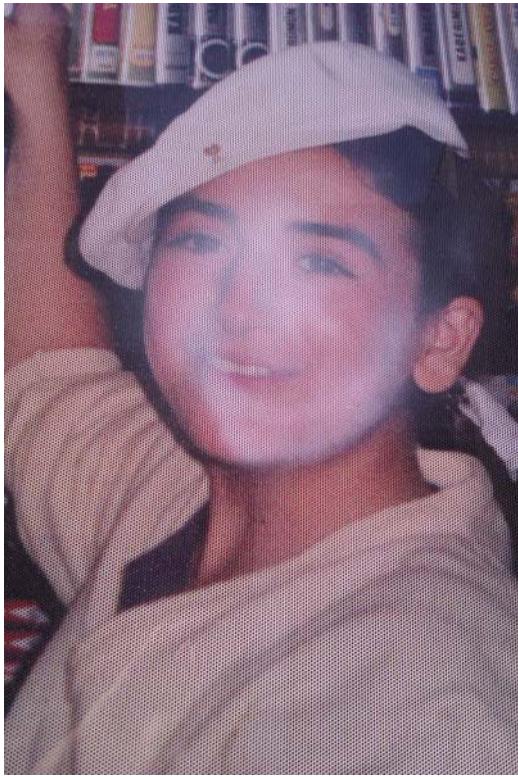


Picture of the destroyed column in the Brugse Poort © Jozefien De Bock

The neighbourhood community worker was approached, asking whether he could tell us more about this case of vandalism. From his inquiries, he did not get the impression that it was aimed specifically at the content of the column. Rather, it seemed a random act. This was a relief, as one of the fears of the organizers had been that people would target

the project specifically, out of racist motivations, and systematically destroy all columns and window stickers, to make a statement. This fear had also been a reason for some of the people we asked permission to apply a sticker to their windows to refuse.

However, the project did suffer several more cases of vandalism. These occurred especially during the first and last weeks of the project. Second ‘victim’ was the column talking about the Jewish family Bloch, which was tagged with graffiti. Also here, the first fear was that there was an anti-Semitic message behind the tag, but this turned out not to be the case. As the tag was small, it was decided to leave it as such. Also the column at the Orthodox Church was tagged with graffiti, but there, the graffiti covered the whole column; the special graffiti cleaning service of the city removed it and the column was spared further vandalism for the duration of the project. Further, many columns quickly came to have holes in them, especially at foot- and hand-height, most likely from people kicking or punching them, or from balls hitting them, on purpose or by accident. Even though this kind of damage most likely was the result of an intended act of vandalism, it did also show that there were structural defects in the columns. Immediately, steps were taken to resolve these, replacing or patching up the columns that were damaged. However, some of the columns that were replaced were vandalized again very soon. As no other solution could be found (as there was no possibility to replace them with a wall panel or window sticker), these eye-catchers disappeared from the streets. During the summer months, when the project had been underway for a while, the vandalism became less prominent. It was only in October, a few weeks for the end of the project, that another wave of vandalism struck. This time, many columns were damaged or even completely destroyed, also those that had not been touched before, and two of the wall panels were pulled off the wall. Most of the stickers were left alone, only one of them was tagged with graffiti – the face of the Turkish girl on the sticker was painted white (see picture); it is not clear whether this was meant as a racist remark, or whether it was just a random tag.



Graffiti on one of the window stickers © Jozefien De Bock

## The difficulty to communicate the concept of extra muros

Whereas the public quite easily found its way to the guided walks for groups, the audio-guided tours were less successful than expected. Several reasons can be brought to bear for this (see below); one important factor, however, was the difficulty of communicating the concept of an *extra muros*-project to the broader public. Many potential visitors of the project, people who had an interest in the subject matter and were willing to put in the effort and the financial means to actually go out and visit the project, had failed to notice that ‘Sticking Around’ was not an exhibition in the museum itself, but an *extra muros*-project in the city. People arrived at STAM expecting to see an actual exhibit, discovering only there and then that there was no such thing. Even though the staff at the reception did explain to such ‘unfortunate’ visitors that they could take an audio-guided tour through the city instead, not all of them did. Apart from the fact that people generally don’t like a change-of-plans at the last minute, practical issues made it hard to make the transition from ‘coming to see an exhibition in STAM’ to ‘doing an audio-guided tour in the city’, not in the least the fact that the only tour departing from STAM itself was a bicycle tour (many people did not come by bike) and that, to take one of the other tours, people had to walk for a good 15, 20 minutes before they could even start. Why these visitors had mistaken the concept of the project, notwithstanding the fact that it was explained very clearly in all advertising, on the website, and on the eye-catchers in the city, remains unclear. The mentioning of the name ‘STAM’ apparently made people assume that ‘Sticking Around’ was an exhibition in STAM itself, and for some reason, they did not think it necessary to check for more details before going to visit it.

## The difficulty to reach an immigrant/ethnic-cultural minority audience

Even though we do not have any hard data on this, a number of factors do indicate that the project did not attract as many visitors with an immigrant background as it had hoped to do.

One indicator is the use of the different languages in which the project was offered. The guided walks offered in other languages were no success; only 22 groups booked such a walk (5 in French, 7 in Spanish, 4 in Turkish, 3 in English and 1 in Italian) and for those walks that were accessible to individual visitors, only the ones offered in Spanish and Italian provoked an interest of (a couple of) people. Also the numbers for the audio-guided tours in other languages were disappointing: in the second half of the running time of the project (August to October 2014), only 37 audio-guides were rented out in English, 16 in Turkish and 2 in Arabic. The numbers for Spanish and Italian were much higher, at 70 and 130 respectively; however, rather than native speakers, it were mostly language students taking the tours in these languages (see below). Finally, the use of the different language versions of the website was almost none-existent (see below).

Of course, many people with an immigrant background speak Dutch as a second or even as their first language – they will probably have opted for a walk or a visit to the website in Dutch, rather than in another language. Another, albeit very small, indication of the lesser reach of the project – or at least, the ‘activities’-part of the project – towards people with a migration background, are the results of the surveys that were distributed among the people that rented an audio-guide.

On the other hand, the public, freely accessible part of the project, the eye-catchers in the cityscape, do seem to have attracted more attention from this specific target group. When, e.g., the window sticker at 1970s Turkish restaurant Bogazici was put up, it quickly became a hype on Facebook and was shared over 3,000 times in just a couple of hours, mostly among people from Turkish descent.

One way to more directly involve people with a migration background, that had been put forward by the curators at the beginning of the project, was a closer cooperation with immigrant and ethnic-cultural associations also working on projects dealing with migration history. In Ghent, at the very moment when ‘Sticking Around’ was being conceived, many such projects were being thought out or set up. As stated above, due to time constrictions and an already large workload, the museum could not take it upon itself to coordinate these initiatives or to become more closely involved with them. The organizations were informed of the project, but not involved in its conception and realization; their initiatives were not incorporated in ‘Sticking Around’, apart from being advertised on the website and on the Facebook page of the museum.

Was this a missed opportunity? A closer involvement of the local immigrant organizations in the project would probably have created a closer connection between these organizations, their rank and file, and the project. However, according to museum professionals with experience in the field, trying to involve such a non-specialized audience in the execution of a large-scale exhibition would also have generated a lot of practical problems,. Further, it was suggested that such collaborations do not always have the desired effect of reinforcing the interest of the audience; rather, they can result

in confusion, diverting the audience's attention from one or both sides of the project. Also, collaborations can create expectations among partners that are hard to live up to. Finally, as stated above, the financial means to make this kind of collaboration successful, were not available.

In order to get to know the ethnic-cultural organisations, and get them to know the museum, two meetings were organized by STAM, aimed specifically at immigrant organizations. These took place on Sunday afternoon; participants first took part in a guided walk (on the first occasion in the city, on the second occasion in the museum), then attended a presentation by a STAM-employee about the workings of the museum and, broader, of the local cultural heritage-network, after which they could ask questions concerning their own archives, materials, heritage projects, etc. Goal of these meetings was to make the connection between the museum, the city's immigrant organizations, and the other heritage partners (with a focus on the Amsab-ISG).

## The need for feedback : developing surveys

In September 2014, two months before the end of the project, STAM wanted to have a clearer idea of the reactions of the public to the project, not only of those who actively participated in it, but also of those living nearby one of the eye-catchers and even broader, of the population of the city of Ghent. To this end, three surveys were developed: one that was to question the users of the audio-guides about their experiences ([annex 7](#)); a second one aimed at the people living, working or passing nearby one of the eye-catchers ([annex 8](#)); and a third one, conceived as a general public survey, aimed at the urban population as a whole ([annex 9](#)). These surveys were developed by the curators and the museum staff, based on a basic lecture of the literature on surveying in the social-cultural sector; they profited from the (informal) feedback of a number of specialists in the field.

The questionnaires that were to 'measure' the experiences of the users of the audio-guides were distributed to the receptions of the three museums that were the starting points of the audio-guided tours. This happened in the first week of September. The reception staff was asked to ask the visitors to fill in the questionnaire upon returning the audio-guide after they had finished the tour. Each person who filled in the form received a 'Sticking Around' button and sticker, to thank them for their effort. In the end, however, probably due to the turnover of people working at the reception desks of each museum, only 26 questionnaires were completed in such a way that they could be used. Some questionnaires were completed by a group of people (indicating e.g. four different age groups, educational levels, different opinions etc. on the same form), whereas others were only half completed (only the first two of four pages) and thus could not be processed in a useful way. The questionnaires however did shine a new light on the use and evaluation of the audio-guides (see below).

In order to carry out the questionnaires that were meant for the people living, working or passing nearby one of the eye-catchers, the museum recruited a number of volunteers from the pool of students, interns and newly trained guides that had collaborated in the project. In the end, four volunteers were found and together with the curators, they

carried out 70 questionnaires in the vicinity of 5 different eye-catchers. All participants received a ‘Sticking Around’ button and sticker. Only few passers-by wished to cooperate with the survey. Among the people working or living nearby, the response was much bigger. However, still, many people did not wish to cooperate; ‘no time’ was the most common explanation given for their refusal. Still, the survey did have some interesting things to tell (see below).

Due to a lack of time and means, the general public survey was not carried out in the end.

## ‘Sticking Around’ as a means to collect migration heritage

One of the reasons why STAM, as a city museum, wanted to carry out a project such as ‘Sticking Around’ was to enhance its collection with new material and immaterial heritage relating to the city’s migration history. This way, the museum would be able to introduce this heritage into its permanent exhibition, through small-scale interventions as well as on a larger scale, when this exhibition will eventually be reformatted.

In the build-up of the project, looking for the visual material for ‘Sticking Around’, the curators collected a lot of visual and audiovisual material. Pictures and films from private and professional collections were scanned, stored and inventorized with the help of Amsab-ISG. This way, 55 photo collections and some 15 films were digitized and made accessible, from which the museum can freely choose for its own exhibitions. Further, in the course of the curators’ research, several archives pertaining to important sequences of the history of migration to Ghent, as well as of the history of Ghent in general, were discovered. These archives had until now remained undiscovered, in private hands. Now, they have been inventorized and several archives (e.g. the personnel archive of UCO Braun, the professional archive of Maurice Maréchal, the archive of the Spanish association Hogar Español) have been transferred to different archival institutions, where their preservation is guaranteed.

Apart from the efforts of the curators, STAM hoped that the project itself would incite members of the public to come forward with their own migration (related) heritage. ‘STAM is looking for sources about the migration history of Ghent’ was not accidentally the title of the first newspaper article appearing in relation to the project.

# Stam zoekt materiaal over Gents migratieverleden

GENT Volgend jaar zet het Stadsmuseum (Stam) een groot project op onder het motto 'Blijven Plakken'. Op 35 plekken in de stad wordt dan het Gentse migratieverleden in kaart gebracht. De samenstellers Tina De Gondt en Jozefien De Bock zijn momenteel ijverig op zoek naar verhalen, films en foto's van diverse plekken in Gent waar veel migranten kwamen.

Het project komt of naar aanleiding van 'vijftig jaar migratie'. De samenstellers zien de Gentse migratiogeschiedenis wel veel ruimer dan enkel de eerste Turkse en Noord-Afrikanen die hier in de textielfabrieken kwamen werken. 'Als migrant nemen we

iedereen die van ouders naar Gent is gekomen en zijn of haar leven hier heeft proberen op te bouwen. Italiaanse tijmakers, Turkse gastronooms, Ghanezen vluchtelingen, Poolse arbeidsmigranten, West-Vlaamse studenten. Ze hebben gemeen dat zo nieuwkomers waren of zijn in Gent', zeggen De Gondt en De Bock.

Zij wijzen erop dat het Gentse migratieverleden nog grootschaliger een blinde vlek is in de stads geschiedenis. Het Stam wil daar verandering in brengen. Daarom zijn we op zoek naar Gentenaars die van ouders zijn gekomen of wier ouders, grootouders of overgrootouders niet-Gentse roots hebben, en die verhalen, foto's, filmpjes of ander materiaal hebben liggen dat zo

met het Stam willen delen.'

Het Stam is op zoek naar filmpjes en foto's die zijn gemaakt of die iets te maken hebben met 'migratieplekken'. Het gaat om de Veneziana (Goldmunt), de Mokabon (Donkersteeg), het Italiaans restaurant Al parma da Gianni (Wilsonplein), Uco De Smet-Guquier (Minnoemoers), Uco Braun (Malistraat), het 'moederhuis' (Bijloke), de boluiken van de Regattastraat (Zonder-Naampark), de RVA (Langestraat) of een do-



In de Hogar Espanol aan de Hoogstraat, decennia geleden. Foto: S.

diverse stampkantoren), busischool Het Klimrek (Reinaerstraat), bakkerij Bloch (Veldstraat) of café Dambord (Korenmarkt). (kvk)

**INFO**  
Wie materiaal heeft, kan contact opnemen met Jozefien De Bock of Tina De Gondt via 09-257.14.60 of [jozefien.debock@gem.be](mailto:jozefien.debock@gem.be).

Article published in the Flemish newspaper 'Het Nieuwsblad', 24th September 2013

Also on the project website, a call for participation was prominently posted on the homepage, as a form entitled 'tell us your story' allowed visitors to upload their own stories, pictures, film fragments, etc. Finally, in the museum itself, visitors could leave their contact details in case they had a story or pictures, films or other material they wanted to share.

Immediately after the call for materials had appeared in the newspaper, as well as during the first weeks of the project, several members of the public reacted, mostly via email or via the website; some of them by phone; and some via the 'post box' in the museum. Some people came to visit STAM without knowing about the project, but were triggered by the advertising for the audio-guided tours into talking to the reception staff about their own migration history. In total, we got about fifteen reactions. Several of them resulted in members of the audience sending in texts and pictures, that were placed on the website. Others resulted in the curators going to people's homes or workplaces in order to interview them and have a look at the material they have. However, as interesting as these reactions were, they were few and in the end, they did not add greatly to the collection of new heritage for the museum. Only when the curators actively followed up a lead did more material come to the fore. However, due to a lack of time, these occasions were few. Ideally, in order to really get results from such a 'call for heritage', a full time collector should be able to spend at least one day per week, every week, not only following up spontaneous reactions, but also actively searching for new materials, as there is undoubtedly still a lot to be found.

## The eye-catchers in the cityscape

In the end, the eye-catchers in the cityscape (which had been the core of the project when it was originally conceived) became the most successful and most visible part of 'Sticking Around'.

