

The Future of Museums of Cities

Conference and Workshop

Frankfurt, 4-5 June 2018

Migration: Cities | (im)migration
and arrival cities

Frankfurt, 2 June 2018

**CAMOC
Annual
Conference
2018**

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MIGRATION:CITIES WORKSHOP

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Historical Museum Frankfurt

Pre-Annual Workshop

Migration:Cities | (im)migration and arrival cities

Frankfurt, 2 June 2018

Historical Museum Frankfurt

Conference and Workshop organiser:



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Historical Museum Frankfurt



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CAMOC ANNUAL CONFERENCE 2018

The Future of Museums of Cities

4-5 June 2018

**Historisches Museum / Historical Museum
Frankfurt**

ABOUT THE CONFERENCE

“The Future of Museums of Cities”

Conference Partners and Contributors: ICOM CAMOC | ICOM Germany | Historisches Museum Frankfurt

What is the point of museums of cities, what purpose do they serve, what should their future be?

This will be CAMOC's second conference in Germany following the ICOM 2011 conference in Berlin. Our theme is simply - the future of museums of cities. Our aim will be to share knowledge and debate the state of museums of cities worldwide, including their present and future models and city museum definitions.

The guideline is our mission statement: “CAMOC is about the city and its people - their history, their present and their future. It is a forum for those who work in museums about cities, but also for anyone involved and interested in urban life: historians, urban planners, architects, citizens, all of whom can exchange knowledge and ideas across national frontiers.”

ICOM is currently pursuing a project to present new definitions of the museum lead by the Museum Definition, Prospects and Potentials Standing Committee. In this context, CAMOC will look at city museums now and in the future, and how they can best fulfil their mission, which is ultimately about improving urban living.

Since the foundation of CAMOC in 2005, the number of museums of cities has increased significantly, either by updating old municipal or local museums, or by creating new ones. CAMOC's first publications, such as our book *City Museums and City Development* and the digital publication *Our Greatest Artefact: the City. Essays on cities and museums about them*, contain a string of ideas and experiences, as well as knowledge about city museums. We look forward to your participation in our Frankfurt meeting to share your ideas, knowledge and experience.

THE CONFERENCE THEMES:

During the two conference days, we will focus on definitions and models of city museums for the future.

THEME 1 – The Future of Museums of Cities

New directions and new challenges for city museums and urban heritage. What are the main trends in exhibitions and programmes? How are city museums evolving? In which fields are city museums researching and creating new knowledge? Which are their most challenging issues?

THEME 2 – New Roles and Responsibilities: Urban Life, Museums of Cities and Ethics

There are emerging ethical issues that city museums face as they follow new directions and take on new roles and responsibilities. Dealing with a city's history and its recent past, as well as tackling social, economic and identity-related issues requires an ethical framework. Which ethical questions are related to social diversity, migration, the consequences of mass tourism, and other relevant issues?

THEME 3 - Sustainable Cities and City Museums

Environmental, social and economic sustainability are key aspects of city growth. How can city museums contribute to a more sustainable urban future? How can they contribute to preserve urban heritage and landscape? What should be their role and relevance as agents of city development and urban policies?

THEME 4 – Towards a new definition or new definitions of city museums?

******Conference session and round-table panel******

Must museums of cities continually redefine themselves in light of constant social change and challenges? How should city museums integrate past and present and prepare for the future without losing their role as museums of a city's history?

PROGRAMME SUMMARY

Saturday, 2 June 2018
Migration:Cities Workshop

Sunday, 3 June 2018
Pre-conference Tours / Excursion Day

Monday, 4 June 2018
CAMOC Annual Conference 2018 – DAY 1

Tuesday, 5 June 2018
CAMOC Annual Conference 2018 – DAY 2

CAMOC ANNUAL CONFERENCE 2018

“The Future of Museums of Cities”

