

Brussels Museums

"Personnel" Recommendations



disclaimers

I would like to thank everyone who has participated in this reflection process. This being said, I would like to clarify that this recommendations are not representational of individual beliefs of any one participant. They are a combination of ideas brought by the Think Tank experts, which were then used as a base of discussion for the museum members during our co-reflection sessions. As the Open Museum project coordinator, I decided to combine the results of these meetings for this first document to avoid any rejections or valorizations of any of the involved parties. Upon further discussion with the Think Tank, they have requested the ideas be separated for the next editions. At the end of this document, you will find their thoughts on the recommendations presented here.

I think it is important that these ideas are seen as starting points for discussions around inclusion, diversity, accessibility and equity. In the future, the ideas presented here will need to be reflected upon and questioned from a place of empathy. While reading this document, if you have any commentary to share or questions to ask, please feel free to contact me at mary@brusselsmuseums.be.

inclusive writing

In an effort to have a more just representation of our society, Brussels Museums has established a Charter of Inclusive Language. In this document, I have followed the rules established and approved by our Board of Advisors. A first step in a more inclusive direction, this charter still presents a binary perspective on gender. I see the complications in having an "inclusive" language that still does not visibilize certain people and I look forward to future evolutions of this charter. We are conscious of the limits and the binary standings in the Charter of Inclusive Language and I invite you to share your thoughts with me on the topic at mary@brusselsmuseums.be



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Brussels Museums

table of contents



04

introduction,
participants, process

06

recruitment
& selection

09

personnel
management

12

internal
communication

15

external
communication

18

acknowledgements

19

think tank
biographies

With Open Museum, we wanted to be a pioneer in raising our member museums' awareness around diversity and inclusion.* In 2019, Brussels Museums created the Open Museum initiative with the ambition to provide support to Brussels' museums on their journey as they become more inclusive spaces better representing and welcoming the people of our beautiful city. A series of discussions with museums and with activists are planned from May 2021 to June 2022, from which we will give recommendations to bring to light challenges and solutions to common problems

To this end, Open Museum organized an open call to people working on anti-discrimination projects in Belgium, who developed a set of axes on which museums could concentrate as they become more inclusive spaces.

Five central themes were developed: Personnel, Public, Partnerships, Place, and Programming. For each theme, the activists meet and discuss the problems and solutions. Afterwards, a group of museums is invited to do the same.

Following these sessions, recommendations are formed from the concerns and solutions presented by both parties. These recommendations are meant as a starting point for museums – a safe place to question their practices and adjust their vision of the future. They are intended to provoke thought and to aid in the deconstruction of exclusionary practices.

*We use this controversial even though it implies the invitation of *another* party to the discussion/participation table, when the problem is actually the table, itself. We will use it, while we look for another word that better suits our real desires to rethink the museal space.



participants

Think Tank*

- Apolline Vranken (she/her)
- Céline Galopin (she/her)
- Ichraf Nasri (she/her)
- Laurent Fastrez (he/him)
- Nour Outojane (she/her)
- Philippe Harmegnies (he/him)
- Samuel Hus (he/him)
- Tilke Wouters (they/them)
- Vanessa Vovor (she/her)

*See biographies at the end of this document.

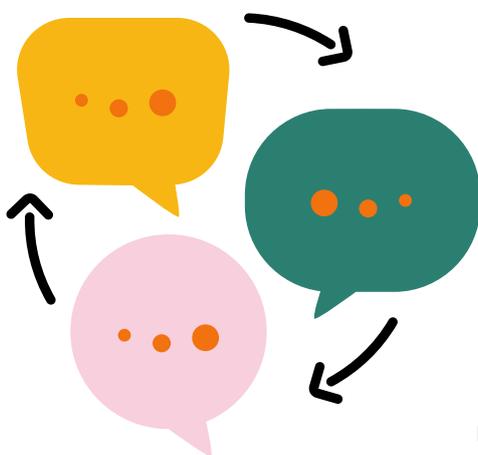
Museums

- Autrique House
- Botanique
- Brussels City Museum
- CIVA
- Design Museum Brussels
- Royal Museum of Fine Arts of Belgium
- Halles Saint-Géry
- Erasmus House
- House of European History
- ISELP (Higher Institute for the Study of Plastic Language)
- Museum of Ixelles
- Jewish Museum of Belgium
- KANAL – Centre Pompidou
- Musical Instruments Museum
- Royal Library of Belgium (KBR)

process

In May and June 2021, Open Museum organized brainstorming sessions around the first of the five P's: Personnel. The activist experts, referred to as the Think Tank, met on May 27th and the first co-reflection meeting with museums took place on June 18th. It was managed by Gladys Vercammen-Grandjean (Open Museum Coordinator) and Tiene Holvoet (Diversity Consultant at Actiris).