The majority (70% of n=30) of people living or working near one of the 35 'historical

migration places' have noticed them, and many (43% of n=21) have read the texts and said that they had learnt something new. As bringing to light this hidden aspect of the city of Ghent to a wide audience was one of the main goals of 'Sticking Around', the project can certainly be said to have been a success. The most common reason for people not to have read the eye-catcher in their neighbourhood was 'no time', although some also declared they had 'bad eyes' and therefore couldn't read the text, or that there was 'too much text', which did not appeal to them. Many neighbourhood dwellers (43% of n=30) knew the project – most of them through the advertising campaign (54% of n=30) and the majority (53% of n=30) had seen other eye-catchers elsewhere in the city. However, only a minority of those who knew the project (15% of n=13) had actually participated in it by following one of the walks or surfing the site. Most of those who hadn't participated yet, however, said they would be interested to do so now that they knew about the possibilities (as the interviewers had explained them) (50% said they would be interested in taking one of the walks, 60% said they would have a look at the website, of n=10).

Of those people just passing by, the majority had noticed the eye-catcher (84% of n=31), but most of those who noticed, did not read it (62% of n=26). In reality, these numbers are probably even lower, as there is a slight skew in the sample to the advantage of people who did stop and read the eye-catcher when the survey was being carried out. Of those who did not read the eye-catcher even though they had noticed it, 'no time' and 'I didn't think it could be interesting' were the most heard reasons for not doing so (both 28% of n=18).

The majority of passers-by (61% of n=31) had seen other eye-catchers elsewhere in the city; many of these had also read them (58% of n=19). However, only 32% (of n=31) knew about the project as a whole. Of these, only 40% had taken part in a walk and only 20% had visited the website (n=10).

The large majority of people questioned thought the initiative was a good idea (95% of n=61). 79% (of n=61) were positive about the concept of bringing the museum to the city. Especially by those who are not part of the traditional museum audience, this *extra muros*-concept was highly appreciated. Several people added comments to their positive appreciation of the proposition 'The idea to do the project in het city instead of in the museum', such as 'this way, it is more accessible'. Also the fact that the project was carried out in many different languages was positively evaluated by the large majority (97% of n=61) of people; also here, many people made additional comments such as 'absolutely, this way, also those people who would otherwise not understand are reached'

## The tours

### The success of the guided walks

After a hesitant first period, the guided walks for groups became a great success in the second half of the project's running time, with also the last two open walks fully booked. In total, some 2,000 people participated in one of these walks. Only the open walks that were offered in other languages than Dutch were not successful - the Spanish and Italian walks had some participants, but the Turkish and English walks had to be cancelled as there were no reservations.

Also the walks that were offered by external guiding associations were a success. In total, during the six months the project was running, 25 walks were booked with Gentse Gidsen, for a total of 560 participants; with Gandante, 33 groups booked a walk, for an estimated total of 660 participants. After the project had finished, the walks became part of the permanent offer of the guiding associations.

At the start of the project, the curators themselves served as guides on those walks that were intended for special groups or individuals, such as the people invited to the opening reception of the project, the press, groups with a special relations to the museum, etc. The reactions of these groups to the walks were invariably positive. For most visitors, even those that had been born and bred in Ghent, most of the stories that were told had been completely unknown, thus adding greatly to their knowledge about the history of Ghent. Many visitors told us that the tour had given them a different perspective on migration. By not focusing on one immigrant group from the recent past but opening up the definition of migration by giving examples of all eras and all nationalities, most visitors were led to reconsider their understanding of what migration and migrants are, at least for the duration of the walk. Especially the fact that the project also defined more ‘local strangers’ and *in casu* people from West-Flanders, who form the largest ‘group of foreigners’ in Ghent, as immigrants – an element with which most of the guides started the walks – near enough forced visitors to open up their often very limitative definition of migration. Most people took this ‘enforcement’ in a light-hearted way; however, many guides reported some people in their groups to have reacted in a more aggressive way to this proposal; these people experienced the inclusion of internal migrants within the definition of migration as something that was unheard of and that could not be tolerated. We found this reaction very interesting, as it shows how sensitive the subject of ‘Sticking Around’ was (and is), as well as how a participation in one of the guided walks in the framework of the project was far from being noncommittal.

Apart from the curators, only the guides that had followed the special training sessions (see above) were allowed to give the walks in the framework of ‘Sticking Around’. They were managed and booked through the museum’s booking agency BoekjeBezoek. Initially, there was little or no feedback about these guides, except for here and there a positive remark for a specific guide by a group that had been very pleased by their experience. However, after the summer, a number of negative remarks came back to the museum, albeit not through the booking agency (which never received any negative remarks) but through hearsay and word-of-mouth.

## Follow-up and quality-control of the guides

Through lack of time, the guides had not been closely followed up during the first four months of the project and apparently, some things had started to go wrong. Some guides had greatly changed the trajectory; some had added all kinds of irrelevant stories and stops; some didn’t give the visitors any information apart from what could be read on the columns, and – worse of all – one guide turned out to be using the walks as a platform to tell visitors his own (racist) opinions about recent migrations. From September onwards then, the guided walks were monitored, resulting in two of the guides being dismissed. Three follow-up meetings were held with the guides, where they could talk about their

experiences and ask questions; one of these was a walk together with the curators, where the trajectory of the ‘Sticking Around’ walk was reiterated, alternative options were explored and each guide could give his or her feedback and personal input. A final meeting served to go over a number of issues that had been causing problems together with the guides (from practical issues such as the need for punctuality or what to do in case of a no-show, to more content-related issues such as what the tone of the walk should be, and how to deal with racist remarks from participants). From these meetings, a smaller group of a dozen interested guides emerged that will serve as the nucleus with which the project continues (see below).

## The lesser interest in the audio-tours

The success of the guided tours stands in contrast to the lesser interest in the audio-guided tours. Also here, it took a while for the interest to peak, and the second half of the project (from August onwards) saw more people renting one of the audio-guides than the first half. It quickly became clear that one of the audio-guided tours, the ‘Italian tour’, narrated by Giorgio, an Italian ice cream maker who came to Ghent in the 1970s, was by far the most popular tour. In total, the audio-guides (the devices) were rented out 835 times. The number of visitors is most likely twice that number, as many people rented only one audio-guide, or downloaded it only one time, then used it with several people. The reception staff as well as the curators saw this happening several times. A local association of immigrant youth e.g. did the tour of Zohra with a large group of girls, as this tour focused on the neighbourhood where they were concentrated; however, because of a lack of financial means, they only downloaded the tour once, then copied it onto other devices for all the participants.

The relatively little success of the audioroutes was not due to a negative evaluation. Even though some of the visitors were not happy with the tour they took, most of them were. On average, the audio-guided tours scored 7.5 out of 10 on a scale of satisfaction, with a median of 8 out of 10. Rather, it has to be explained by the fact that the large audience did not know about their existence or wrongly thought that all tours started at STAM and mistakenly came to the museum for one of the tours that started elsewhere (related to the difficulty to communicate the *extra muros*-project, see above), by practical issues (one of the tours was a bicycle tour, which many people were not prepared to do), by the weather (the weather in May, at the start of the project, and in August, during the summer holidays, was very bad) and by the price (which at 5 euro for an audio-guide and 4 euro for a download was very democratic, but still turned out to be too high a threshold for many, especially for the downloadable version – in an era where a lot of applications are free of charge, people do not quickly pay for things they can download).

The particular success of Giorgio’s tour then was related to a number of specific factors. One of these certainly was the location of the starting point of the route: starting at the House of Alijn, in the middle of the historical centre, this route did not only appeal to many visitors who didn’t want to move far out of the centre, but also to people passing by. Further, and more surprisingly, it was closely related to the fact that the project had been picked up by the teachers of Italian language courses in Flanders and more specifically in Ghent. 3 of the 8 respondents to the questionnaire that had taken the Italian tour answered they had learned about it through their Italian teacher; several Italian teachers also did the tour with their pupils. This success of the audio-guides among Italian

language teachers can be related, among others, to the Italian network of one of the curators. Another reason for choosing this route, coming out of the surveys, is the interest for Italy and Italian culture. Indeed, more so than the other countries to which the audio-tours pertained, Italy and everything related to it are very popular. To the question ‘why did you choose this route?’, two respondents replied ‘because we have been to Italy’ and ‘because I find Italy a beautiful country and I like eating Italian food’. Clearly, for these visitors, it was not the aspect of migration, but rather the ‘italianità’ of the tour that appealed to them. Finally, there is the very public figure of the protagonist of this tour, Giorgio, who tirelessly advertised the project to everybody who bought an ice cream at his van, set in the middle of the historical centre – this is a factor that can certainly not be ignored. One of the respondents even replied ‘I know the protagonist’ to the question ‘why did you choose this route?’.

## The evaluation of the audio-tours

The audience that went to one of the three museum to borrow an audio-guide (and filled in the questionnaire) was largely feminine (62%), middle aged (54% in the category 46-65 years old) and highly educated (81% completed at least a bachelor degree). Half of them came from Ghent, the other half from elsewhere in Flanders. All of them were native speakers Dutch, and only 12% had a migration background (meaning that they themselves or their (grand)parents had migrated to Belgium from another country).

The majority (61%) learned about the project through the advertising of the museum: 40% pointed to one of the brochures, postcards or stickers as the main source of information; 30% indicated the posters; 20% the STAM-website; and only 10% radio, tv or social media. 8% were referred to it by family, friends or acquaintances. Remarkable is that about one third (31%) heard about the project through ‘another channel’ – here, the teachers of foreign language courses (mostly Italian but also Spanish) were pointed at as the main source of information. Clearly, the mailing campaign the museum had aimed at language schools was quite effective – especially when you compare the result to the minimal amount of time and money that were spent on it.

The large majority (92%) knew that there were also other audio-tours on offer than the one they did, but only a minority (15%) actually took one or more of the other tours as well.

41% of the people renting an audio-guide actually did have a smartphone; however, none of these people would have considered using their own smartphone instead, as they deemed it ‘easier to use an audio-guide’ or as they wanted to collect the printed materials from the museums rather than printing them out themselves – these materials however were also available to people doing the tours on their smartphone but apparently, this was not clear to everyone.

The choice for one tour rather than another was mostly related to a specific interest in the immigrant group or the specific characters of the tour (32%) or to the fact that the tour was organized or recommended by the teacher of a language class the visitor took (28%). 12% of the visitors chose a specific tour because they were interested in discovering a new part of the city. 28% had no real reason for choosing one tour over another; these

people were interested in migration history in general.

The same large majority (92%) also had a (relatively) good knowledge about the project as a whole; most of them had also visited and read (a number of) eye-catchers in the city (88%) and visited the website (73%). However, when asked about their use of the website, most respondents indicated to have used it only as a source of practical information concerning the audio-tours, rather than as an instrument to search for historical background.

92% of the respondents reported that they had learnt something new doing the audio-guided tour. 50% said they had visited places in the city where they had never been before – this number rises to 62% when we exclude the ‘Giorgio’-tour, as this tour was focused on the city centre, whereas the other tours took the visitors more to the outskirts of the city. 43% of the users of the audio-guides said the project had inspired them to look up more information about the city’s migration history.

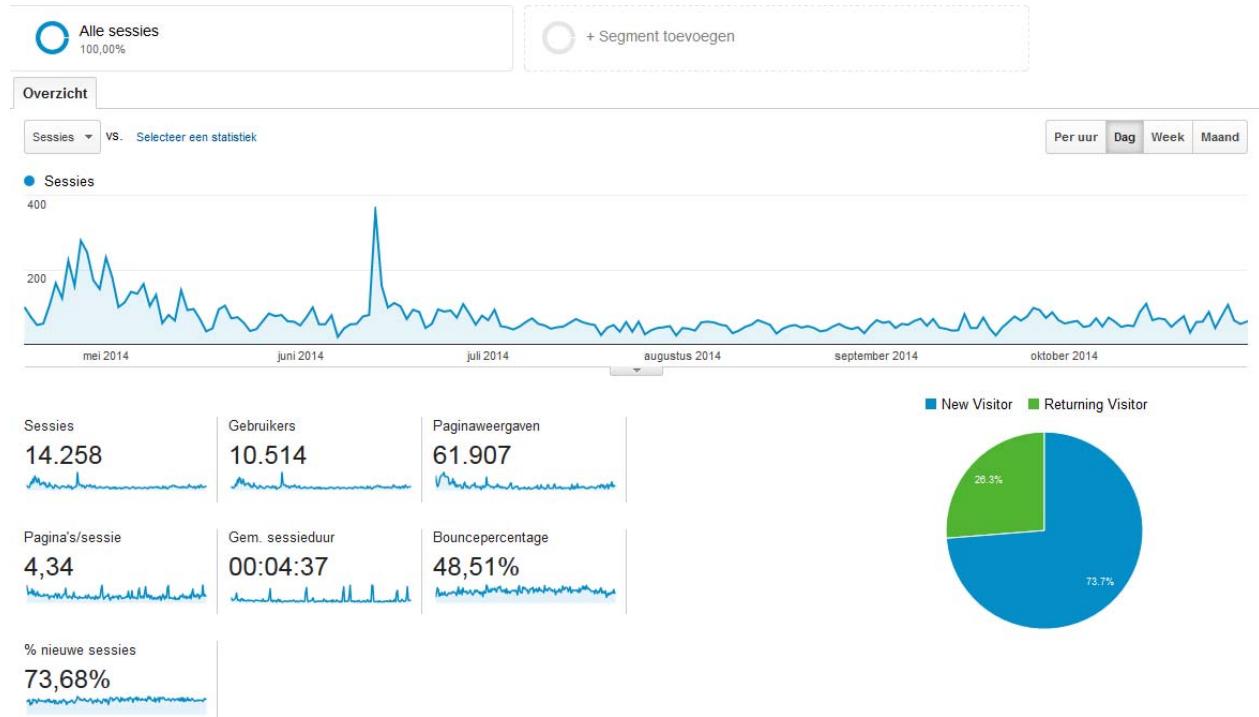
92% of the respondents knew that ‘Sticking Around’ was an initiative of STAM, a museum they already knew of. 23% however had never visited the museum itself. When asked about the impact of their experience with the audio-guides on their interest in the museum, 32% said it had a positive impact, making them want to visit the museum, whereas 40% said it had no impact whatsoever – 28% indicated that they were already frequent visitors of STAM.

## The website

Initially, the website was set up as a ‘work in progress’. We made sure there was enough content on the site when it was launched on the 18<sup>th</sup> of April 2014 for it to be able to satisfy not only those visitors looking for practical information, but also those actively looking for historical content. The idea was to continuously add new content to the website, over the course of the project. In the end, the preoccupation with more pressing issues (the organization of the walks and audio-tours, the problems with the eye-catchers, demands for lectures and participation in conferences, etc.) and lack of time resulted in only few new items being added to the site, mostly the stories and pictures that were sent to us by visitors of the project (see above), as well as some of the film fragments that had been collected beforehand but had not been processed yet.

Over the course of the project, from 18 April to 2 November 2014, [www.blijvenplakkeningent.be](http://www.blijvenplakkeningent.be) attracted 10,514 unique users, good for 14,258 sessions and 61,907 page views. This is not bad, but not really good either, when compared to e.g. the STAM-website in the same period (40,001 users, 52,226 sessions and 191,243 page views). The fact that the website remained more or less stable during the running time of the project might help to explain this relatively little success. However, even in the first month after its launching (18 April – 18 May 2014), during which the advertising for the project was at a maximum, the number of visitors remained limited, with 2,705 users, 3,882 sessions and 20,838 page views (compared to 7,486 users, 9,337 sessions and 35,639 page views for the STAM-website during that month).