Frankfurt, 4-5 June 2018

Historisches Museum / Historical Museum Frankfurt

DAY 1 - Monday, 4 June				
08:30-09:00	Registration			
09:00-09:30	Opening / Welcome Speeches			
Jan Gerchow	Director, Historical Museum Frankfurt			
Katrin Hieke	ICOM Germany			
Joana Sousa Monteiro	Chair, CAMOC			
09:30-10:00	Keynote Speaker			
	Fred Kent, Project for Public Spaces	USA	The Role of Museums in creating the “City of the Future”.	
10:10-10:15	Q&A			
10:15-10:45	Coffee Break			
10:45-12:05	Session 1: The Future of Museums of Cities Moderator: Joana Sousa Monteiro			
PART 1	10:45-11:00	Jan Gerchow	GERMANY	How to become a relevant place in the city? The new Historical Museum Frankfurt
	11:00-11:15	Lars De Jaegher Paul van de Laar	BELGIUM THE NETHERLANDS	Coproduction: collaborating on temporary exhibitions
	11:15-11:30	Michał Niezabitowski	POLAND	Civilisation of Museums
	11:30-11:45	Song Inho	KOREA	Constellation of the City that leads to historic promenade
	11:45-12:05	Q&A		
12:05-12:15	Mini break			
12:15-13:15	Session 1: The Future of Museums of Cities Moderator: Jan Gerchow			
PART 2	12:15-12:30	Joana Sousa Monteiro	PORTUGAL	Becoming a city museum. New approaches on time, people and urban heritage at the Museum of Lisbon
	12:30-12:45	Paul Spies Brinda Sommer	THE NETHERLANDS GERMANY	Preparing a range of participatory formats for the upcoming Berlin-exhibition in the Humboldt Forum: from interactives to hosting
	12:45-13:00	Sibylle Dienesch	AUSTRIA	Organization follows content
	13:00-13:15	Q&A		
13:15-14:30	Lunch (museum café)			

14:30-15:50	Session 1: The Future of Museums of Cities Moderator: Catherine C. Cole			
PART 3	14:30-14:45	Nicole van Dijk	THE NETHERLANDS	Active collecting and the future of city museums
	14:45-15:00	Jenny Chiu	JAPAN	Creating cultural heritage in city museums: a case study from Taiwan
	15:00-15:15	Francesca Lanz	ITALY	City Museums on the Move
	15:15-15:30	Inga Sarma	LATVIA	Jurmala City Museum - Current issues and future challenges
	15:30-15:50	Q&A		
15:50-16:15	Coffee Break			
16:15-16:35	Dr. Hugh Maguire, Chair, ICOM Membership Working Group: Who can or cannot be a member of ICOM?			
16:35-16:55	Annemarie Wildt & Francesca Lanz, The Netherlands/Italy: (Self) Censorship, Interactive Session			
17:00-18:00	General Assembly			
with the presentations by CAMOC 2020 Host City Candidates: Baku, Azerbaijan and Krakow, Poland				
18:00 -18:15	Welcome speech by the Vice Mayor for Culture, City of Frankfurt, Ms. Ina Hartwig			
18:15-20:00	Guided Tours of the Historical Museum Frankfurt			
20:00-22:00	Reception at the Historical Museum Frankfurt			

DAY 2 - Tuesday, 5 June				
09:00-09:30	Keynote Speaker			
	Joan Roca i Albert, MUHBA	SPAIN	Between cultural and urban policies. Rethinking the city and the city museum	
09:30-09:45	Q&A			
09:45-10:30	Session 2: New Roles and Responsibilities: Urban Life, Museums of Cities and Ethics Moderator: Nicole van Dijk			
PART 1	09:45-10:00	Elena Pérez Rubiales and MUHBA team	SPAIN	At Home. The participative worker housing housing new branch of Barcelona City Museum
	10:00-10:15	Orit Engelberg	ISRAEL	The founder's houses in the development towns. Between deprivation and cultivation
	10:15-10:30	Q&A		
10:30-11:00	Coffee Break			
11:00-11:45	Session 2: New Roles and Responsibilities: Urban Life, Museums of Cities and Ethics Moderator: Katrin Hieke			
	11:00-11:15	Elif Gıgdem Artan	GERMANY	Rethinking City Museums in the Face of Autonomous Archiving Activist Videos
	11:15-11:30	Valeria Pica	ITALY	A future museum for a disappeared city? Past and present in damaged historical centers: identity and ethical issues
	11:30-11:45	Q&A		
11:45-12:00	Mini break			