The Think Tank proposed a series of questions and interest areas for museums to think about, while simultaneously presenting challenges and solutions. These included: What are the (invisible) barriers that make the museum sector attractive or not as a place to work? What work needs to be done for recruitment & selection? Personnel management? Internal communication? External positioning?

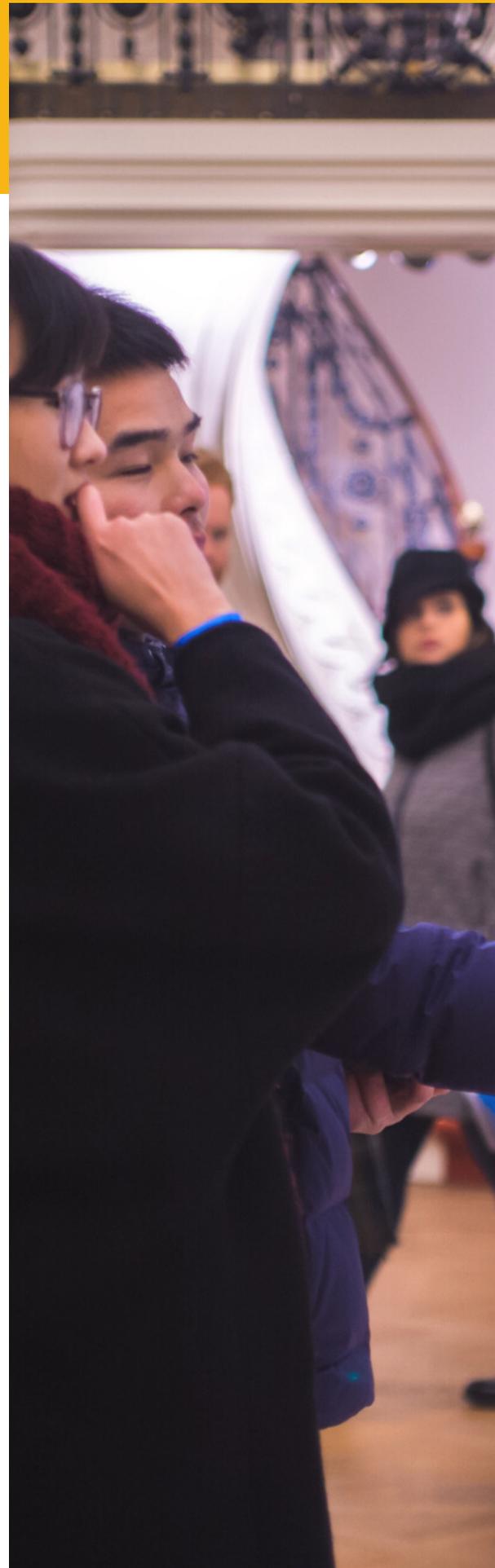


recruitment & selection

Context: For the museums that desire to have an inclusive recruitment strategy, it is common to struggle to find candidates with backgrounds different from those already in the institution. The same job offers are often re-used and the job postings are frequently distributed along traditional platforms. Even when museums update the job functions, they can still find themselves receiving profiles that already match those within the institution. Why is this? How can museums overcome this challenge?

Discussion: It is important to think about how other people might see the description, especially should they come from a non-traditional background. These “barriers” may seem insignificant for some, but for others, it may make the difference between applying for a job or not. If the candidate starts from a place where they think they are unlikely to be selected (ie. given the stereotypical profiles largely filling museums), then it is the museums’ duty to go above and beyond to make it clear that they are looking for people who do not already match the profile they have, without going so far as to exclude traditional candidates from applying. The job offer itself should be looked over to determine how it can be changed to encourage more people to apply.

The idea with these suggestions is to make potential candidates see themselves in the role and to reassure them that they should apply even if they do not fit the traditional background. Thankfully, there are many small steps staff can make to help alleviate this problem.



practical recommendations

Do you only receive candidates from the same background as most of your staff?

First, it would be useful for job offers to include phrasing actively encouraging more people to participate.

For example: The list of qualifications is an example of our ideal candidate. However, we encourage everyone who is interested in the position to apply. The job function can be adjusted, where possible, based on the candidates' competences and experiences. If you have any questions, please send them to such@museum.be. Rest assured that all questions are welcome and will not negatively affect your candidature.

Second, using inclusive language in job offers allows potential candidates to better see themselves in these positions and to know that your institution is already working towards being more inclusive.