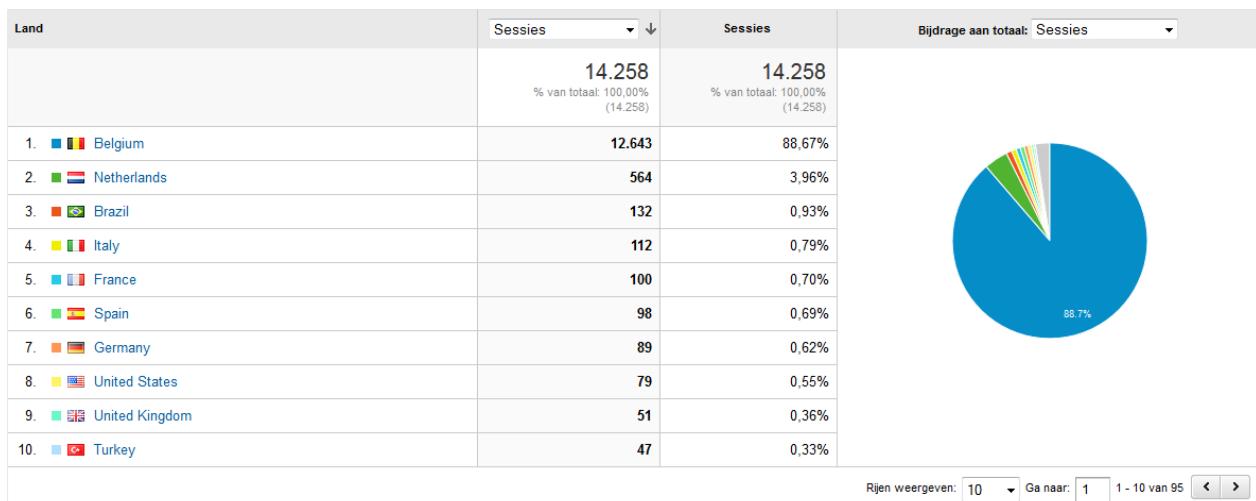
The first month after the launch was the busiest one; after that, the number of visitors went down to an average of about 1,500 users, 1,900 sessions and 7,300 page views per month (in the period from 2 June to 2 November 2014), with one peak on the 13<sup>th</sup> of June (358 sessions on one day – why is not exactly clear).



General statistics of [www.blijvenplakkingent.be](http://www.blijvenplakkingent.be) from 18th April to 2nd November 2014

More positive however are the data relating to the way in which the site was used. Visitors spent markedly more time on [www.blijvenplakkingent.be](http://www.blijvenplakkingent.be) than, e.g., on [www.stamgent.be](http://www.stamgent.be), consulting on average 4.34 pages per session, for a duration of 4 minutes and 37 seconds, compared to 3.66 pages and 2 minutes five seconds for the STAM-site. Also, the website had a high number and percentage of returning visitors (3.743 or 26.25%), especially for a project website. These also looked at more pages (on average 6.45 per session), for a longer time (9 minutes 45 seconds). 1,547 of them returned twice, meaning that almost 60% (2,196) returned to the site three times or more. 626 visitors returned more than 15 times.

The large majority of the website's users surfed to the site from a location in Belgium (88.67% of all sessions); the Netherlands (3.96%) came second. Sessions from other countries were spread over the whole world, with a focus on Europe. These however represented very small percentages (0.93% from Brazil, 0.79% from Italy, 0.70% from France, to complete the top five). Ghent was by far the most important locality from which people consulted the website (47.14% of all sessions), followed by Brussels (7.52%), Antwerp (3.61%) and Bruges (1.82%).



Statistics on the location of users of [www.blijvenplakkeningent.be](http://www.blijvenplakkeningent.be)

74% of the users visited the site from their desktop; some 15% surfed from their mobile device, and 11% used their tablet to go to the website.

The largest group of visitors (36.55%) got to the website through an organic search in Google; another important group (29.28%) reached the website by entering the address directly into their internet browser. More than one fifth of visitors (21.94%) got there through referral on another website, with stamgent.be (41.62%), visitgent.be (9.02%), miat.gent.be (5.79%), ugent.be (4.73%) and cobra.be (4.35%) as the top five of referring websites. In total, users reached [www.blijvenplakkeningent.be](http://www.blijvenplakkeningent.be) through 145 other websites. Only 12.22% of visitors arrived at the site via social media, the large majority of them through Facebook (76.87%), a much smaller number through Twitter (7.8%) and Vimeo (1.32%).

From [www.blijvenplakkeningent.be](http://www.blijvenplakkeningent.be), 1,626 visitors clicked through to another page, most of them to the audio-guided tours on GooglePlay and iTunes (815 or 50%). Also important were the visitors who moved on to stamgent.be (7.07%), gentsegidsen.be (6.52%) and gandante.be (5.23%) – the latter two being the webpages of the guiding associations that offered alternative walks in the city's 'immigrant neighbourhoods'.

Looking more into detail at the pages visited by the users, it becomes clear that most users visited the website looking for practical information. The home page was good for almost one fifth of page views (19.85%), the 'tours' page for more than one tenth (12.86%). The detail page of the walks, and especially the 'Sticking Around'-walk, were quite popular, attracting 4.1% of all views (2.6% and 1.5% respectively); the audioroutes of Giorgio (2.45%), Carmen (2.08%) and Celal Kubat (1.69%) were also in the top ten of page views, those of Zohra (1.3%) and Sioen (1.25%) were less popular.

In the category of 'content'-pages, the 'eye-catchers'-page managed to attract 4,926 page views, good for 7.96% of the total; the 'historical'-page was a lot less popular, with only 2,319 views or 3.75% of the total.

In the 'historical' category, the 'countries' page attracted the most visitors (1,172 or 1.89% of total page views); followed by the 'themes' (850 or 1.37%) and 'periods' (549 or 0.89%) pages. The only detail pages of the 'historical' section to attract more than 250 page views were the country pages 'Turkey' (490 views), 'Italy' (348), 'Spain' (281) and 'ex-

'Yugoslavia' (260), the theme page 'entrepreneurs' (334) and the subthemes 'Italian ice cream makers in Ghent' (298).

As multilingualism was an important focus for 'Sticking Around', the homepage and 'trails' page of the website were made available in 9 different languages. Unfortunately, the website was hardly consulted in other languages than Dutch. Only the English version of the homepage, the search form and the 'trails' page attracted a relevant number of visitors, 454, 394 and 251 respectively, only representing 0.73%, 0.64% and 0.41% of all page views. The French version of the homepage was viewed 189 times; the West-Flemish one 118 times; the Italian one 104 times; the Spanish one 59 times; the Russian one 20 times; the Arabic one 17 times; and the Turkish one only 14 times (whereas we thought this would be the most popular one!). Clearly, this effort did not get the expected response: the audience was not interested in this website in any other language than Dutch and, to a lesser extent, English.



# What sticks around after ‘Sticking Around’?

From the very start, ‘Sticking Around’ was a project meant to yield a number of results that would have a lasting effect; it was never just a temporary project. For STAM specifically, the project was expected to have at least two lasting results.

## Expanding the collection

On the one hand, ‘Sticking Around’ had to enrich the museum’s collection with stories and objects that could be used to integrate migration history into ‘the story of Ghent’, the museum’s permanent exhibit. Even though the response from the public was not as massive as had been expected, the research of the curators and the many materials (photo albums, film fragments, archives) they dug up during the preparations of ‘Sticking Around’ did provide the museum with the necessary means to achieve this first goal. Especially for the planned reformatting of the last room, showing the history of Ghent after the Second World War, this material will serve well. The collection of heritage materials however was not only important for STAM, but for the collection and preservation of migration-related heritage in general. Now that the project has ended, all the materials that have been collected in its framework – and that are preserved by Amsab-ISG – will become accessible for research and for other heritage-related cultural projects.

## Expanding the audience

On the other hand, the project had to bring a new audience into contact with the Flemish socio-cultural and heritage field in general and with STAM in specific. Judging from the reactions of the people in the neighbourhoods where the project took place, this goal has certainly been successful. Many people who would not have made the effort to go to the museum, did see the ‘exhibition’ in their own neighbourhood, out on the street. The large majority of neighbourhood dwellers thought it was a great idea to bring the museum to the people, rather than the other way around. Further, most of the people who were part of the audio-guided tours (telling their own stories) had never been in contact with STAM, or with any other cultural heritage institution in Ghent. By involving them in the project, and bringing them to the museum on several occasions (a first meeting moment in September 2013, the kick-off of the project, and a ‘Thank you’ moment in September 2014, where they also received a guided tour of the museum), they have gotten to know the museum and its staff from close by. Finally, also at the meetings with immigrant organizations, organized by STAM in September and November 2014, there were many people who had not visited the museum before. Several of them were interested to visit the museum with their members at a later stage.

## Reworking the ‘last room’

In the near future, the last room of the museum’s permanent exhibition ‘the story of Ghent’ will be completely rethought and renovated. Here, the information and heritage that were brought to light by the project will be integrated into the story of Ghent, as told in the permanent exhibition. There will be no ‘immigration’-corner, but data on migration – for Ghent especially important in the most recent historical period, after the Second World War – will be introduced into the data on housing, city planning, the economic development of the city, etc. To this end, both the results of the curators’ research, the life stories of immigrants, and the material heritage (photos and film fragments) that were collected, will be used to present this most recent chapter in the history of Ghent.

## ‘Sticking Around’ as a new means of being present in the city and a new pool of guides

Because of its success, and because it is not offered by any of the guiding associations, one of the guided walks, the ‘Sticking Around’ guided tour, has become a permanent part of the city museum’s offer to visitors. This can be embedded in the mission of STAM to be present in the city. A small nucleus of guides who, taken together, can offer the walk in Dutch, French, English, Spanish and Turkish, will remain active. As such, people can continue to follow the traces of migration history throughout the city, although no longer supported by the visual clues of the eye-catchers, that have now been removed. Their pictures and texts however will be provided to the guides as pdf-files.

Further, those guides that were newly trained for the project and expressed an interest in STAM will be invited to participate in the next training session for STAM guides, to guide the museum’s permanent exhibit. This way, STAM wants to enrich its guiding pool with people with a migration background, as well as people who speak a less common language, such as Turkish.

## The website

The website [www.blijvenplakkeningen.be](http://www.blijvenplakkeningen.be) will remain available offline in situ, at STAM. Its hosting will be taken over by Amsab-ISG. Potentially, if the necessary funding can be found, the website might be continued as part of a migration-related research project. In that case, the site would not just be preserved but also further developed and expanded.

# Conclusion

‘Sticking Around’ has been a whole new experience for STAM. Moving the museum outside the museum walls and tackling a new subject, with a potential new audience, has taught us a lot.

The high visibility in the city certainly has lowered the threshold for visitors. ‘Sticking Around’ was so present in the urban landscape that few city dwellers managed not to notice it. Most people’s reactions to this format (out on the street) as well as to the subject (migration history in a broader framework) were very positive. The vandalism with which the project had to deal does not appear to have been related to its content or against STAM in any possible way.

However, this ‘extra muros’-concept also created the necessary confusion and sometimes frustration with visitors that arrived at the museum looking for a more classical ‘exhibition’. Also the idea of a ‘virtual exhibition’, as created in the ‘historical’ part of the website, did not come across very well. Most visitors used the website as a source of practical information, rather than as a virtual exhibit-space.

The activities that were organized within this ‘open air-exhibit’ were partly successful, partly less so. The guided walks proved to be a format that attracted a lot of visitors. Word-of-mouth advertising resulted in a higher booking rate for these walks during the second half of the project’s running time. The audio-guided tours turned out to be a more difficult format. However, they were positively evaluated by those who took part in them.

One of the target groups of the exhibit, people with a migration background, was not as involved in the project as the museum had hoped. Out on the street, the eye-catchers did get a positive response among this group, but the guided and audio-guided tours were much less frequented by them. Second and third generation-youth however, who had taken a guided or audio-guided tour in the framework of a school trip or activity with a youth organization, did react very positively to the experience.

Clearly, Sticking Around was a project whose effect should not be measured in numbers, but in the reactions it triggered with people of different backgrounds, especially those that live in the city. From their responses, we know that the project has certainly made a positive impression.

Together with the many other initiatives that took place in this ‘Year of Migration’, ‘Sticking Around’ has further had an important and hopefully lasting impact on the way in which the city’s heritage institutions look at migration heritage, as well as on the way in which people with a migration background and immigrant associations regard their own heritage. The gap that existed between these two parties seems to have narrowed considerably; many first contacts were made over the course of this year.

To sum up, ‘Sticking Around’ can certainly be evaluated in a positive way. Some of the most important goals of the project - mainstreaming migration history, questioning the

concept of ‘migrant’ and the negative discourse surrounding it, and especially making visible the hidden migration history of the city of Ghent – have been realized with success, among a large audience. With the continuation of the guided walks, the city’s migration history has become embedded in the permanent offer of the museum. Finally, with the renovation of the permanent exhibition, the impact of migration on the history of the city will become an important point of attention for all museum visitors to see.

# Colofon

## Organisation

STAM  
in collaboration with Amsab-ISG

## Curators

dr. Jozefien De Bock and Tina De Gendt

## Coordination STAM

Anja Hellebaut

## Advisory board

Chokri Ben Chikha (Action Zoo Humain), Stef Bossuyt (culture participation service city of Ghent), Frank Caestecker (university of Ghent), Piet Creve (Amsab-ISG), Maurice Maréchal (pioneer integration sector Ghent), Ayse Palit (neighbourhood community worker city of Ghent)

## Development audio-guides

Espro Acoustiguide Group in collaboration with VoiceOvers

## Support audio-guides

Action Zoo Humain

## **Graphic design**

Dooreman & Dams

## **Printing eye-catchers**

Quality Colors

## **Website**

Pure Sign

## **Subsidizers**

Flemish government, Province of East-Flanders, city of Ghent

## **Media partners**

Radio2, Cobra.be, De Morgen, AVS, De Lijn

## **Sponsors eye-catchers**

Twoo.com, Euroclean, DM-magazine, Unizo, de Nationale Loterij

## **Special thanks to**

Everyone who has shared his or her story and pictures, everyone who has allowed us to use his or her façade or window, the MIAT, the House of Alijn, Trefpunt vzw, de Centrale, the Institute of Public History of Ghent University, Gentse Gidsen, Gandante, City Running Tours, our Sticking Around-guides, all STAM interns, students and volunteers, the BA2 students of the University of Ghent, and many others.

# Annexes

## Annex 1: 35 places related to migration history

### **Al Parma-Da Gianni – Pizza aan de Zuid**

Al Parma-Da Gianni was een pionier onder de Italiaanse restaurants in Gent. Hoewel het niet het eerste restaurant in de stad was en maar twee jaar heeft bestaan, liet het toch sterke sporen na.

De eigenaars, Giovanni – Gianni – Bombini en zijn vrouw Giuseppina, waren begin jaren 60 uit Bisceglie (Puglia) in Leuven aangekomen. Daar gingen ze aan de slag in een van de restaurants van Mauro di Pilato, een familielid van Giuseppina. Kort daarna begon het koppel een eigen zaak. Dit was het begin van een hele ‘Da Gianni’-keten, die in 1972 ook in Gent neerstreek. Overal in West-Europa schoten in die jaren Italiaanse restaurants als paddenstoelen uit de grond.

Ook Gianni’s restaurant aan het Wilsonplein kende een groot succes, maar in 1974 werd het door een brand verwoest. Daarbij kwamen vijf jonge Italianen om het leven. Gianni ging echter door en opende verschillende nieuwe restaurants. Hij rekruteerde het merendeel van zijn werkvolk uit zijn geboortestad Bisceglie en bracht zo tientallen jonge Italianen naar Gent. Verschillenden onder hen openden later hun eigen zaak. Zo leeft ook vandaag de erfenis van die eerste Al Parma-Da Gianni nog voort.