CAMOC ANNUAL CONFERENCE 2018

12:00-12:45	IGNITE SESSION Moderator: Chet Orloff			
12:00-12:05	Introduction - how it works			
12:05-12:10	Christian Nana	CAMEROUN	African Cities Museums, place of reconstruction and reconciliation: The case of Blackitude Museum space	
12:10-12:15	Christina Miedico	ITALY	2050: museums hyper-connected in Oldspeak: The Others' Voices in ancient Lombardy	
12:15-12:20	Ivan Grinko	RUSSIA	City branding and museumification of urban landscapes	
12:20-12:25	Sevil Zeynalova	AZERBAIJAN	Sustainable Cities and City Museums	
12:25-12:45	Q&A			
12:45-14:00	Lunch (museum café)			
14:00-15:30	Session 3: Sustainable Cities and City Museums Moderator: Angela Jannelli, Historical Museum Frankfurt			
14:00-14:15	Pedro Pereira Leite Judite Primo	PORTUGAL	Lisbon - The Role of Cultural Diversity for Sustainable Communities	
14:15-14:30	Toner Stevenson	AUSTRALIA	Museums and wellbeing – quantifying how Museums improve health in the growing urban landscape of Greater Sydney	
14:30-14:45	Hugh Maguire	IRELAND	Two Viking Sagas	
14:45-15:00	Chao-Chieh Wu	TAIWAN	Local Memory, Cultural Identity and National Brand Marketing: A Case Study on the Taichung City Museum and Its Articulation of the Past, the Present and the Future	
15:00-15:30	Q&A			
15:30-16:00	Coffee Break			
16:00-17:00	Session 4: Towards a new definition or new definitions of city museums Moderator: Renée Kistemaker			
PART 1	16:00-16:15	Gulmira Bilyalova	KAZAKHSTAN	Museums of Almaty in the socio-cultural space of the city
	16:15-16:30	Bonginkosi "Rock" Zuma	SOUTH AFRICA	THE BEGINNING: realigning South African Cities' definition of Museums with international standards
	16:30-16:45	Chet Orloff	USA	Toward a Curriculum for New City Museologists: Training the Next Generation of City Museum Professionals
	16:45-17:00	Q&A		
17:00-17:15	Mini break			
17:15-18:00	Session 4: Towards a new definition or new definitions of city museums Moderator: Joana Sousa Monteiro			
PART 2 PANEL DISCUSSION	Tiina Merisalo, Director, Helsinki City Museum			
	Joan Roca i Albert, Director, Barcelona City History Museum			
	Jan Gerchow, Director, Historical Museum Frankfurt			

DAY 1 - Monday, June 4, 2018

KEYNOTE SPEAKER

FRED KENT

The Role of Museums in creating the “City of the Future”

Placemaking as a quiet movement. It is a word that captures these times in ways that no other word has. In most languages it does not translate so it occupies a special place in peoples mind that reflects their ideas for the future. It is a word that brings people together around a common quest of place and community.

In these tenuous and unsettling times people are demanding a fundamental rethinking about the role citizens have and how government needs to work to create the future we all need. It is more than a movement...it has become a revolution of thinking and doing. The new paradigm builds on the simple but basic idea of “Place” and how that shapes peoples lives.

What does that mean for the architecture and design of museums and their place in their communities? How do museums connect with and engage their communities? How do they become more than just a building? How does the community think of them as an integral part of the daily life of their community?

This global search for a new paradigm requires a major rethink, or as we say... “How do we turn everything Upside Down to get it Right Side up... To get from inadequate to Extraordinary”... How do we bring a “wholeness” to peoples lives so they can be part of shaping the communities they live in?

PPS (Project for Public Spaces) leads this global Placemaking agenda, shaping cities around the world. Museums, cultural districts are core assets that can lead this growing agenda.

Our work around the world in places like: Perth (Cultural District), Dubai, Hong Kong, Seattle (Seattle Art Museum), New York (Museum Mile), Detroit, Singapore are examples where Placemaking has been applied with great success, and are models for the future we can learn from, leading an entire sector in every city.