- less gendered terms, ie. using person instead of man or woman in job title, ex. Chairperson
- In cases where this is not possible, one can include (open to all gender identities) after the title

Third, to go even further in the inclusion process, museums can rethink how they ask candidates to apply. Traditionally, candidates are asked to send a CV and a letter of motivation. However, this process can easily lead to unintentional discrimination (age, name, orthography mistakes, work experience in other countries, photo, etc.).

What can museums do instead? To ensure candidates are given equal opportunity in the application process, museums could put in place a competency test or skip this application step and directly interview interested parties (ie. small museums that only receive a few applications).

Another option would be to simply ask candidates to respond to targeted questions. In having specific questions, candidates can avoid writing cover letters, whose requirements vary by culture.

Open Museum, for example, asked the three following questions:

1. How do you see yourself within the vision and mission of Open Museum?
2. What is your experience developing an inclusion strategy and how have you implemented inclusivity into your prior experiences?
3. Can you give an example of a museum or cultural center that marked you in its inclusion work?

Fourth, some candidates may be worried about the selection process for a variety of reasons. To circumvent this, museums can be more transparent about the process. This could mean: Clearly outlining the selection procedure (ie. dates, participating people, numbers of interviews, members of the jury, etc.); Stating that all candidates will be given

feedback (even if just to inform them that they were not selected – a step that is all too frequently overlooked). Ensure that all interviewers are informed on anti-discrimination laws (ex. eDiv certified) and that this, too, is mentioned in the job post.

Fifth, when it comes to internships, these are particularly good places to find new profiles! There are, however, many people whose lives do not allow them to take on hours of work for no pay. When budgeting projects, it might be helpful to think of an intern as a freelancer cost.

Finally, when in doubt, museums can use resources provided by UNIA on anti-discrimination law or reach out to Actiris' Diversity department.

Do you always send your job offers to the same sites?

When diffusing the offers, classic diffusion channels are often used, which only target certain segments of the population. To combat this issue, museums should look to spread the message on more targeted networks to recruit for people from underrepresented backgrounds.

- KifKif
- job@ubuntu
- Globe Aroma
- mentor@work
- Talentree
- Duo4aJob
- VDAB
- 11.be
- Matchbelgium.com
- Wannawork.be
- Alterjobs.be
- Duo4aJob
- Facebook Jobs
- LinkedIn
- Actiris

Do you always end up choosing the same profiles?

There is a tendency to look for an ideal profile for any given post, which can sometimes lead to alternative profiles being pushed aside. It's important, from time to time, to reimagine and broaden the idea behind the ideal – how did this ideal even come into place? Is a diploma a necessity or a convenience? Is previous experience in a museum actually a benefit, especially if all your current employees have already worked in museums?

Out-of-the-box profiles may suit the institution just as well as a traditional one but offer the benefit of new (soft) skills and/or perspectives that were previously missing. The potential of a candidate and the passion they have for the position will allow them to learn on the job.

When it comes to language requirements, though a bilingual profile may be ideal, if a new person is hired, they can always be given language courses. Ideally, the classes would be offered during work hours to avoid infringing on the needed private time of individuals (ie. Those with children, with a second job, etc.).

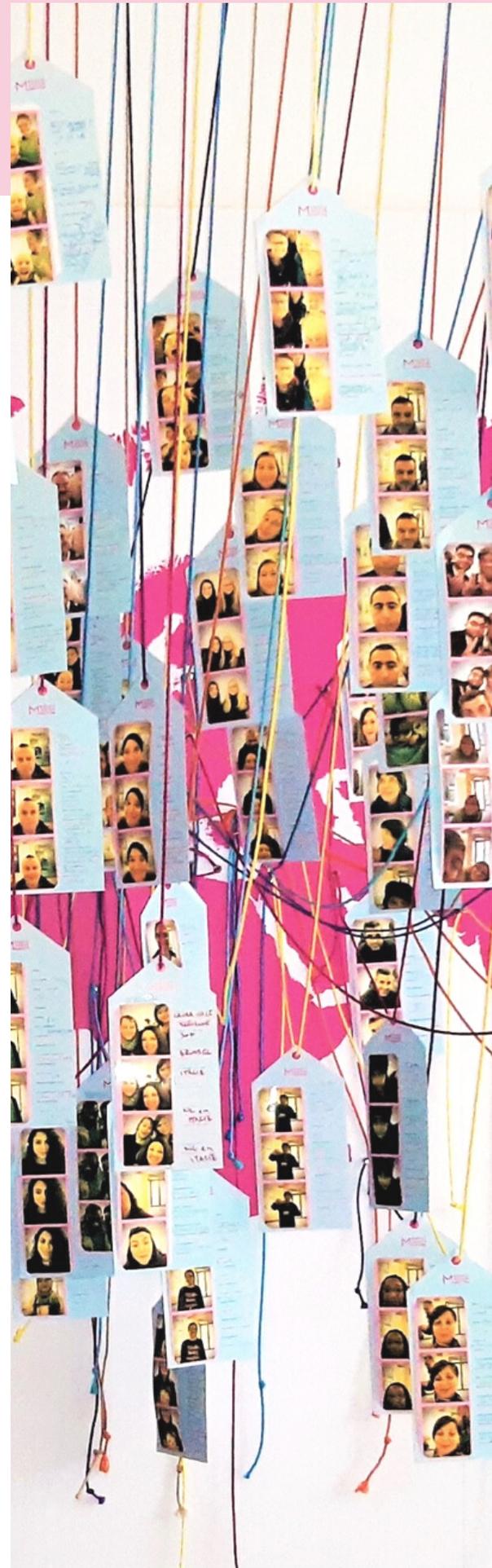
Even if a candidate doesn't perfectly match the job description, museums could look at existing profiles on their team to see if other employees could take over some of the tasks. An open, flexible mind will allow for greater possibilities.