### **Au Malaga – Interimkantoor voor Spaanse dienstmeisjes**

‘Het centrum van de Spanjaarden’, zo noemden de Spaanse immigranten in de jaren 60 dit huis aan de Voormuide. Hier woonde de alom bekende Madame Billault. Zij was als een moeder voor de Spanjaarden die vanaf de late jaren 50 naar Gent kwamen om in dienst te treden bij de rijke burgerij en adel.

Na de Tweede Wereldoorlog kende de werkgelegenheid in Oost-Vlaanderen een sterke groei. Hierdoor vonden de welgestelde families van Gent geen Vlaamse meisjes en jongens meer bereid om als dienstbode in huis in te wonen. Men ging dan maar Spaanse jongelui en zelfs gehuwde koppels rekruteren.

Door haar contacten met de Gentse rijken werd Madame Billault ingeschakeld als koppelaarster tussen deze families en hun dienstbodes. Zelf was ze ook van Spaanse afkomst. In de Voormuide runde ze een winkeltje in Spaanse wijnen en delicatessen, Au Malaga. In dit interimkantoor avant la lettre brachten heel wat Spaanse nieuwkomers hun eerste uren en soms zelfs dagen in België door. Deze arbeidsmigratie uit Spanje was weinig zichtbaar en is dus weinig bekend in Gent. Toch kwamen enkele honderden Spanjaarden op deze manier in de stad terecht.

### **Beluik Zondernaam – Verborgen wonen onder de schoorsteen**

Hier, op de plek waar nu het Zondernaampark is, lag in de jaren 60 nog een verwaarloosd beluik. In het midden van de jaren 70 werd het onbewoonbaar verklaard. Tot vlak voor de

sloop woonden er nog honderden mensen, oude en nieuwe Gentenaars door elkaar. Je kon er Gents, West-Vlaams, Berbers en Turks horen in één enkele straat.

De bewoners van het beluik leefden dicht op elkaar en deelden hun sanitair. Dat zorgde voor de nodige spanningen, maar resulteerde evenzeer in het ontstaan van hechte burenrelaties, ook over nationaliteitsgrenzen heen. Er werden heel wat staaltjes van onbaatzuchtige burenhelp vertoond. Onder meer priester-arbeider Herman Pillaert is de buurtbewoners bijgebleven.

De fysieke levensomstandigheden waren echter bedroevend. Niet alleen het gebrekkige sanitair, maar ook de staat van de huizen, met instortende daken en wakke muren, creëerde een ongezonde leefomgeving. En niet alleen in dit beluik. Aan het einde van de jaren 70 telde Gent nog zo'n tweehonderd beluiken, die samen meer dan tweeduizend gezinnen huisvestten. De meeste van die beluiken waren er slecht aan toe. Pas in de jaren 80 zou de stad zich eindelijk gaan bezighouden met de zware huisvestingsproblematiek die vooral de lagere inkomensgroepen al decennialang trof.

### **Berbat – Courgettes en cassettes**

Berbat is de oudste nog bestaande Turkse handelszaak in Gent. De zaak opende al in 1975 de deuren als café, maar werd geleidelijk aan omgevormd tot groentehandel en kruidenierszaak. In de jaren 80 werd Berbat ook als videotheek erg bekend in Gent. Tot de intrede van de satelliet in 1994 konden Turks-Gentse gezinnen enkel via videocassettes of in de cinema naar Turkse films kijken. Uitbater Süleyman ging zijn cassettes speciaal in Brussel of Duitsland halen en verhuurde ze in zijn zaak.

Deze winkel dankt zijn naam aan een weddenschap. Toen Süleyman Karakaya hier in 1975 zijn zaak opende, geloofde niemand dat hij het zou aandurven om zijn bijnaam Berbat op de gevel te zetten. Die naam droeg Süleyman mee van de tijd dat hij als marktkramer in Emirdağ groenten leverde in de afgelegen bergdorpen. Omdat zijn groenten er na zo'n lange rit in de brandende zon meestal weinig fris uitzagen, noemde men hem 'berbat' (ellendig, verslenst, onfris). In 1966 trok Süleyman naar Europa om in de Gentse haven als gastarbeider aan de slag te gaan. Zijn bijnaam bleef hij behouden. Toen hij opnieuw groenten ging verkopen in Gent, zette hij die bijnaam op de gevel.

### **Bij Sint-Jacobs – Dag van de Gastarbeider**

Tijdens de Gentse Feesten van 1971, twee jaar nadat Walter De Buck de jaarlijkse volkskermis nieuw leven had ingeblazen, organiseerde vzw Trefpunt voor het eerst een 'Dag van de Gastarbeider'. Op die dag werden de Spaanse, Noord-Afrikaanse en Turkse gastarbeiders uitgenodigd om mee te feesten. Er stond ook een Turkse muziekgroep op het podium. Uit dank voor de uitnodiging organiseerde een groep Turkse Gentenaars een eigen optocht naar Sint-Jacobs. De Dag van de Gastarbeider werd herhaald tijdens de Gentse Feesten van 1972 en 1973.

Ook buiten de Feesten was (en is) Bij Sint-Jacobs een trekpleister voor nieuwkomers, vooral vanwege de winkelmogelijkheden. Kruidenier Vits-Staelens was lange tijd de enige plaats in Gent waar mediterrane kruiden en producten werden verkocht. Bij de groentehandel op de hoek (nu Fruitco Nathalie en Bayram) werden Turkse

nieuwkomers sinds 1972 in hun eigen taal bediend door hulpjongen Bayram. Tijdens het weekend konden migranten op de rommelmarkt op zoek naar huisraad voor hun tijdelijke woning.

### **Bloch** – Bakker tegen racisme

Het bakken zit de familie Bloch in het bloed. In de Veldstraat arriveerde de eerste telg van de familie in 1898. Dat jaar stichtte de Elzasser Benjamin Bloch er zijn eigen *Boulangerie Viennoise*. Na zijn dood namen zijn dochter en schoonzoon Alice en Rodolphe de zaak over.

Met het uitbreken van de Tweede Wereldoorlog vormden de joodse roots van de familie plots een bedreiging. Het echtpaar vluchtte met hun kinderen naar New York. Grootmoeder Sophie besloot in Gent te blijven. Zij werd in januari 1943 opgepakt door de Duitsers en vanuit de Dossinkazerne in Mechelen op transport naar Auschwitz gezet. Ze keerde er niet meer van terug. Haar andere dochter en schoonzoon waren eerder al in Auschwitz om het leven gebracht.

In 1945 kwamen Alice en Rodolphe terug naar Gent. De bakkerij kwam weer in handen van de familie Bloch en kreeg in de naoorlogse periode een bijna mythische status. In 1981 werden de ruiten van de bakkerij beklad met antisemittische graffiti. ‘Jood’, stond er in rode letters te lezen. Mevrouw Christiane Bloch vulde ze aan met ‘en fier’ – een statement dat kon tellen. Patisserie Bloch bleef voortbestaan tot 2008, toen de te hoge kosten de familie deden besluiten de zaak stop te zetten.

### **Boerenkot** – Blijven plakken aan de Coupure

Sinds haar oprichting in 1817 is de Gentse universiteit een trekpleister geweest voor mensen van buiten Gent. Vanaf het midden van de 19de eeuw kwamen de studenten steeds meer uit het buitenland. In de jaren 1920 was zelfs zowat een derde van de studenten niet-Belg. De rijksten onder hen, onder wie veel Argentijnen en Hongaren, werden ondergebracht in de huizen van de ‘jetset’ aan de Coupure.

Aan dit verhaal kwam een einde toen de universiteit in 1933 het Nederlands als voertaal verplicht maakte. Het aantal buitenlandse studenten zakte daardoor fel, terwijl het aantal Vlaamse studenten zienderogen toenam. Pas vanaf de jaren 60 vonden buitenlandse studenten opnieuw de weg naar de Gentse universiteit.

In de jaren 90 werd de instroom van West-Vlamingen steeds groter. Vandaag is zowat één op drie studenten van West-Vlaamse herkomst. Vanwege hun aanwezigheid werd de campus Coupure omgedoopt tot het ‘Boerekot’. Die naam verwijst ook naar de faculteit Bio-ingenieurswetenschappen die er gevestigd is.

### **Boğaziçi** – Het eerste Turkse restaurant

In 1974 opende hier het eerste Turkse restaurant van Gent. ‘Boğaziçi’ (De Bosphorus) groeide in de jaren 70 uit tot dé hotspot voor Turkse nieuwkomers, Gentse wereldverbeteraars en studenten uit heel Vlaanderen. Onder zijn vaste klanten rekende Boğaziçi onder meer Maurice Maréchal, Piet Van Eeckhaut, Koen Raes en Walter de Buck. Behalve om te eten kwamen de klanten er ook om te vergaderen en protestacties op te

zetten. De eerste Turkse verenigingen werden hier in de jaren 70 opgericht.

De uitbaters van Bogaziçi waren de gebroeders Halil (bijgenaamd ‘de burgemeester’) en Süleyman (‘de feestneus’) Alcı uit Emirdağ. Zij worden algemeen beschouwd als pioniers van het Gents-Turkse ondernemerschap. Behalve dit restaurant baatten ze ook een café, een kruidenierszaak, een slagerij en een cinema uit.

De specialiteit van het huis was de döner kebab. Deze werd enkel op zaterdag geserveerd omdat hij door de eigenaar vers gekneed en gebraden werd. Voor veel Gentenaars was dit de eerste kennismaking met de oosterse keuken. Tussen 1978 en 1983 organiseerde Süleyman Alcı samen met Walter De Buck jaarlijks grote ‘Verbroederingsfeesten’ voor Belgen en gastarbeiders.

### **Café Damberd – Vluchtelingen aan de toog**

Als een van de oudste cafés van Gent heeft Café Damberd heel wat nieuwkomers zien komen en gaan. Al voor de Tweede Wereldoorlog was de kroeg een verzamelplaats voor Italiaanse mozaïekleggers. Vooral in de jaren 70 evolueerde ze tot een kruispunt voor migranten in Gent. In 1977 nam de Antwerpse jazzfanaat Paul Feyaerts hier zijn intrek. Vanaf toen werd Damberd een trekpleister voor muziek liefhebbers uit alle windrichtingen.

Vanaf 1983 vonden de eerste Ghanese vluchtelingen hier een toevluchtsoord tegen het racisme in de Gentse horeca. De bordjes ‘*Interdit aux étrangers*’ waren toen nog maar pas uit het straatbeeld verdwenen, maar Afrikanen waren op veel plaatsen nog niet welkom. Voor de Ghanese nieuwkomers was Café Damberd veel meer dan een café; het deed ook dienst als ontmoetingsplek en vergaderplaats.

De eerste groep Ghanese vluchtelingen had hun thuisland verlaten na de staatsgreep in 1979. Onder hen bevond zich ook Edward Buadee. Deze muzikant richtte hier niet veel later zijn eigen reggaeband op: The Skyblasters. In de jaren 80 zou deze groep internationaal doorbreken.

### **Café Viking – Een tweede thuis voor buitenlandse zeelieden**

In 1965 begon Lisbeth Waldack op de Port Arthurlaan een café dat ze Viking noemde. Met die naam richtte ze zich op de Scandinavische zeelui die de Gentse haven aandeden. De Viking werd een van de vele zeemanscafés in de buurt. Zweden, Noren en later ook Finnen brachten er hun uren aan wal door. Toen Scandinavische zeelui te duur geworden waren, kwamen er mannen uit de Filipijnen. Ook zij gingen bij Lisbeth op café. Nog later werden de Filipijnse zeelui vervangen door Oost-Europeanen.

De laatste decennia veranderde het zeemansbestaan ingrijpend. De zeelui kwamen steeds minder lang aan wal en hadden ook minder geld te besteden. Lisbeth ging op zoek naar nieuw cliënteel en vond dit in de Gentse Muidenaars.

Buitenlandse zeelui zie je nu bijna niet meer in café Viking. Zij zijn vandaag een van de minst opvallende groepen buitenlanders in de stad, maar daarom niet minder talrijk. Naar schatting doen elk jaar zo'n veertigduizend buitenlandse zeelieden de Gentse haven aan.

Zo'n zevenduizend onder hen brengen een deel van hun tijd door in het zeemanshuis Stella Maris aan de Hogeweg, hier niet ver vandaan.

### **Café Kosa – Doorsluishuis voor gelukzoekers**

Café Kosa was een van de vele Turkse cafés die in de jaren 70 in Gent werden opgericht. In deze cafés konden Turkse gastarbeiders niet alleen terecht voor koffie. Ook nieuws uit het thuisland of informatie over vacatures en huisvesting werd hier uitgewisseld. Het café van Sükrü Balci (bijgenaamd Kosa) was vooral bekend als herberg voor nieuwkomers.

In 1974 had een grootscheepse regularisatiecampagne honderden illegale gastarbeiders uit Europa aangetrokken naar Gent. Ondanks de oliecrisis bleef de textielsector in de jaren 70 arbeidscontracten uitdelen. Daardoor viel de arbeidsmigratie hier met vertraging stil. De Turkse migranten die in Gent werk kwamen zoeken, konden voor onderdak rekenen op een uitgebreid Turks netwerk.

Aan de toog van Kosa kregen ze hun eerste kop warme oploskoffie. Op zolder lagen 29 matrassen voor nieuwkomers. Daar brachten honderden mannen hun eerste nachten in Gent door. Omdat het verloop in het huis op een bepaald moment zo groot was geworden, installeerde Kosa een extra deur. Zo hoefden de mannen niet meer door het café naar binnen, maar konden ze rechtstreeks van de straat naar de zolder.

### **De Centrale – Weg van Srebreniča**

In 1991 brak in Europa de derde grote oorlog van de 20ste eeuw uit in de uiteenvallende socialistische republiek Joegoslavië. Deze Joegoslavische oorlog zou het leven kosten aan zowat 140.000 mensen. Een groot deel van hen stierf door etnische zuivering.

Tienduizenden gezinnen sloegen op de vlucht voor het geweld, onder wie ook een groot aantal Bosnische moslims. Zij kwamen vanaf 1992 in Gent terecht via een netwerk van vrijwillige en professionele hulpverleners. De Bosnische vluchtelingen organiseerden zich vanaf 1993 in een eigen vereniging, Bosna. Deze stelde zich tot doel landgenoten hier en in het oorlogsgebied te helpen te schieten. De Centrale, het intercultureel centrum van de Gentse integratiedienst, stelde zijn lokalen gratis ter beschikking.

Tijdens de maandelijkse vergaderingen van de vzw wisselden de Bosnische nieuwkomers informatie uit over de mogelijkheden voor werk en onderwijs in Gent, maar ook nieuws over achtergebleven familieleden. De meeste Bosnische Gentenaars waren afkomstig uit de gemeente Modriča, een zwaar getroffen gebied.

De Centrale zette zijn lokalen ook open voor verschillende andere groepen nieuwkomers, waaronder Dominicanen, Ghanezen en Afghanen.

### **De Sleep – Hippiedokter voor een betere wereld**

De Sleep werd in 1976 opgericht als een van de eerste wijkgezondheidscentra van het land, onder impuls van de idealistische arts Ri De Ridder. Van in het begin had het centrum ook aandacht voor de gezondheidsproblemen van Turkse vrouwen. Na de migratiestop van 1974 was een groot aantal Turkse gezinnen in de wijk Sluizeken-Muide herenigd, wat

een kleine babyboom veroorzaakte. Deze gezinnen vonden vaak slechts moeilijk de weg naar de reguliere gezondheidszorg. Dokter De Ridder, die Turks had geleerd, stond vanwege zijn progressieve opvattingen snel bekend als de 'hippiedokter'.