BIOGRAPHY

Fred Kent has been one of the leaders of the global Placemaking Movement. As the CEO and one of the founders of Project for Public Spaces and now a leader in forming the Global Placemaking Alliance, he has convened, amplified and built the capacity of the movement globally and locally. Through social media, pioneering online publications, far-reaching newsletter and numerous international meetings, conferences, and ▶

trainings, Project for Public Spaces has reached millions of constituents annually. In the past few years Fred Kent has focused his energies by helping to shape a Global Campaign: of people, organizations, and communities that are transforming their public spaces and entire cities by sharing the tools, leading campaigns and creating “Placemaking Plans” to create “Lighter, Quicker, Cheaper” activations as a way laying the foundation to shaping communities systemically.

The Global Placemaking Alliance recognizes that the movement is fast becoming a collection of organizations working together to shape the future of cities globally. It is emerging as a major movement, creating catalytic and systematic change in governance, design, planning and community engagement and ownership.

SESSION 1

The Future of Museums of Cities

JAN GERCHOW

How to become a relevant place in the city: The new Historical Museum Frankfurt

Between 2007 and 2017 the HMF underwent a process of radical renewal. The full-scale renovation of the museum buildings was an excellent opportunity for the HMF to rethink its entire concept. In the master plan of 2009 the team claimed: “A city museum of the 21st century can become a laboratory and a forum for a new civic society” – realizing that museums, like most cultural institutions, are insufficiently prepared for addressing a rapidly changing society. In Germany, Frankfurt has the highest rate of turnover within its resident population (between 10 and 15 per cent per annum), and over 50 per cent of its inhabitants have an immigrant background. How can a museum attract not just dwindling numbers of middle-class “culture vultures” but all sections of civic society as well as guests from elsewhere?

Two basic assumptions were made:

- (1) The only theme that all “users” of a city like Frankfurt are sharing is the city itself - not only in historical perspective, but also in its present and future themes.
- (2) Thanks to the digital revolution, knowledge in the 21st century is no longer generated exclusively by academically accredited institutions or individuals, such as museums and their curators.

Our visitors should henceforth be treated as users whose expertise would be respected and taken seriously by the museum. This policy of inclusiveness was to be supported by the installation of new interfaces: opportunities for participation of varying intensity and quality. The new HMF, in other words, was to become a relevant place for a highly diverse resident population along with large numbers of outside visitors, where all are able to engage with the city’s past, present, and future. Instead of a museum about the city, it was to become a museum for the city.

The paper gives an introduction to the new exhibitions, including radically participative formats and unusual presentations like the “big snow globe” and the new city model.

BIOGRAPHY

Born in Germany. 1978–1984: student of History, German Literature and Language, Philosophy at the Universities of Freiburg i.Br. and Durham (GB). 1984: PhD in Medieval History; 1985–1990: Assistant Professor at the University of Freiburg i.Br., 1990–1993: Research Fellow of the MPI for History in Göttingen; 1993–2005: Curator at the Ruhrlandmuseum Essen. Since 2004/2005: director of the Historisches Museum Frankfurt that underwent new construction and new concept since 2007, with opening in October 2017.

LARS DE JAEGER AND PAUL VAN DE LAER

Coproduction: collaborating on temporary exhibitions

As museums we are daily challenged by our public. A visitor expects a total experience with a captivating story in a beautiful museum building where also public activities such as lectures, workshops, etc. take place regularly.

‘Temporary’ exhibitions contribute to the enduring value of a museum. These expositions are limited in size and time, focus on a specific theme and constitute a fundamental part of a city museum’s daily operations.

When we are considering the future as city museums, would it not make sense to actively collaborate for a temporary exhibition? We all work on and in a city, dealing with the specific characteristics, problems and challenges that make a town a town.

Rotterdam (NL) and Ghent (BE) are two very different cities, not in the least as far as scenery, surface area and population figures are concerned. Yet, the Museum Rotterdam and STAM are very much comparable in regard to philosophy, scale, budget and public outreach. That is why we have joined forces to make a temporary exhibition focusing on ‘skyline’.

‘Skyline’ will be an exhibition about a city’s silhouette. Starting from a number of Flemish and Dutch cities, we will show how cities have put themselves on the map all over the world and through the centuries, and how they featured their skyline as an asset in creating their image, then and now. Ghent and Rotterdam are starting points, but we aim to paint a broader picture and will also include other towns. The exhibition will open in Rotterdam in 2020 and travel to Ghent in 2021.