personnel management

Context: As museums continue their path towards becoming more inclusive institutions, it may become apparent that internal management structures need updating.

Some questions to ask:

- What is the difference between internal and external personnel? How are they included in internal activities? When a museum hires contractors, do they assure they have the same values?
- When it comes to the governance of the institution, who makes decisions? Who makes the rules and procedures? Are there established procedures for employees? Who decides the programming?
- What are the required tasks for each position? Is there space for growth within the institution? How are employees reimbursed for their time?



practical recommendations

Are the people in your museum included in your activities?

Decision making is an important process and it should be done from the most informed perspective possible. The workers' perspectives can offer insights to decision-makers, but for that to be effective, decision-makers need to have time set aside to listen and discuss with them. This can happen through, for example, co-construction sessions where workers are actively requested to give their advice on any given topic.

Team building activities can be organized to create bonds between those who do not work in the same departments or even those within the same one.

Often overlooked, employees of external companies working within the museum are spending most of their work time in your institution, so it might be helpful to see them as a part of your personnel. With this in mind, museums should consider inviting them when planning internal museum activities, ie. group lunches, meetings, trainings, etc. This is also one of the reasons museums should investigate their partnerships, to ensure that the contractors have the same values around diversity and inclusion.

Are museum employees supported by the museum?

It is one thing to hire someone with a new background, it's another thing to ensure their safety at work. Safety from, for example, aggressive stereotypes or prejudices, which is fundamental for

mental health and happiness at work. To ensure all staff feel safe at work, it is recommended that coworkers are informed about the issues some people encounter. This can take many forms: hosting training sessions, encouraging reading about the topic, creating a diversity charter, taking staff on guided decolonialist/feminist walks around the city, hiring a diversity/inclusion advisor and trusting them to start transforming the mentality inside the institution, etc.

Just as there is safety training at work, there can also be trainings to raise awareness around specific topics (ex. Neutrality, confirmation bias, antiracism, inclusive writing, micro-aggressions). It is fundamental to keep in mind and to share with employees the *continuous nature* of this work. A few training sessions a year will not break down prejudices that have been built over decades, but there are ways to try and integrate more perspectives into your daily life. In taking an active role in deconstructing our own prejudices (ie. Following decolonial/antiracist/feminist/LGBTQAIP + activities/newsletter; reading books on topics you're unfamiliar with; following social media accounts that give you brief, but informed glimpses on specific topics ex. @antiracismdaily), we can have better discussions and learn the right resources to share with the right person.

Be sure to accommodate the needs of your employees and potential guests when designing any given space (ie. Wheelchair accessibility, bathrooms for all, spaces for parents and their children). *(To be discussed in future meetings on the P of Place).*



How are employees reimbursed for their time? What are the required tasks? Is there space for growth?

A structural problem discussed by both parties was the limited amount of funding available to museums for integrating new personnel, with many of the current business models based on unpaid or underpaid workers.

If museums would like to hire more people from underrepresented backgrounds, they need to look at existing practices that might make it harder for them to achieve this goal. With interns, museums offer experience within their institution. While experience is very valuable, this practice undervalues their work and, importantly, this practice excludes many people from participating because of financial barriers. In the long run, this will lead to only certain profiles being traditionally “qualified.” If museums wish to hire people from backgrounds not already overly present in the institution, it might be helpful to consider which practices lead to this problem.

With these ideas in mind, it is therefore recommended for museums to reimagine their budgets and to advocate for policy level change.

To sufficiently pay all interns, funding will need to be shifted or museums will need to find subsidies for salaries. In addition to the remuneration of interns, lobbying for more funds for new permanent museum staff is likely necessary.