Dokter De Ridder was ook de eerste die in 1980 ontdekte dat een groot aantal Turkse vrouwen dezelfde klachten vertoonde: reuma, spieruitputting en blaasproblemen. Toen bleek dat al deze vrouwen in dezelfde visfilefabriek in Breskens werkten, zette De Sleep een actie op om hun arbeidsomstandigheden te verbeteren. Voor de juridische kant van de zaak kregen ze steun van de 'advocaten van het volk' van de Wetswinkel, die in dezelfde wijk actief waren.

Het patiëntenbestand van De Sleep weerspiegelt sterk de bevolkingsevolutie in de wijk. Van een overwegend Gents-Turkse buurt in de jaren 70 evolueerde de bevolking naar een erg diverse groep. De laatste jaren is vooral de grote instroom uit Oost-Europa merkbaar.

### **Eerste moskee – Moslims in het missiekot**

In de jaren 70 doken in verschillende Belgische steden de eerste moskeeën op. In Gent waren islamitische gastarbeiders al sinds de jaren 60 op zoek naar een gebedsruimte die groot genoeg was voor zowel de Noord-Afrikaanse als de Turkse gemeenschap. In 1974, vlak voor de officiële erkenning van de islam als staatsgodsdienst, stelde het bisdom hier een leegstaand achterhuis ter beschikking. Met de hulp van tientallen scholieren en andere vrijwilligers werd het opgeknapt en ingericht als moskee. Het gebouw stond voordien bekend als 'het missiekot'. Tijdens de renovatie vonden de vrijwilligers er grote hoeveelheden ingezameld zilverpapier. Op het gelijkvloers baden de Noord-Afrikanen, op de verdieping de Turken, elk in hun eigen taal en volgens hun eigen gewoonten.

De moskee deed uiteindelijk slechts vier jaar dienst. Vanaf 1978 richtten verschillende groepen aparte moskeeën op. Vandaag zijn er in Gent dertien: niet alleen Turkse en Marokkaanse, maar ook een Bosnische, een Pakistaanse en een internationale studentenmoskee.

Behalve voor het gebed waren de migrantenmoskeeën ook belangrijk bij een overlijden. Hier werd geld ingezameld om de overledene te repatriëren naar het land van herkomst. In Gent was er tot 2006 immers geen islamitische begraafplaats.

### **Gilbert – De Turkse kapper**

Hier woonde en werkte Gilbert Lamont, buurman met een hart, integratiewerker avant la lettre. Toen Gilbert in 1965 zijn kapperszaak opende, ontdekte hij al snel dat recht ertegenover een groep Turkse gastarbeiders was ondergebracht. Zij kwamen uit Posof, een gemeente in het uiterste noordoosten van Turkije. Hier in Gent werden ze zwaar uitgebuit door hun werkgevers en huisbazen.

Gilbert wierp zich op als hun redder in nood. Hij leerde Turks en ging onderhandelen voor een beter loon en betere huisvesting voor hen. In zijn kapperszaak op de hoek werd vaak nachtenlang gekaart en koffiegedronken, terwijl Gilbert de haren knipte. Omdat hij zo vloeidend Turks sprak, geloofde op den duur niemand nog dat hij een Belg was. Hij kreeg de bijnaam 'Zülbüye Berber' (Zülbüye de kapper). Toen hij in 1995 plots overleed, werd zijn

begrafenis bijgewoond door honderden Turkse mannen, vrouwen en kinderen die hun kapper de laatste eer kwamen bewijzen.

Net als Gilbert hebben vele tientallen Gentenaars zich in de jaren 60 en 70 ingezet om nieuwkomers te ondersteunen bij hun eerste stappen in de Belgische samenleving. Van de meesten zijn de namen intussen vergeten, maar de 'kapper van Sint-Amandsberg' is velen bijgebleven.

### **El Ele – Vrouwen maken de brug**

De eerste werking voor migrantenvrouwen in Gent ontstond aan het einde van de jaren 70 in de wijken Rabot en Brugse Poort. Enkele geëngageerde onderwijzeressen trokken er van deur tot deur om de Turkse buurtbewonsters thuis Nederlandse les te geven en te leren lezen en schrijven. Heel wat vrouwen van de eerste generatie hadden in hun geboorteplaats nooit de kans gehad om naar school te gaan. Door hun analfabetisme leefden ze in Gent erg geïsoleerd.

In 1982 kreeg dit initiatief de naam El Ele, Turks voor 'hand in hand'. Vanaf 1994 werd het ook uitgebreid naar Maghrebijnse vrouwen. Vanuit de taallessen ontstonden in de jaren 80 verschillende deelwerkingen voor migrantenvrouwen. Zo werden er ook rijlessen georganiseerd, kwam er een 'schoonmoederswerksgroep', waarbij huwelijksmigranten bij hun integratie werden begeleid door hun schoonmoeder, en een drugswerkgroep voor moeders.

In 2007 hield El Ele op te bestaan. De betekenis van dit initiatief als pionier voor migrantenvrouwenwerking tot ver buiten Gent kan niet onderschat worden.

### **Hogar Español – Grenzeloze ontmoetingen in het Spaans Huis**

In de jaren 60 kwamen de meeste Spaanse migranten naar Gent om als dienstbode te werken. Een eigen plek om te ontspannen hadden ze hier niet. Om hen te behoeden voor de eenzaamheid sloegen twee Gentse Spanjaarden de handen in elkaar: Miguel Echeverria, die zelf een vluchtingenkind geweest was en bij het ACV werkte, en padre Lopez, een priester die wekelijks de mis kwam opdragen voor de Spanjaarden. Samen richtten zij een echt 'Spaans Huis' (Hogar Español) op. Daar konden de nieuwkomers weer even thuis zijn. Dergelijke Spaanse Huizen ontstonden in die periode overal in Europa.

De eerste echte Hogar Español in Gent was gevestigd op de Brusselsesteenweg. Na de dood van Franco in 1975 droogden de subsidies voor Spaanse emigranten echter op. De Spanjaarden waren dan ook genoodzaakt een ander onderkomen te zoeken. Dat vonden ze bij Lucien en Sinda, eerst in het huis Frascati, aan de overkant van de straat, later hier.

In het laatste kwart van de 20ste eeuw werd Spanje een steeds populairdere vakantiebestemming voor Vlamingen. Daardoor begon de Hogar Español ook steeds meer Gentenaars aan te trekken. Vandaag komen er opnieuw veel Spanjaarden over de vloer, Erasmusstudenten maar ook nieuwe arbeidsmigranten, op de vlucht voor de economische crisis in hun thuisland.

## **Huis van de Arbeid** – Van gast tot vreemdeling

In de 19de en het begin van de 20ste eeuw hoefden buitenlanders die in België kwamen werken daarvoor geen speciale formaliteiten te vervullen. Pas in de jaren 30, onder invloed van de Grote Depressie, maakte het idee opgang dat de tewerkstelling van niet-Belgen strikt gecontroleerd moest worden. In 1936 werd een KB uitgevaardigd waarin gesteld werd dat buitenlanders voortaan over een speciale arbeidsvergunning moesten beschikken. De kern van dit besluit blijft tot vandaag gelden.

Het was hier, bij de toenmalige Rijksdienst voor Arbeidsvoorziening (RVA), dat alle niet-Belgen die zo'n vergunning nodig hadden hun aanvraag moesten indienen. De meeste buitenlandse werknemers passeerden er dan ook tijdens hun verblijf in Gent.

In de gouden jaren 60 waren er belangrijke personeelstekorten. In die tijd werden nieuwkomers meteen doorgestuurd naar bedrijven die dringend arbeiders nodig hadden. In het midden van de jaren 70 echter brak de oliecrisis uit. Hierdoor veranderde de kerntaak van de dienst. De meeste aandacht ging nu naar de opvang van mensen die zonder werk kwamen te zitten. Vooral in de jaren 80 werd het Huis van de Arbeid een symbool voor de werkloosheidscrisis, die zowel de Belgische als de buitenlandse arbeiders zwaar trof.

## **Integratiedienst** – Het bureau van Maurice

In Gent, net als elders in Vlaanderen, duurde het lang voor de stedelijke overheid een migrantenbeleid uitwerkte. De eerste Gentse initiatieven draaiden puur op vrijwilligers. Integratie was niet aan de orde zolang men geloofde dat de gastarbeiders zouden terugkeren. Pas in 1977 werd een eerste migrantenwerker aangeworven om de problemen in het onderwijs aan te pakken. Maurice Maréchal, die tijdens zijn studies archeologie Turks had geleerd, groeide door zijn engagement uit tot een 'peetvader' voor de Turkse migranten. Hij wordt algemeen beschouwd als de pionier van het Gentse integratiewerk.

Uiteindelijk duurde het tot begin jaren 90 voor de stad een volwaardige Stedelijke Integratiedienst zou oprichten. Een leegstaand schoolgebouw in de Kaprijkestraat, hier om de hoek, werd de thuisbasis ervan. Dit gebouw was speciaal gekozen om zijn grote speelplaats, die kon dienstdoen als wolwasplaats voor Turkse vrouwen. Bij de migrantengemeenschap stond het gebouw bekend als 'het bureau van Maurice', tot deze in 2013 met pensioen ging.

In de zomer van 2013 verhuisde de Integratiedienst naar de Sint-Salvatorstraat. Nu is hier opnieuw een schooltje gevestigd.

## **Metselaarshuis** – Logeren in verkrotte kamers

Het 16de-eeuwse Gildehuis van de Metselaars, waarvan een exacte kopie op de Graslei staat, was tot 1976 onzichtbaar voor voorbijgangers. Het was namelijk verborgen achter een verkrotte gevel. Tot die tijd was het huis vooral bekend bij gastarbeiders die in Gent op zoek waren naar een tijdelijk onderkomen. Dit vervallen huis was een van de vele

logementshuizen die dienden om reizigers en mensen met een tijdelijk verblijf in de stad te huisvesten.

De omstandigheden waren er vaak erbarmelijk. Kamers werden volgelegd met matrassen om toch maar zo veel mogelijk nieuwkomers te kunnen herbergen. Zij betaalden immers per persoon, niet per kamer. Zo brachten ze een aardige duit binnen.

Al in 1964 stelde het dagblad Vooruit de schrijnende situatie van de gastarbeiders in de Gentse logementshuizen aan de kaak. Toch bleven dergelijke huizen tot in de jaren 70 voortbestaan. De nood aan huisvesting was immers groot en nieuwkomers zonder familie of vrienden konden vaak nergens anders terecht.

### **MIAT – Vijftig jaar arbeidsmigratie**

Het Museum voor Industrie, Arbeid en Textiel is gehuisvest in de gebouwen van textielfabriek De Smet-Guequier. Hier werden volgens de verhalen in 1965 de eerste vijf Turkse arbeiders in de Gentse textiel aangeworven. Zoals veel van hun landgenoten in die periode waren ze via de draaischijf Brussel naar Gent afgezakt om werk te vinden in de textielsector. Die was namelijk dringend op zoek naar arbeiders. Meer en meer Vlamingen verlieten de sector in de jaren 60, aangetrokken door de hogere lonen in de ontwikkeling van de Kanaalzone en bij nieuwe bedrijven zoals Sidmar en Volvo. Ook de Maghrebijnse arbeiders die de textielbazen uit Noord-Frankrijk hadden laten overkomen, boden geen oplossing voor dit probleem. Net als de Belgen lieten velen van hen de textiel al snel links liggen.

De aankomst van Turkse arbeiders was voor de textielbazen dan ook een geschenk uit de hemel. Niet alleen de mannen maar ook de vrouwen gingen massaal in hun fabrieken werken. Vooral met de Turken uit de Anatolische gemeente Emirdağ werd een nieuwe reserve arbeidskrachten aangeboord, die quasi-onuitputtelijk zou blijken.

Maar deze mensen waren aangetrokken voor een sector die eigenlijk al op zijn retour was. De fabriek De Smet-Guequier deed haar deuren dicht in 1975, amper tien jaar nadat de eerste buitenlandse arbeidskrachten er tewerkgesteld waren.

### **Mokabon – Italiaanse koffie in de Rue du Paradis**

In de vroege jaren 30 emigreerde Erminio Mazzaro, een jonge Italiaan uit de buurt van Padua, naar Nederland. Daar ging hij als werktuigkundige aan de slag bij een groot bedrijf. In 1934 verhuisde hij naar Gent. Een jaar later trouwde hij er met de Zelzaatse Bertha Graewe. In 1941 gingen Erminio en Bertha in de Donkersteeg wonen, waar ze een koffiebranderij en -winkel begonnen.

Erminio merkte al snel dat de Belgen hun koffie anders dronken dan de Italianen. Hij vatte het plan op om zelf een koffiemachine te ontwerpen, die koffie zou schenken naar de smaak van zijn Belgische cliënteel. In Italië zette hij een bedrijfje van koffiemachines op, dat hij rond het midden van de jaren 60 naar Destelbergen overbracht. Intussen was er op het gelijkvloers van de koffiebranderij ook een verbruikszaal bijgekomen. Daar kon men de heerlijke koffie die er gebrand en gemalen werd ook meteen uitproberen. Behalve Gentenaars kwamen er in die periode ook heel wat gastarbeiders over de vloer.

Toen Erminio de pensioenleeftijd bereikte, had hij verwacht dat zijn dochter Norma de zaak in de Donkersteeg zou verderzetten. Maar ook zij voelde de aantrekkingskracht van het migreren en trok naar de Verenigde Staten. De Mokabon kwam in handen van nieuwe eigenaars, maar blijft tot vandaag onveranderd lekkere koffie serveren.

### **Orthodoxe kerk – Van de Russische Revolutie tot de val van de Muur**

In 1972 scheurden een aantal intellectuele Gentse christenen onder leiding van advocaat Ignace Peckstadt zich af van de katholieke kerk en verenigden zich in een orthodoxe parochie. In de verlaten woning van de grootmeesteres (aan de overkant van de straat) van het Sint-Elisabeth-Begijnhof richtten ze een eerste kapel op, gewijd aan de heilige Andreas. Vrij snel sloten zich ook enkele oudere Russische Gentenaars bij hen aan, die al voor de Tweede Wereldoorlog in Gent verbonden waren. Maar het was vooral na de val van de Muur in 1989 dat de parochie aangroeide, vooral met gelovigen uit de voormalige Sovjetunie.

Al in 1992 was de kapel in het huis van de grootmeesteres hopeloos te klein geworden. De parochie zocht naar uitbreiding. Net in die periode kwam de feestzaal Ritz aan de overkant leeg te staan. De zaal werd omgebouwd tot de eerste orthodoxe kerk in Gent. Vanbinnen werd de kerk voorzien van fresco's met de voornaamste heiligen van de orthodoxie, maar ook met lokale Gentse heiligen zoals Sint-Lieven, Sint-Amandus en Sint-Macharius.

Sinds 2004 ondervindt de parochie de gevolgen van de uitbreiding van de Europese Unie met Bulgarije en Slowakije. De Romagemeenschap uit beide landen komt massaal naar deze kerk om te bidden.

### **Qahwa Maria – Muntthee en kaarten in Oudburg**

De Bretoense Maria Loc'h kwam in 1972 samen met haar Algerijnse echtgenoot vanuit Charleroi naar Gent. Het gezin vond een stek in Oudburg. Daar baatte Maria een herberg uit die al snel bekend werd onder de naam Qahwa Maria. Vanaf de vroege jaren 60 had de stad het ene na het andere Algerijnse café uit de grond zien schieten, vaak gerund door gemengde koppels. Maar Qahwa Maria was een iconische plek, die in het geheugen van de Algerijnse Gentenaars gegrift staat.

In tegenstelling tot Maria's echtgenoot kwamen de meeste Algerijnen naar Gent vanuit Noord-Frankrijk. Sommigen arriveerden hier als politiek vluchteling tijdens de Algerijnse onafhankelijkheidsoorlog. Anderen waren gerekruteerd door Gentse textielbazen om in de leeglopende textielfabrieken te gaan werken. Nog anderen kwamen zich in het weekend in de Gentse discotheken amuseren, vonden er een vriendin en bleven plakken in de stad.