These changes cannot happen overnight and require a serious undertaking on the part of the museum. But by engaging with the question of paying interns, museums can find solutions – even if it’s starting by offering only two or three paid internships.

Regarding job stability, staff can sometimes find themselves overwhelmed with tasks which were not originally part of their job description. It is recommended that museums check in with their staff regularly to ensure they have manageable workloads. As well, museums could re-evaluate the upward mobility in their teams, as long-term employment and well-being require the capacity to grow.

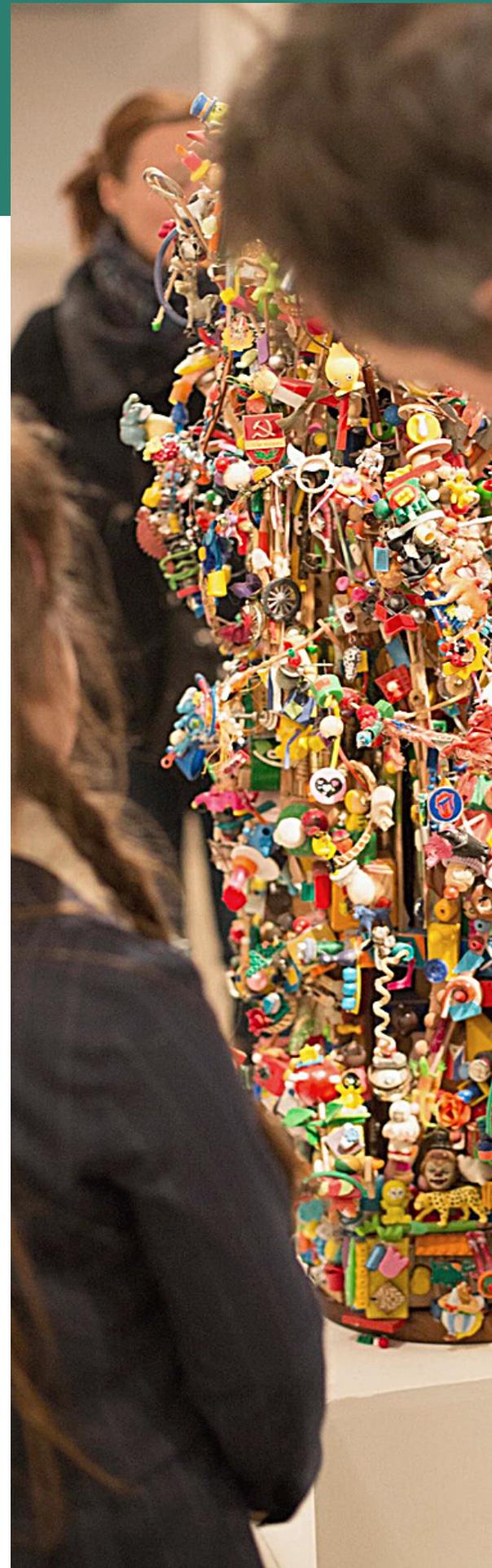
internal communication

Context: When discussing the topic of internal communication, museum staff expressed worry about how to address the inclusion of new profiles and the diversity of experiences that therefore converge inside of their institutions.

Discussion: Given the history of these institutions, they were often created with a work culture that was largely white, highly educated, and heteronormative. Though there's been an evolution, this can prove a challenge when breaking down barriers, as these are based on systems where the people are traditionally unaware of their own biases (or the biases of their predecessors) and how these have led to structural problems.

For example, while a museum may communicate that it is open – and not ageist/sexist/etc. – there is often a misunderstanding of personal vs. structural issues. While members of the institution may indeed be anti-ageist/anti-sexist/etc., if the museum largely employs people of a certain profile, there may be structural issues to address.

To do this, however, museum employees need to be informed on how to see these issues before they can analyze their institution and its practices. Museums staff should, therefore, work on personal and structural progress to see how they can improve these problems.



practical recommendations

What to do when people don't see a problem?

When someone can't see a problem, they can't fix it. This is why it is important to have training sessions on topics such as unconscious bias, stereotypes, etc. for all the employees (curators, directors, back-office administrators, front desk staff, security, etc.).

For example: Decolonialist tours around the city nourish understanding about parts of history that are often not or under discussed. It can lead people to realize there is more to the story than they've previously heard.

Importantly, the Board of Directors should also be implicated in these activities, as they are gatekeepers within the institution. The Board of Directors itself should welcome new voices of under-represented perspectives. It's not enough, however, to have a multitude of perspectives on the Board of Directors; their opinions need to be actively asked for and considered.

New Board members should be given training, if desired, to ensure they have the tools to express themselves within their new position. Moreover, existing Board members must ensure a space where everyone can express themselves. This can start by following the trainings mentioned above.