Tegen het begin van de jaren 70 was de instroom zo goed als gestopt. De Algerijnen die toen nog overbleven in Gent, waren vooral gehuwde mannen met kinderen. In hun vrije tijd gingen zij naar Qahwa Maria om een muntthee of een koffie te drinken en herinneringen aan hun thuisland op te halen.

### **Regenboogkerk – Kerkasiel en kleurrijke misvieringen**

In 1992 werd Marcel De Meyer aangesteld als pastoor in de Sint-Antoniusparochie. Al snel werd hij geconfronteerd met de problematiek van vluchtelingen die in ons land asiel vroegen. Toen eind 1998 de eerste asielcrisis uitbrak, stelde pastoor Marcel zijn kerk open voor mensen zonder papieren, vooral uit Congo en Algerije, die hun onzekere situatie geregulariseerd wilden zien. De actie kreeg veel media-aandacht maar kende aanvankelijk weinig resultaat. Toch resulteerde ze uiteindelijk in een positief antwoord voor de meerderheid onder hen.

Ook in 2003 en 2006 werd de Regenboogkerk van Sint-Antonius een plaats voor kerkasiel. Maar Pastoor Marcel stelde zijn kerk niet alleen open voor asielzoekers. Mensen van verschillende origine kwamen vragen of ze de kerk mochten gebruiken voor hun eigen misvieringen. Zo ontstonden het Congolese koor Esengo (vreugde), het Filipijnse koor Pag-ibig (liefde) en het Afrikaanse vrouwenkoor Coeur immaculé de Marie. Aanvankelijk luisterden zij eigen Afrikaanse en Filipijnse eucharistievieringen op. Om de wederzijdse integratie te bevorderen werd uiteindelijk gekozen voor wekelijkse Afro-Vlaamse, Filipijns-Vlaamse en Afro-Filipijns-Vlaamse vieringen. Na elke viering delen de aanwezigen samen de maaltijd.

### **Sociale Dienst Brugse Poort – Van rommelmarkt tot kringloopwinkel**

Vijftig jaar geleden startte hier een kleinschalig project dat een antwoord wilde bieden op de concrete hulpvragen van kansarmen in de wijk. Dit project groeide uit tot de Sociale Dienst Brugse Poort. Deze kreeg al vroeg een migrantenwerking, gericht op de vele (vooral Marokkaanse) nieuwkomers in de buurt.

In de beginjaren opereerde deze dienst vanuit de leegstaande lokalen van de Sint-Jan-Baptistschool in de Reinaertstraat. Door een gebrek aan leerlingen was deze school op haar retour, maar de instroom van migrantenkinderen deed het leerlingenaantal weer stijgen. In de loop van de jaren 80 werd de school een van de eerste katholieke concentratiescholen in Gent. Al vroeg begonnen de leerkrachten er te werken rond het omgaan met en integreren van culturele verschillen in het onderwijs.

Intussen zat ook de sociale dienst niet stil. Het hele jaar door organiseerde een groep vrijwilligers samen met de parochie inzamelingen van herbruikbare meubelen, kledij, enzovoort. Eenmaal per jaar werd een rommelmarkt georganiseerd. Het groeiende succes daarvan en een aantal ontwikkelingen op wettelijk vlak leidden in 1998 tot de oprichting van de Kringloopwinkel.

### **Spaanskasteelplein – Met de bus naar Emirdağ**

Tussen 1985 en 1995 vertrokken hier de rechtstreekse buslijnen tussen Gent en het Turkse stadje Emirdağ. De jaarlijkse vakantie-uittochten van Turks-Gentse gezinnen die per Volkswagen-minibus naar hun thuisland reden, waren sinds de jaren 70 een fenomeen geworden. In de jaren 80 steeg de olieprijs echter zo sterk dat het voordeliger werd om de reis per bus af te leggen.

Twee Gents-Turkse families, Yetimoğlu en Bostanoğlu, richtten een busmaatschappij op die streekgenoten over de beruchte 'Kara Yol' (letterlijk 'de zwarte weg', de autosnelweg

tussen West-Europa en Turkije) naar Midden-Anatolië bracht. Op het hoogtepunt reden er voor beide maatschappijen tien bussen per week naar Emirdağ. In de jaren 90 kwam er een einde aan dit succesverhaal. Door de Joegoslavische oorlog werd de landweg tussen België en Turkije onbruikbaar en vliegreizen raakten steeds meer in zwang.

Behalve Turkse reisden ook Spaanse en Noord-Afrikaanse Gentenaars vaak jaarlijks terug naar hun thuisland. De Spaanse gastarbeiders kregen daarvoor zelfs steun van de Spaanse overheid via een ‘vakantiefonds voor buitenlandse werknemers’.

### **STAM – Moederhuis op de Bijloke**

Vanaf de jaren 60 kwamen heel wat Turkse en Noord-Afrikaanse vrouwen uit Gent in dit ‘Moederhuis van de Openbare Onderstand’ terecht om er gratis te bevallen. Het ‘lighuis’ aan de Bijloke werd in diezelfde periode geconfronteerd met een leegloop, want de Vlaamse vrouwen gingen liever naar het gloednieuwe Academisch Ziekenhuis. Toen het moederhuis in 1977 uiteindelijk de deuren sloot, lagen er nog nauwelijks Belgische vrouwen tussen de migrantenmoeders.

In tegenstelling tot wat vaak wordt beweerd, werden migranten gezinnen veel vroeger dan de jaren 70 in Gent herenigd. Vooral vanuit Turkije kwamen al sinds de jaren 60 grote aantallen vrouwen en kinderen over. Zo’n gezinsherening werd aangemoedigd door de fabrieksbazen, die hoopten later ook de zonen en dochters van het gezin aan te werven.

De cisterciënzerinnen die het moederhuis runden, hadden ook een buitenverblijf in Nazareth. Daar brachten ze sinds de Eerste Wereldoorlog verzwakte kinderen onder. Ook vele Turkse zuigelingen, die in Gent vaak in krotten waren gehuisvest, werden naar dit ‘Gesticht der voedsterlingen’ overgebracht. Ze deden er kracht op tijdens hun eerste levensmaanden, zodat ze weldoorvoed en vervuld van frisse buitenlucht konden terugkeren naar hun ouders. Niet alleen de zusters, maar ook de artsen schreven zo’n verblijf in het Kinderkasteel van Nazareth regelmatig voor bij borelingen van gastarbeiders.

### **Station Gent-Sint-Pieters – Plaats van aankomst en vertrek**

Al van bij zijn ontstaan was het station Gent-Sint-Pieters een belangrijk ijkpunt voor nieuwkomers. Niet alle migranten kwamen met de trein in Gent aan, maar velen zagen hun eerste beelden van de stad vanuit het raampje van een treinstel. In 1936 werden de Spaanse *niños* er door de Gentse hulpverenigingen ontvangen. Tot in de jaren 70 kwamen Italiaanse migranten er toe met de rechtstreekse trein uit Milaan. Vanaf 1971 konden de nieuwkomers er met hun dringendste vragen terecht bij het Provinciaal Integratiecentrum, dat toen gevestigd was op het Maria Hendrikaplein.

Ook voor de grootste groep niet-Gentenaars in de stad, de nieuwkomers uit West-Vlaanderen, had het station Gent-Sint-Pieters een speciale betekenis, nog tot vandaag. Het beeld van de hordes studenten met rugzak, wachtend op de trein naar Knokke-Blankenberge, Oostende of Kortrijk, komt heel wat pendelaars bekend voor. Vele van deze ‘tijdelijke migranten’ bleven uiteindelijk plakken in de stad.

### **St John – Anglicaanse trouwkapel**

Deze kapel werd in 1888 gewijd als Anglicaanse kerk voor de Britse migranten in Gent. Sinds Lieven Bauwens rond 1816 de spinmachine 'Mule Jenny' uit Engeland had gesmokkeld, was er in Gent steeds een relatief grote Anglicaanse gemeenschap geweest. Aan het einde van de 19de eeuw richtten zij in het verlaten middeleeuwse Sint-Jansgodshuis een kapel in, gewijd aan 'Saint John'.

Tijdens de Tweede Wereldoorlog werd deze plek populair als trouwkapel voor Amerikaanse en Canadese soldaten die hier met Belgische vrouwen huwden. De meeste van deze 'oorlogsbruiden' verlieten na de oorlog Europa om in de Verenigde Staten een nieuw leven te beginnen.

Na de oorlog was de kapel zo zwaar beschadigd dat het gebouw verlaten werd. In 1971 was er sprake van het vervallen gebouw te schenken aan de islamitische gastarbeiders van Gent, zodat ze er een moskee van konden maken. Uiteindelijk ging dit plan niet door en vestigde er zich een antiekhandelaar in de kapel.

Zelfs zonder eigen kerkgebouw bestaat de Anglicaanse parochie in Gent nog steeds. Sinds de jaren 90 verwelkomt ze ook heel wat vluchtelingen uit Nigeria en Ghana, Liberia en Zuid-Afrika onder haar parochianen, naast buitenlandse studenten en professoren.

### **Taieb** – De Marokkaanse buurtslager

Waar nu de tajines in het uitstalraam staan, was tot voor kort slagerij Taieb gevestigd. Taieb, een Marokkaanse immigrant uit de buurt van Nador, kwam in 1970 naar Gent. Hij werkte eerst even in de textiel, zoals zovele migranten uit Marokko, maar hield het werken in loondienst al snel voor bekeken. Hij begon een eigen restaurant aan de Kantienberg: le Plaisir.

Intussen was een oudere neef van hem al begonnen met de kruidenierswinkel Berkane in de Sanderusstraat, later in Oudburg. Volgens de overlevering was hij de eerste Marokkaanse ondernemer in Gent. Het was ook deze neef die hier het eerst een Marokkaanse slagerij vestigde.

In 1985 nam Taieb de slagerij van zijn neef over. Het werd een bloeiende zaak, die zowel 'oude' als 'nieuwe' Gentenaars aantrok. In tegenstelling tot de meeste Turkse kleinhandelaars leefden de Maghrebijnse ondernemers in Gent vooral van een gemengd publiek. Ze spraken meestal heel goed Frans en de gemeenschap was ook niet groot genoeg om zich uitsluitend op klanten uit het land van herkomst te richten.

Vandaag vind je Taieb iets verderop, naar het centrum toe, in een gloednieuwe slagerij.

### **UCO Braun** – Laatste bastion van de Gentse textiel

UCO Braun was de jongste van de Gentse UCO-fabrieken. Pas in 1948 opende ze de deuren. De doorgedreven mechanisering maakte van deze fabriek de meest productieve in de UCO-familie. De keerzijde was dat het 'zweetssysteem', zoals de vakbonden de arbeidsomstandigheden in de naoorlogse textielfabrieken noemden, hier heel ver doorgedreven werd. Het absenteïsme was hoog en veel mensen hielden het niet lang uit

bij UCO Braun. Anderen werkten er dan weer hun hele leven, tot de fabriek in 2009 de deuren sloot.

Het personeelsarchief van deze fabriek werd bewaard voor de periode 1980-2009. Het vormt een interessante casestudy van de Gentse textiel in de laatste decennia van zijn bestaan. Daaruit komen een aantal verrassende feiten naar voren. Zo was de textiel voorheen een erg vrouwelijke werkgever, maar in deze periode werkten weinig vrouwen in UCO Braun. Ook de perceptie dat op het einde van de 20ste eeuw de textielarbeiders bijna uitsluitend migranten waren, klopt niet: het merendeel was nog altijd Belg. Deze en andere resultaten uit het onderzoek van het archief worden hier onder de vorm van cijfers en grafieken getoond.

### **Veneziana – IJs en jazz**

De Italiaanse broers Virgilio en Bortolo Zangrando kwamen in 1923 naar Gent. Ze vestigden zich in de Geldmunt. In 1928 begon jongere broer Bortolo zijn eigen ijssalon in de Korte Dagsteeg. Die zaak bleef tot begin jaren 60 onder de naam Bortolo voortbestaan. In 1933 verhuisde Virgilio naar dit pand tegenover het Gravensteen, waar tot 2006 de ijszaak Veneziana gevestigd was. Dit ijssalon verwierf snel een reputatie in de stad vanwege het lekkere roomijs en de jazzoptredens die er plaatsvonden.

Net als de meeste ijsmakers die in Duitsland, Nederland en België actief waren, kwamen de Zangrando's uit de Italiaanse Dolomieten, uit de vallei van de Cadore, meer bepaald uit het dorpje Vodo. Daar kwamen een heel aantal zogenaamde 'ijsfamilies' vandaan. Vandaag is die regio een toeristische trekpleister, met onder meer het wintersportoord Cortina d'Ampezzo een tiental kilometer verderop. Maar tot het midden van de 20ste eeuw was de streek heel armoedig. Het was die armoede die veel inwoners ertoe dreef te migreren. Ze trokken naar andere gebieden in Italië maar ook verder, over de Alpen heen, naar West- en Noord-Europa en dus ook naar Gent.

### **De Vikings – Van barakken tot torenhoge blokken**

De 'Vikingblokken' danken hun bijnaam aan de houten hutten die er van de jaren 20 tot de jaren 70 hebben gestaan. Na de Eerste Wereldoorlog werden overal in het land noodwoningen gebouwd naar Scandinavisch model om de door oorlog geteisterde bevolking tijdelijk te huisvesten. De 'Vikinghuizen' aan de Afrikalaan bleven echter staan tot ze in 1970 vervangen werden door deze twee woonblokken.

Al van in het begin werden de appartementen hier moeilijk verhuurd. Daardoor ontstond in 1980 het idee om de blokken in te richten als 'gecontroleerd getto' voor de Gentse Turken. De Gentse Huisvestingsmaatschappij mikte op Turkse gezinnen met maximaal twee kinderen, die de flats zouden kunnen huren tegen een erg lage prijs. De huurders zouden begeleid worden door een sociaal assistent en een Turkse leraar, die hen 'de Belgische wooncultuur konden bijbrengen'.

Weinig verwonderlijk kreeg dit project bakken kritiek. Uiteindelijk liet de stad de 'Turkse Viking' varen. Het zou nog enkele decennia duren vooraleer het stadsbestuur opnieuw zijn hand durfde uit te steken naar deze woonblokken.

## **Vooruit – Turkse cinema**

In 1976 begonnen de Turkse gebroeders Alçı, die ook het eerste Turkse restaurant in Gent runden, op vraag van de gemeenschap met het vertonen van Turkse films. Eerst deden ze dat elke zondag in de buurtcinema's van de Sleepstraat en de Wondelgemstraat. Vanaf de jaren 70 vonden de filmvoorstellingen plaats in Vooruit, dat daardoor bekend werd als 'de Turkse Cinema'. De vertoningen werden gehouden op zondag, een in de voormiddag en een in de namiddag.

Voor de meest recente films reden de broers naar Brussel of Duitsland. Net in die periode beleefde de Turkse filmindustrie haar hoogdagen tijdens het zogenoemde Yesilcam-tijdperk. De acteurs Kemal Sunal, Kadir Inanır en Türkan Soray groeiden uit tot echte sterren. Na de Turkse staatsgreep in 1980 gingen Turkse films steeds vaker een politieke boodschap uitdragen, terwijl in Europa de homevideo zijn intrede deed bij migrantenzinnen. In de jaren 80 verdween de Turkse cinema uit Vooruit en uit Gent.

Behalve voor Turkse filmliefhebbers heeft Vooruit ook voor een tweede migrantengroep een bijzondere betekenis. In 1932 werden hier de Spaanse *niños* ontvangen die op de vlucht waren voor het Franco-regime en in Gent werden ondergebracht. In de theaterzaal van Vooruit werden zij aan hun pleegouders gekoppeld.

## Annex 2: 5 audio-guided tours

[op zoek naar Carmen / searching for Carmen](#)



In de jaren zestig leefde de Spaanse Carmen als dienstmeid in bij de rijke familie van de 8-jarige Louis. Plots verdween ze uit zijn leven. Vijftig jaar later komt Louis op zijn zoektocht naar Carmen op het spoor van de mysterieuze Madame Billault. Volg Louis en maak kennis met de échte getuigen van de Spaanse migratie.

[op zoek naar Celal Kubat / searching for Celal Kubat](#)



Na de dood van Turkse migratiepionier Celal Kubat gaat zijn Gentse kleinzoon samen met zijn tante Zeynep op zoek naar de sporen die zijn grootvader in de stad heeft achtergelaten. Wat leidde hem naar Gent? Hoe bracht hij er zijn eerste jaren door? Waarom kent iedereen zijn naam? Een reeks ontmoetingen brengt hen terug naar het Gent van de jaren zestig en zeventig. Volg Celal en Zeynep door de wijk Sluizeken-Tolhuis-

Ham.

door de stad met Giorgio / through the city with Giorgio



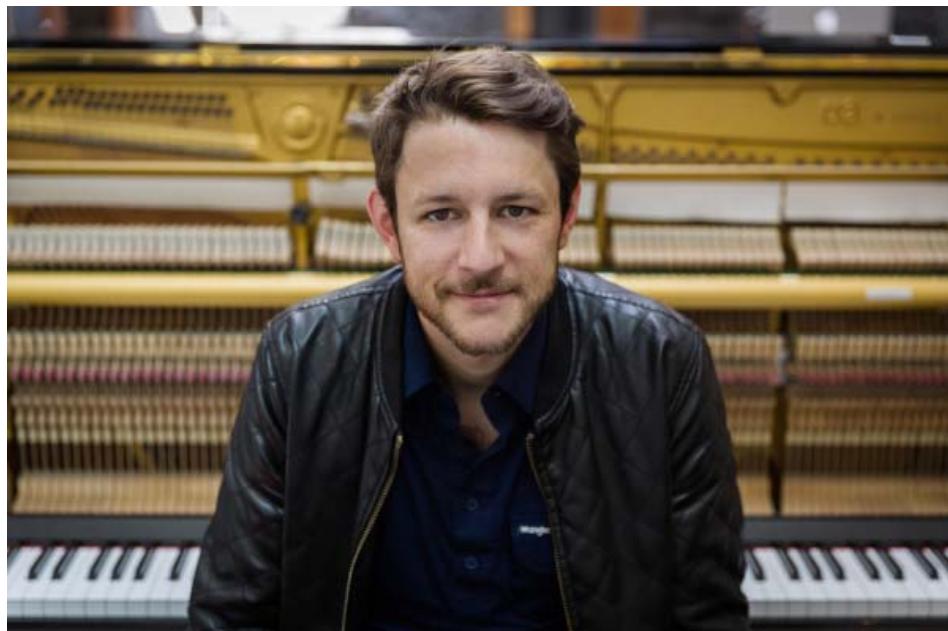
De Italiaanse ijsmaker Giorgio weet het wel zeker: alles wat lekker en goed is in Gent, komt uit Italië. De Gents-Italiaanse zangeres Sarah Ferri gaat met hem mee op ontdekkingstocht. Volg Giorgio en Sarah door Italiaans Gent, van de Mokabon tot de Veneziana. Welke migratieverhalen schuilen achter deze Gentse successen?

naar de Brugse Poort met Zohra / to the Brugse Poort with Zohra



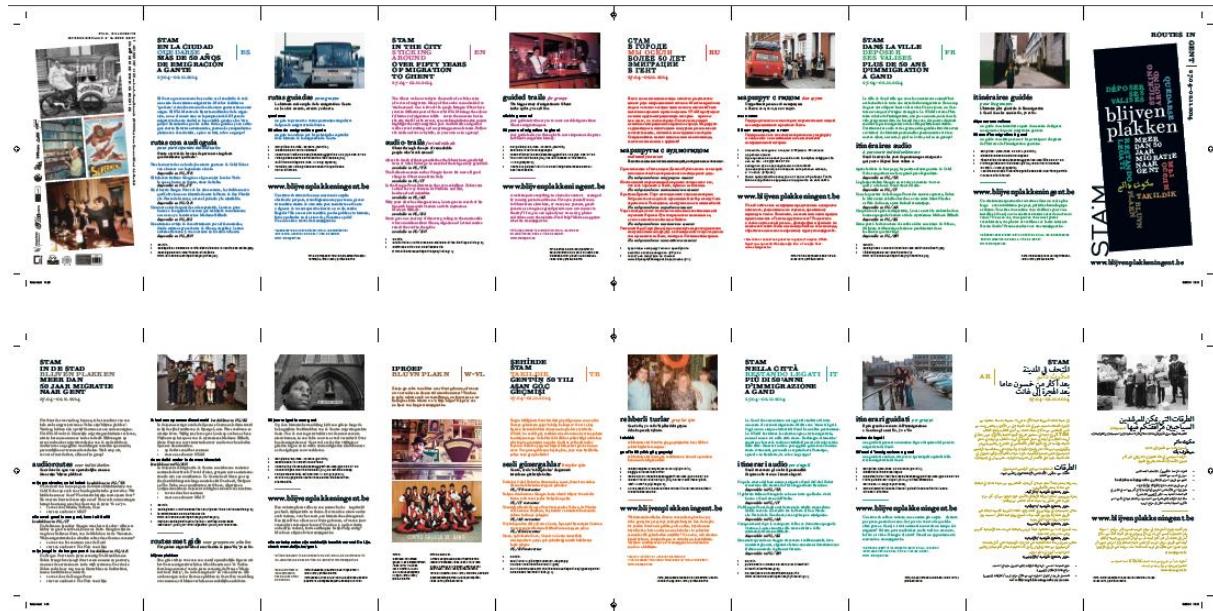
De Brugse Poort in de jaren zeventig: Zohra brengt haar jeugd door tussen nonnen en pastoors, wanneer de eerste imams in de wijk arriveren. Als meisje zoekt ze haar weg tussen Sinterklaas en Suikerfeest, tussen paaseieren en *halawiyat*.

[duik onder in de ‘wereldmuziek’ met Sioen](#)



In de jaren tachtig kende de Gentse muziekscène een internationale doorbraak van, toeval of niet, groepen met een internationale mix aan muzikanten. De Gentse bard Sioen gaat op (her)ontdekkingsreis langs muziekcafés Damberd, Trefpunt en The Duke, waar muzikanten uit Ghana, Algerije en Latijns-Amerika in de jaren tachtig het mooie weer maakten. Volg Sioen door de stad.

## Annex 3: the folder



## Annex 4: financial report

### Financieel verslag

#### **UITGAVEN**

##### **BLIKVANGERS**

administratiekost Muidebrug	61,09
Blijven Plakken aanmaak expo deel 1	21534,06
Blijven Plakken aanmaak expo deel 2	10537,25
BP - verwijderen zuilen GF	657
publicatierechten foto	50
reproductierechten fotografie	100
layout Blijven Plakken	18000
Blijven Plakken aanmaak expo deel 3	1129,87
premie BA Blijven Plakken	240
<b>TOTAAL BLIKVANGERS</b>	<b>52309,27</b>

##### **AUDIOROUTES**

pancartes en stickers audioroute	576,86
bedankung medewerkers audioroute	350
huur 75 audiotoestellen	5400
productie audio-guides	14500
lay-out pancarte	650
prints stadsplannen	560,66
papier stadsplannen	200
printen paspoorten	173,44
papier paspoorten	300
inspreken audio	100
<b>TOTAAL AUDIOROUTES</b>	<b>22810,96</b>

##### **WEBSITE**

ontwikkeling website	15182,22
ontwikkeling website deel 2	9580
onderhoud en support website	4800
ontwikkeling website deel 3	425
publicatierecht afbeeldingen	100
<b>TOTAAL WEBSITE</b>	<b>30087,22</b>

##### **PUBLIEKSMOMENTEN**

opening Blijven Plakken	<b>5815,65</b>
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##### **WANDELINGEN**

gidsen geboekte wandelingen	6300
gidsen instaprondleidingen	780
<b>TOTAAL WANDELINGEN</b>	<b>7080</b>

##### **PUBLICITEIT**

grafisch ontwerp	<b>4874,94</b>
productie	<b>12122,05</b>
distributie	<b>4852,91</b>
advertenties, spots	<b>12573,88</b>
<b>TOTAAL PUBLICITEIT</b>	<b>34423,78</b>

<b>VERTALINGEN</b>	
<b>TOTAAL VERTALINGEN</b>	<b>2727,17</b>
<b>LONEN EXTRA MEDEWERKERS</b>	<b>93192,79</b>
<b>TOTAAL UITGAVEN</b>	<b>248446,84</b>

**INKOMSTEN**

**SUBSIDIES**

Provincie	4472,2
Vlaanderen beleidsprioriteit 1	30000
Vlaanderen beleidsprioriteit 2	135800,4
STAM - eigen middelen	30000
<b>TOTAAL SUBSIDIES</b>	<b>200272,6</b>

**AUDIOROUTES**

verhuur audio-guides	3799
aankoop audiobestanden online	178,44
<b>TOTAAL AUDIOROUTES</b>	<b>3977,44</b>

**WANDELINGEN**

geboekte wandelingen	8400
instaprondleidingen	735
<b>TOTAAL WANDELINGEN</b>	<b>9135</b>

**SPONSORING**

UNIZO	2840
Euroclean	2500
Twoo.com	2500
Gruut	600
<b>TOTAAL SPONSORING</b>	<b>8440</b>

<b>TOTAAL INKOMSTEN</b>	<b>221825,04</b>
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## Annex 5: ‘Agreement of cooperation’ allowing the attachment of a sticker and/or panel to private property

# STA'M

# Stadsmuseum Gent

**SAMENWERKINGSOVEREENKOMST** **NR** /35  
**'Blijven Plakken, meer dan vijftig jaar migratie naar Gent'**  
**27 april tem 2 november 2014**

## Tussen de ondergetekenden

AGB Erfgoed - STAM, Stadsmuseum Gent

Bijlokekaai 7B

9000 Gent

hierbij vertegenwoordigd door Christine De Weerdt, directeur

verder genoemd *STAM*

en

Dhr./ Mevr.

(naam, voornaam) .....

(adres) .....

In de hoedanigheid van eigenaar of huurder en met volgende contactgegevens:  
(tel/gsm) .....  
(e-mail) .....

Toelichting:

**Met deze overeenkomst verleent de bewoner zijn medewe-**

**'Blijven Plakken, meer dan vijftig ja**

verder genoemd: 'Blijven Plakken'

**Het project loopt van vrijdag 27 april tem zondag 2 mei.**

**In het kader daarvan gelden volgende bepalingen:**

ART. 1: De bewoner geeft hierbij de toelating dat er aan de gevel van het gebouw/aan de infrastructuur, gelegen te (adres) ....., 9000 Gent, een wordt bevestigd

#### In theorie twee mogelijkheden:

- *sticker (gekleefd op het raam aan de binnen- of buitenzijde)*
- *vast paneel (bevestigd aan de bestaande infrastructuur)*

Indien de bewoner geen eigenaar is van het gebouw, dan moet de bewoner de schriftelijke toestemming van de eigenaar van het gebouw voorleggen tot het aanbrengen van een installatie aan de gevel van het gebouw zoals bepaald in de vorige paragraaf.

ART. 2: De bewoner gaat, na het voorleggen van het concept en de manier van visualisatie en presenteren, akkoord met de installatie zoals bepaald in artikel 1.

Een technische fiche wordt in bijlage opgenomen

ART. 3: Het STAM sluit een polis voor burgerlijke aansprakelijkheid evenementen.

ART. 4: De bewoner moet het STAM onmiddellijk en schriftelijk op de hoogte brengen van aangebrachte schade en of veranderingen aan de installatie zoals bepaald in artikel 1 die een impact hebben op de installatie of de continuïteit van 'Blijven Plakken' in gevaar brengen.

ART. 5: De eindverantwoordelijkheid voor 'Blijven Plakken' ligt bij het STAM, Christine De Weerdt Contactpersoon voor het STAM is Anja Hellebaut, 09 267 14 68, anja.hellebaut@gent.be

ART. 6: Beide partijen zijn elkaar in het kader van 'Blijven Plakken' geen kosten verschuldigd. Er wordt tevens geen vergoeding betaald aan de bewoner

ART. 7 : Opbouw en afbouw

Het STAM zal in de 3 weken voorafgaand aan de start van het project de installatie komen opbouwen. Het STAM zal uiterlijk 3 weken na het einde van het project de installatie verwijderen.

ART. 8 : De bewoner is ervan op de hoogte dat tijdens de periode bezoekers en bezoekersgroepen naar de installatie komen kijken.

Slotbepalingen: Onderhavige overeenkomst valt onder toepassing van Belgisch recht. In geval van betwisting zijn alleen de rechtribunals van het gerechtelijk arrondissement Gent bevoegd.

Gedaan te Gent, op .....

in 2 exemplaren waarvan iedere partij verklaart er één te hebben ontvangen.

**Christine De Weerdt,**

Directeur STAM

**Dhr/Mevr.**

bewoner



## Annex 6: country, period and theme-texts on the ‘historical’ part of the website

### Countries

Belgium  
Bulgaria  
China  
Former Yugoslavia  
France  
India  
Italy  
Ghana  
Latin America  
Morocco  
The Netherlands  
Poland  
Slovakia  
Spain  
Turkey

### Periods

The Long 19<sup>th</sup> Century: 1800-1914  
WWI: 1914-1918  
The Inter-war period: 1919-1939  
WWII: 1940-1945  
The ‘Trente Glorieuses’: 1945-1974  
Times of crisis: 1974-1985  
The recent past: 1985-2004  
Today: 2004-...

### Themes

Associations

Children and youngsters

Entrepreneurs

Family Migration

Housing

Integration

Legislation

Racism

Refugees

Religion

Students

Women

## Annex 7: survey on the audio-guides

**Deze publieksbevraging is anoniem. De resultaten zullen worden gebruikt binnen de eindevaluatie van het project 'Blijven Plakken. Meer dan 50 jaar migratie naar Gent'. Het invullen duurt een vijftal minuutjes. Er bestaan geen foute antwoorden, u antwoordt gewoon wat u goed acht. Voor het invullen ontvangt u een kleine attentie. Alvast bedankt voor uw medewerking!**

### A. Biografische vragen

- 1) Geslacht M / V
- 2) Leeftijdscategorie: -18 / 18-25 / 26-35 / 36-45 / 46-55 / 56-65 / 65+
- 3) Woonplaats : wel Gent: postcode: ...  
niet Gent: Vlaanderen / België / ander: ...
- 4) Moedertaal NL / FR / EN / IT / SP / TR / AR / RU / BU / ander:
- 5) In welke taal heeft u de audioroute gedaan?  
NL / EN / IT / SP / TR / AR
- 6) Opleiding: lager onderwijs / lager secundair / hoger secundair / hoger
- 7) Bent u, of is één van uw ouders of grootouders van niet-Belgische herkomst?

Neen  
Ja : Wie?  
Uit welk land?

### B. Inhoudelijke vragen

#### Over migratie:

- 1) Wat zijn voor u mensen met een migratie-achtergrond?