To go further, the Board of Directors can elect a diversity ambassador to ensure they meet these new standards.

What to do when front- and back-office don't communicate?

Context: Another point museums noted as problematic was the lack of communication between the front- and back-office spaces (ie. the welcome staff and the management). The administration may have a full plan they think is clearly communicated, while the front-office has yet to hear of any new activities. Furthermore, the Think Tank noted that the front-desk is traditionally not included in the decision-making process.

Discussion: While these groups play distinct roles in the institution, all staff are fundamental to the museum's functioning. Each can therefore offer important insights the other group is unaware of. In doing so, they can provide decision-makers with more information, thus creating a more informed decision-making process.

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Internal communication channels need to be enlarged, in both formal and informal settings organized by HR.

As a general rule, staff should be aware of what is happening in the museum. This can be done through "informational meetings" where new museum activities are presented (ex. new exhibitions or



activities, changes to the structure, etc.). This includes, but is not limited to, part- and full-time staff who work in ticketing, security, tours, etc. This will create an informed museal space, where everyone knows what is going on within the institutions and can even spread the word to their networks when it comes to future exhibitions and activities. Waiting until these are already launched can make staff members feel as though they've been relegated to the role of the "public," (ie. they are outsiders to what happens within their own workspace).

To go further: Rethink how meetings are organized so that everyone has a moment to speak. Bring in a moderator, for a time, who can assess how to better ensure members ideas are being heard and respected. Even a small change (ie. having meetings at circular tables), can break through some of these barriers.

How can you ensure staff are actually receiving internal communications?

Do the staff have a way of presenting concerns to their superiors?

Discussion: Museums reported that it is challenging to keep all staff members informed on internal communications.

For smaller, decision-making sessions, there should always be members from each department invited to participate, who can then share this information with their team. It is important to keep in mind that not everyone has followed the same life paths and that many people may need training, so they have the tools to speak up and participate in these meetings.

Each person on the staff will have different channels by which they best receive internal communications. The museum should regularly do an overview of how their internal communications are being received, or not, by the staff (by email, by message boards, by papers posted in communal areas, etc.). A mixed communication strategy is often necessary, where emails and posting in public spaces are both done.

It is fundamental that staff are informed about the chain of command (ie. via posted organigrams), so they know to whom to address their concerns. Similarly, procedures should be defined and publicly displayed so staff can know how to move forward with concerns. These procedures should always end with informing the concerned person about the process, the end results and what to do if they are displeased by the outcome.

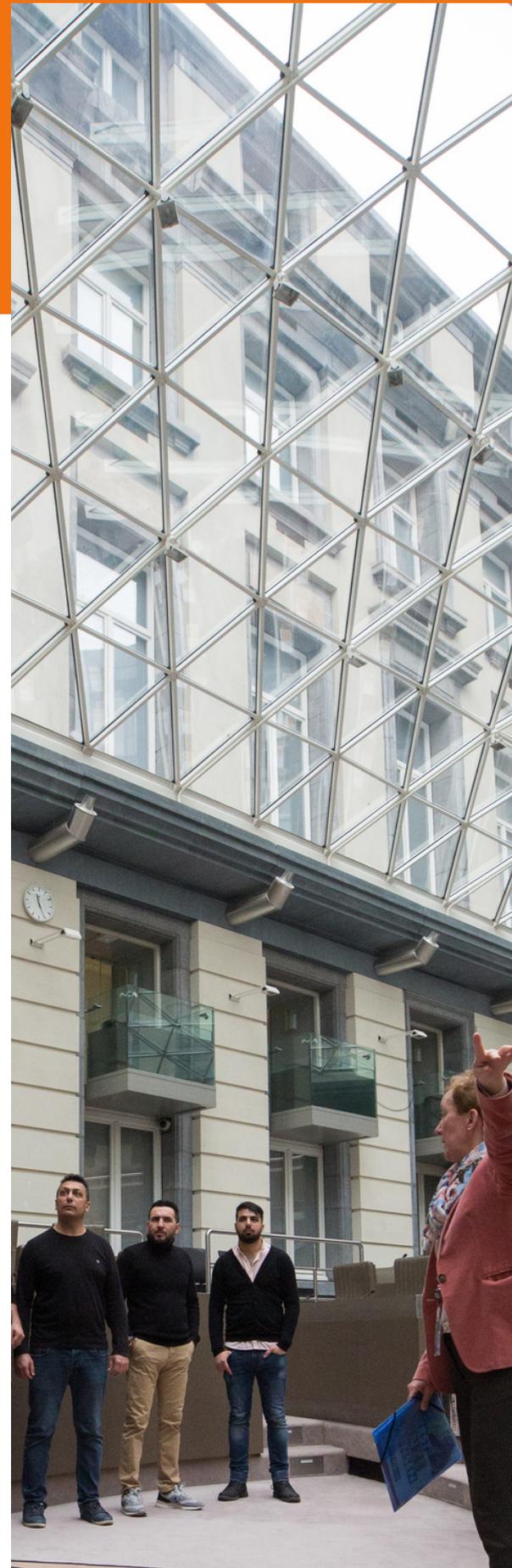
external communication

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Discussion: Given the history of these institutions, they were often created with a work culture that was largely white, highly educated, and heteronormative. Though there's been an evolution, this can prove a challenge when breaking down barriers, as these are based on systems where the people are traditionally unaware of their own biases (or the biases of their predecessors) and how these have led to structural problems.

For example, while a museum may communicate that it is open – and not ageist/sexist/etc. – there is often a misunderstanding of personal vs. structural issues. While members of the institution may indeed be anti-ageist/anti-sexist/etc., if the museum largely employs people of a certain profile, there may be structural issues to address.

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Practical Recommendations

What to do when polemic issues arise?

Developing a plan of action before any such polemic issues arise can guide museums during difficult moments, so they make choices according to their values, instead of on momentary fears of how the public might view them. This can give museum staff more footing when they push the Board of Directors to take a position.

On the museum website, publish a plan for diversity and inclusion (ex. Manchester Museum, Ethnologisches Museum Berlin, Cleveland Museum, Guggenheim Museum)

In case of doubt, turning to an expert or an organization or consulting educational tools like eDiv may provide insight.

Acknowledge and communicate about the museum's past: why and how it was founded. One can simultaneously appreciate certain aspects of the past while renouncing others. To play down the more negative areas of history will not make them go unnoticed or forgotten, but it can reflect poorly on the institution. Instead, museums should look to confront painful histories to ensure visitors that they have learned as an institution since then.

Clarify that exhibits are the results of "situated knowledge," that is to say, acknowledge the limits of the researchers and the research. As said, no person can be neutral or objective in their perspective, we all have blind-spots in our cultural knowledge. The museum can and should update the information about their collections continuously.

Museum's staff represent only a limited perspective. Reach out to other knowledge bases for the competences they can offer that the museum does not have (ie. People culturally associated with the items/histories).

If applicable: take a clear stand on object restitution after studying what that would concretely mean for the museum (Ex. In 2019, the Nationaal Museum van Wereldculturen's study, Return of Cultural Objects: Principles and Process).

What does it mean to not be "neutral"?

Museums have long been presented as objective and universal in their approach and they base their communication around a notion of neutrality. The idea is to be academic and scientific. "Objective." This model does not consider, however, the many ways in which the museum is unintentionally biased *in its approach*. There is always someone with their own cultural perspective choosing to show/say/do something. While there is no neutral approach, there are ways to develop a more fully informed one.

How do you react when you know your intentions were good?

As institutions with a desire to be including more perspectives, it is unavoidable that some well-intended steps that will be interpreted negatively by the public.

Museums are above all, human and as such, mistakes will happen. *Good intentions do not always mean good outcomes.* Understanding that this process requires vulnerability and owning up to past/current mistakes will be fundamental.

Embrace your vulnerability. Museums have followed certain traditions for many decades, if not for more than a century. Taking the time to reevaluate and to see how these habits fit in the modern world will lead to uncomfortable conversations and realizations.

Develop partnerships to interest and involve targeted publics with mediators who can create meaningful connections with them.

Share these efforts with the public and invite the public to follow suit.

Be educated. As mentioned, museum staff will need to follow inclusion and diversity trainings to help them understand how other people experience the world.

Even further, how they affect others without realizing it. An open mindset is one that needs to continually listen to and learn from other perspectives. Ensure the internal teams and the Board of Directors reflect this desire.

Beware pink/rainbow/diversity washing! For example, putting up a temporary exhibition on women in the arts but never buying any artwork by women for the permanent collection reflects poorly on museums.

Communicate about being in the process of changing. It is never finished; it is a continuous discussion that will change over time as the public discussion changes (ie. this is what we're doing, and this is where we want to go). Furthermore, this will help hold the institution accountable over the long-term.

When it comes to communication, it can be a challenge to shift practices to be more inclusive. There is often language used that is unintentionally exclusionary. Developing inclusive language rules and rethinking phrasing. Can someone who is not already informed about the topic of your museum understand you?



acknowledgements

Thank you for taking the time to read this report. Over the next year, we will continue to meet with both museums and activists to discuss other the work to be done around Publics, Partnerships, Place, and Programming.