Mensen die/wiens (groot)ouders ° van elders naar hier gekomen zijn (ook binnen België)  
°vanuit het buitenland naar hier gekomen zijn  
°niet-EU burgers zijn  
°een andere cultuur hebben  
°ander:

- 2) Hoeveel procent van de Gentse bevolking is volgens u migrant of heeft (groot)ouders die buiten België geboren zijn?  
... %
- 3) Kent u persoonlijk mensen met een migratie-achtergrond? Wat is hun land van herkomst (of dat van hun (groot)ouders)?

Ja / nee  
...

- 4) In welke context kent u hen (meerdere antwoorden zijn mogelijk):  
opleiding – werk – buurt – vrienden en familie – verenigingsleven – andere

## **Over het project:**

### **1) De audioroute**

U heeft de audioroute gedaan. Hoe wist u dat deze bestond?

- °door de publiciteit voor het project
  - affiches / folder, kaartje of sticker / radio, tv of sociale media / website van het STAM
  - °familie, vrienden of kennissen
  - °via een verwijzing in een ander onderdeel van het project
  - °andere:

Dit is niet de enige audioroutes. In totaal zijn er 5 audioroutes. Wist u dit?

Ja / nee

Heeft u ook andere audioroutes gedaan?

Ja / nee

Zo ja: welke?

Waarom heeft u deze audioroute gekozen?

Vond u het een interessante ervaring? (geef een cijfer van 1 tot 10, waarbij 1 heel slecht en 10 heel goed is)

Wist u dat u de audioroute ook op smartphone kon downloaden?

Ja / nee

Indien ja: waarom heeft u toch voor de klassieke audio-guide gekozen?

Ik heb geen smartphone / gemakkelijker zonder smartphone / ...

Indien nee: als u dit had geweten, had u dan voor deze optie gekozen?

Ja / nee

### **2) Het project Blijven Plakken**

Zoals u waarschijnlijk wel weet, zijn deze audioroutes onderdeel van het project 'Blijven Plakken. Meer dan 50 jaar migratie naar Gent'.

Weet u dat het project nog uit andere delen – 35 zuilen en stickers in de stad en een website – bestaat?

Ja / nee

Heeft u ook de zuilen en stickers in de stad gelezen?

Ja / nee

Heeft u ook de website bezocht?

Ja / nee

Zo ja: wat heeft u precies gelezen/bezocht? (hoeft niet volledig te zijn – wat het eerst in u opkomt)

Heeft dit project u iets geleerd wat u nog niet wist?

Ja / nee

Heeft u, door dit project, plaatsen in de stad bezocht die u voorheen nog niet bezocht had?

Ja / nee

### **3) Migratiegeschiedenis**

Heeft u, door dit project, meer informatie gezocht over (de geschiedenis van) migraties of

over migranten?

Ja / nee

Stelt dit project volgens u de Gentse migratiegeschiedenis op een juiste manier voor?

Ja / nee

Zo nee, wat ontbreekt er / wat wordt er verkeerd voorgesteld?

Zijn de verhalen die verteld worden relevant voor de Gentse geschiedenis?

Ja / nee

#### 4) Het STAM-Stadsmuseum Gent

Wist u dat Blijven Plakken een initiatief is van het STAM-Stadsmuseum Gent?

Ja / nee

Kent u het STAM?

Ja / nee

Heeft u het STAM zelf al bezocht?

Ja / nee

Door dit project heeft u zin gekregen om het STAM te bezoeken

Ja / nee / geen invloed / ik kom er al regelmatig

#### 5) voor mensen met een migratie-achtergrond

Het is goed dat het STAM een initiatief neemt rond het erfgoed van mensen met een migratie-achtergrond

Ja / nee / geen mening

Hoeveel projecten van musea die aandacht besteden aan migratie-erfgoed kent u? Zijn dat er:

Te weinig / net genoeg / te veel

Door dit project kijkt u met andere ogen naar uw eigen (familie/verenigings)erfgoed

Ja / nee / geen invloed

Door dit project weet u bij wie u terechtkunt met vragen over (migratie)erfgoed

Ja / nee / geen invloed

Eén van de doelstellingen van het project is mensen ertoe aan te zetten met hun eigen migratieverleden aan de slag te gaan. Heeft u zelf gereageerd op het project, bijv. door te mailen/bellen naar of langs te gaan bij het STAM met uw eigen verhaal of materiaal?

Ja / nee

Zo nee: zou u dit nu wel doen?

Wat is een mogelijke reden om dit niet te doen?

mijn verhaal is niet interessant / het interesseert mij niet / het is te persoonlijk / ander:

...

## Annex 8: survey for people living/working/passing by near one of the eye-catchers

### BLIKVANGERS IN DE STAD – een publieksonderzoek

**BUURTBEWONERS/MENSEN DIE IN DE BUURT WERKEN :in een straal van 250m – adres: ...**

#### A. Biografische vragen

Geslacht	M	V					
Leeftijd	-18	18-25	26-35	36-45	46-55	56-65	65+
Woonplaats	Gent	Postcode:	Niet Gent	Vlaanderen	België	Ander:	
Moedertaal	NL	FR	EN	IT	SP	TR	Ander:
Taal zuil	NL	FR	W-VL	TR	AR	IT	Ander:
Opleiding	Lager	Lager sec	Hoger sec	Hoger	Ander:		
Migratie	Zelf	Welk land	(groot)ouder	Welk land	partner	Welk land	

(migratie: Bent u, of is één van uw ouders of grootouders of uw partner van niet-Belgische herkomst? Zo ja, van welk land?)

#### B. Inhoudelijke vragen

##### Over migratie:

- 1) Wat zijn voor u mensen met een migratie-achtergrond? (interpretatie door interviewer)

Iedereen die niet van Gent is	niet-Belgen	Mensen van buiten de oude EU	Turken en Marokkanen	Mensen met een andere cultuur	Ook tweede en derde generatie	Ander:
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2) Hoeveel procent van de Gentse bevolking heeft volgens u een migratie-achtergrond?

... %

3) Kent u persoonlijk mensen die zelf of wiens (groot)ouders uit een ander land komen?

Ja / nee

Wat is hun land van herkomst (of dat van hun (groot)ouders)?

Uit welke context kent u hen? (verschillende antwoorden mogelijk)

Opleiding	Werk	Buurt	Vrienden en familie	Vereniging	Andere:

### **over het project:**

1) De blikvangers

In uw buurt werd eind april een blikvanger (zuil/sticker) van het project Blijven Plakken geplaatst.

Heeft u deze blikvanger opgemerkt?

Ja / nee

Heeft u de tekst op de blikvanger gelezen?

Ja / nee

Zo nee: zou u daar een specifieke reden aan kunnen geven of niet echt?

Dit is niet de enige blikvanger. Doorheen de stad zijn er 35 blikvangers. Heeft u al andere blikvangers gezien?

Nee / Ja welke?

Heeft u ze gelezen?

Deze blikvangers zijn onderdeel van het project 'Blijven Plakken. Meer dan 50 jaar migratie naar Gent'. Had u al van dit project gehoord?

Ja / Nee

*Indien ja: ga door; indien nee: leg uit wat het project inhoudt, ook de verschillende delen, en ga naar vraag 5*

### Hoe had u ervan gehoord?

Via de publiciteit	Affiches	Folder, kaartje of sticker	Radio, tv of sociale media	Website van het STAM
Via familie, vrienden of kennissen				
Andere:				

2) Het project Blijven Plakken

Weet u dat het project nog uit andere delen bestaat? (te beoordelen door de interviewers – daarna wordt de uitleg gegeven over Blijven Plakken)

Ja / nee / deels

Heeft u ook een audioroute of wandeling gedaan?

Ja / nee

Zo ja: wat?

Zo neen: zou u dit nu overwegen, nu u weet dat deze mogelijkheid bestaat?

Ja / nee

Heeft u ook de website bezocht?

Ja / nee

Zo neen: zou u dit nu overwegen, nu u weet dat deze mogelijkheid bestaat?

Ja / nee

Heeft dit project u iets geleerd wat u nog niet wist?

Ja / nee

Heeft u, door dit project, plaatsen in de stad bezocht die u voorheen nog niet bezocht had?

Ja / nee

### 3) Denken over migratie

Heeft u, door dit project, meer informatie gezocht over (de geschiedenis van) migraties of bent u van plan dit te doen?

Ja / nee

Stelt dit project de Gentse migratiegeschiedenis volgens u op een juiste manier voor?

Ja / nee / geen mening

Zo nee, wat ontbreekt er / wat wordt er verkeerd voorgesteld?

Zijn de verhalen die verteld worden relevant voor de Gentse geschiedenis?

Ja / nee

### 4) het STAM

Wist u dat dit project een initiatief was van het STAM?

Ja / nee (indien nee: uitleg door de interviewer: het STAM, stadsmuseum Gent)

Heeft u het STAM al bezocht?

Ja / nee

Indien ja: is het door het project Blijven Plakken dat u het STAM heeft leren kennen?

Ja / nee

Indien nee: heeft u door dit project zin gekregen om het STAM te bezoeken?

Ja / nee / geen invloed

### 5) Wat vindt u van de volgende stellingen

Het is goed dat een dergelijk project, dat het migratieverleden van de stad in de kijker zet, er gekomen is

Ja / nee / geen mening

Het idee om het project in de stad te doen in plaats van het museum is een goed idee

Ja / nee, er was beter een tentoonstelling geweest in het museum / geen mening  
Alle blikvangers zijn meertalig, ook de rest van het project is in verschillende talen vertaald: Arabisch, Engels, Frans, Italiaans, Russisch, Spaans, Turks en West-Vlaams. Dit is een goede zaak.

Ja / nee / geen mening

6) Voor mensen met een migratie-achtergrond

Het is goed dat het STAM een initiatief neemt rond het erfgoed van mensen met een migratie-achtergrond

Ja / nee / geen mening

Hoeveel projecten van musea, archieven, etc. die aandacht besteden aan migratie-erfgoed kent u? Zijn het er:

Te weinig / net genoeg / te veel

**En voor diegenen die het project echt bezochten / beleefden:**

Door dit project kijkt u met andere ogen naar uw eigen (familie/verenigings)erfgoed

Ja / nee / geen invloed

Door dit project weet u bij wie u terechtkunt met vragen over (migratie)erfgoed

Ja / nee / geen invloed

Eén van de doelstellingen van het project is mensen ertoe aan te zetten met hun eigen migratieverleden aan de slag te gaan. Heeft u zelf gereageerd op het project, bijv. door te mailen/bellen naar of langs te gaan bij het STAM met uw eigen verhaal of materiaal?

Ja / nee

Zo nee: zou u dit nu wel doen?

Ja / nee

Wat is een mogelijke reden om dit niet te doen? (interpretatie door interviewer)

Ik denk niet dat mijn verhaal interessant genoeg is	Het project interesseert mij niet	Mijn verhaal is te persoonlijk	Ander:
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# Annex 9: population survey concerning the project in general

## Blijven Plakken. Meer dan 50 jaar migratie naar Gent. – bevolkingsonderzoek

In dit onderzoek worden zoveel mensen gevraagd tot een representatieve steekproef bereikt is, met betrekking tot geslacht, leeftijd, opleidingsniveau en migratie-achtergrond (met de nadruk op mensen met een migratie-achtergrond).

De bedoeling is te achterhalen 1) of het project Blijven Plakken bekend is geraakt bij de Gentse bevolking, met onderscheid naar geslacht, leeftijd, woonplaats, opleiding en migratie-achtergrond, en 2) of het project de gehoopte doelstellingen heeft bereikt, zijnde: het informeren van de Gentse bevolking over het Gentse migratieverleden / het bereiken van de Gentse bevolking met migratie-achtergrond / het beïnvloeden van de opinie van de Gentse bevolking rond het onderwerp migratie

### A. Inhoudelijke vragen

#### Over migratie-erfgoed:

- 5) Wat zijn voor u mensen met een migratie-achtergrond?  
niet-Gents – niet-Belgisch – niet-EU 15 – niet-EU27
- 6) Hoeveel procent van de Gentse bevolking heeft volgens u een migratie-achtergrond?  
... %
- 7) Kent u persoonlijk mensen met een migratie-achtergrond? Wat is hun land van herkomst  
(of dat van hun (groot)ouders)?

Ja / nee

...

- 8) Uit welke context kent u hen:  
opleiding – werk – buurt – vrienden en familie – verenigingsleven – andere

#### Over het project:

- 1) Sinds 27 april dit jaar loopt in Gent het project 'Blijven Plakken. Meer dan 50 jaar migratie naar Gent'. Had u al gehoord van dit project?  
Ja / nee

(indien ja: ga verder met de volledige enquête; indien nee: leg het project uit en ga naar vraag 4)

Indien ja: hoe had u ervan gehoord?

°door de publiciteit voor het project

affiches / folder, kaartje of sticker / radio, tv of sociale media / website

°familie, vrienden of kennissen  
°andere:

2) Het project Blijven Plakken

Het project Blijven Plakken bestaat uit verschillende delen – blikvangers op straat, audioroutes, wandelingen en een website – wist u dit?

Ja / nee

Heeft u (één van) de blikvangers gelezen / een audioroute of wandeling gedaan / de website bezocht?

Ja / nee

Zo ja: wat heeft u al gedaan?

Zo neen: zou u dit nu overwegen, nu u weet dat deze mogelijkheid bestaat?

Ja / nee

Heeft dit project u iets geleerd wat u nog niet wist?

Ja / nee

Heeft u, door dit project, meer informatie gezocht over (de geschiedenis van) migraties?

Ja / nee

Heeft u, door dit project, plaatsen in de stad bezocht die u voorheen nog niet bezocht had?

Ja / nee

Stelt dit project de Gentse migratiegeschiedenis op een juiste manier voor?

Ja / nee

Zo nee, wat ontbreekt er / wat wordt er verkeerd voorgesteld?

Zijn de verhalen die verteld worden relevant voor de Gentse geschiedenis?

Ja / nee

3) Impact van het project op het STAM

Weet u door wie dit project wordt gedragen?

Ja / nee (indien nee: uitleg: het STAM, stadsmuseum Gent)

Kent u het STAM?

Ja / nee

Heeft u het STAM al bezocht?

Ja / nee

**Geef uw mening over de volgende stellingen:**

Het STAM-Stadsmuseum Gent is de geschikte organisatie om dit project uit te voeren

Ja / nee / geen invloed

Door dit project heeft u zin gekregen om het STAM te bezoeken

Ja / nee / geen invloed

**4) Enkel voor mensen met een migratie-achtergrond:**

Het is belangrijk dat het STAM een initiatief neemt rond het erfgoed van mensen met een migratie-achtergrond

Ja / nee / geen mening

Er zijn veel projecten van erfgoedinstellingen (musea, archieven, etc.) die aandacht besteden aan migratie-erfgoed

Te weinig / net genoeg / te veel

Eén van de doelstellingen van het project is mensen ertoe aan te zetten met hun eigen migratieverleden aan de slag te gaan. Zou u zelf reageren, bijv. door te mailen/bellen naar of langs te gaan bij het STAM met uw eigen verhaal of materiaal?

Ja / nee

Indien nee: Wat is een mogelijke reden om dit niet te doen?

mijn verhaal is niet interessant / het interesseert mij niet / het is te persoonlijk / ander: ...

**B. Biografische vragen**

8) Geslacht M / V

9) Leeftijdscategorie: -21 / 21-30 / 31-40 / 41-50 / 50+

10) Woonplaats in Gent (wijk):

NL / FR / EN / IT / SP / TR / AR / BU / ander:

11) Moedertaal lager onderwijs / lager secundair / hoger secundair / hoger

12) Opleiding: Neen  
Ja : Wie? Uit welk land?

13) Migratie-achtergrond: Bent u, of is één van uw ouders of grootouders van niet-Belgische herkomst?

Neen