We would like to thank all the Think Tank experts and museum staff for their interesting discussion topics, insights, and recommendations. As mentioned, the process of becoming safer spaces is one that will require a lot of work and continual re-analysis. In revisiting our institutions and reimagining them to include traditionally overlooked persons, we can rebuild stronger museums with more complete knowledge bases.

A special thanks to Gladys Vercammen-Grandjean (former Open Museum Coordinator) who organized these meetings and to Tiene Holvoet (Diversity Consultant at Actiris) and Yamina El Atlassi (President of the Brussels Museums' Board of Directors and Inclusion Advisor at BOZAR) for acting as experts during these meetings.

This report was written by the Coordinator of Open Museum, Mary Peterson.

If you have any insights you would like to share, reach out to us at mary@brusselsmuseums.be.



think tank biographies

ICHRAF NASRI

Ichraf Nasri (she/her) is a Tunisian visual artist based in Brussels. Holder of a Master's degree in Plastic Arts from the School of Fine Arts in Sousse, Tunisia, she complimented this curriculum with a Master's degree in Photography at ENSAV la Cambre in Brussels. After this, she trained as a teacher and received her certification in 2018. Ichraf has taught photography and worked as a journalist during the 2011 Arab uprisings, where she published articles and interviews on Astrolabe TV. A decolonial feminist and committed artist, she has been a part of the FemmesProd association since its inception. In October 2019, she founded Xeno-, an artistic platform and a research laboratory on intersectional feminist issues. Xeno- supports, promotes, and gives visibility to emerging national and international artists. She is the curator of Xeno- in partnership with artist Mélanie Peduzzi.

VANESSA VOVOR

Vanessa Vovor (she/her) is a European project coordinator and freelance consultant on race equity issues.

Her experience in intergovernmental organizations and NGOs has covered issues such as climate and energy policies, gender equality, and disability rights. Her various positions have led her to specialize in capacity building on these issues for different audiences. Vanessa currently works for the German Development Agency. She is also a freelance trainer and consultant on anti-racism and intersectionality issues, where she accompanies organizations and companies in their understanding of systemic racism and their approach to diversity and inclusion.

NOUR OUTOJANE

Nour Outojane (they/she) is a graduate of Maastricht University, where they studied an interdisciplinary course in gender studies, cultural studies, and sociology. Next to these academic studies, they have used artistic expression to create new imaginaries and question our current realities. Their work includes a documentary about four older women and their relationship to their bodies as well as a short film in which they explored their own relationship to their hair. They have also co-organized a queer and feminist festival and worked briefly for the Bonnenfantenmuseum as a video artist.

Currently, they work as a researcher and facilitator at BePax, where they are developing a pedagogical tool on the communication of institutions, such as museums, and on how it may carry subtle (and sometimes more overt) racism.

TILKE WOUTER

Tilke Wouter (they/their) is unapologetically queer and injected this in every part of their life. They are not great with authority. So, they work for themselves, the people they love and the communities who deserve it.

As a slam poet, they spit fury about this broken society on stage and talk about mental health while living in the shadows. They want to put the spotlight back on us.

They are a journalist and write about queer topics to open some eyes and minds.

In 2018 they started a queer poetry organisation, called Slam-T, with a friend and make room for vulnerability, rage, love and all the emotions queers are often not allowed to feel or show. They are also the founder of the Safer Space Manifesto, a manifest to multiply the safer spaces in this world.

In 2020 they became co-owner of the queer bar Blond and in 2021 they started Blender, the first gendershop in Belgium.

APOLLINE VRANKEN

Since 2014, Apolline Vranken (she/her) has been involved in the Cercle Féministes de l'ULB and is passionate about issues of gender relations in space and urban equality. She investigated these themes in her final work "From Beguinages to Feminist Architecture," published by the University of Women in 2018. Apolline Vranken graduated in architecture in 2017 and worked for more than two years as a project manager for the non-profit organization L'Ilot-Sortir du sans-abrisme and as an architect.

Today, she is a FNRS doctoral researcher at the Faculty of Architecture at La Cambre-Horta ULB. With the platform L'Architecture qui dégenre, she is also at the initiative of the Belgian edition of the Matrimony Days.

SAMUEL HUS

Samuel Hus (he/him) is a bilingual Brussels native with a huge passion for his city. He studied politics at the VUB and was actively involved in the study circle VrijOnderzoek. To continue this socially critical reflection, he joined the Museum of Capitalism. He helped to develop this travelling exhibition, which is an attempt to question this complex system that nevertheless structures our lives.

In addition, Samuel is fighting for more climate and social justice. He does this through his involvement in the organization of the Belgian Climate Justice Camp.

His museological affinity lies with Wunderkammer museums and old crafts.