We are convinced that collaboration and co-creation between city museums constitute a surplus value for everyone. Such a project has to be more than a business-like logistic and financial operation. We want 1 plus 1 to make 3. By working together on the concept and the content, we will be able to reach out and achieve results none of us could manage on our own.

Museum Rotterdam and STAM want to share their vision and experiences with their CAMOC colleagues because we think that collaboration on content is an important challenge for the future of city museums.

BIOGRAPHIES

Lars De Jaeger studied history and environmental planning at the University of Ghent. He joined STAM in 2009, focusing on urban history, city development and also multimedia projects. Recently, he coordinated the exposition ‘City and university. Since 1817’. lars.dejaeger@gent.be

Prof. dr. Paul Th. van de Laar is endowed professor in urban history at the Erasmus University School of History, Culture and Communication. Besides, he is a managing director of Museum Rotterdam (the City Museum), responsible for the new focus on city museums and their role in a changing urban context, in particular the role of cultural heritage in superdiverse cities. *p.vandelaar@museumrotterdam.nl*

MICHAŁ NIEZABITOWSKI

Civilisation of museums

There is no doubt in my mind that it is hard to imagine contemporary city without museums. Their social impact becomes indispensable force which binds community and shapes citizens' rights. There is no such discussion on necessity of museums in city but question should be posed: does museum in the city act and shall it act as an imponderabilia or principium? Does it, in front of us, become a symbol of civilisational breakthrough, an element which builds a new order in a postmodern, post-industrial society? To what extent do civilisation transformations in cities – which have been analysed since the ancient ages to this day – allow us to make an assessment about principled meaning of museums in cities of tomorrow?

BIOGRAPHY

Michał Niezabitowski is a historian, museologist, university lecturer, activist in the museum environment, curator of numerous historical exhibitions. Member of the CAMOC Board (2010 – 2013). In 2004 he became director of The Historical Museum of the City of Krakow – one of the biggest Polish museums. He is also head of the Association of Polish Museologists.

IN-HO SONG

Constellation of the City that leads to historic promenade: Sustainable future of the Seoul Museum of History

Seoul is a beautiful city that has become inseparable body with its topography over the 2,000 years history. The power of its terrain and the many layers of history are the most important assets of Seoul. The Seoul Museum of History, established in 2002, consists of the main museum and 7 branch museums. As the main building coexists with the historic site of Gyeonghuigung Palace in Joseon Dynasty, each branch museum collects and exhibits its special history based on particular place, time and memory. Cheonggyecheon Museum focuses on urban stream and every day life, Seoul City Wall Museum exhibits mountain scenery and the city wall, Gongpyeong Urban Remains Museum preserves historic urban tissue, Baek In-je Historic House Museum depicts cultural landscape and Hanok in Modern time, and Living History Museum, which will be opening in 2019, covers citizen's everyday life in 20th century. Each museum, located in different part of the city, has different urban context and historic layer, as well as different types of objects and formats of representations. The Seoul Museum of History, like the stars of the city, leads to the historic promenade from the main museum to the branch museums, and the citizens feel empathy and share urban memory. Completing the city constellation by linking old objects and knowledge based on the place and time of Seoul is a sustainable future for the Seoul Museum of History.

BIOGRAPHY

In-Ho Song is the director of the Seoul Museum of History, aiming to share 600 years history of the capital city and its urban memories with the citizens and the world. As a specialist in historic urban architecture, Hanok (Korean traditional house), and cultural heritage of Seoul, he also serves as vice-president of ICOMOS Korea and a professor at the Department of Architecture, University of Seoul.

JOANA SOUSA MONTEIRO

Becoming a city museum. New approaches on time, people and urban heritage at the Museum of Lisbon

The presentation aims to show the major challenges the Museum of Lisbon has been facing on its way to becoming a better city museum. It has been about the making of a turn from a research and exhibition programme centred on the city's past and the display of fine arts, archaeology and documents, towards the design of research, exhibition and learning projects that invite multidisciplinary approaches and different time perspectives.

Like in so many other museums, the goals stated by the Museum of Lisbon before 2014 were according to the traditional scope of a history museum: to acquire, research, document and display objects related to the history of the city of Lisbon, namely documents, decorative arts and archaeology. The permanent exhibition stood intact since 1979 with hardly any major changes.

Following the modifications of mission, name and structure of the Museum since 2015, a regular programme of temporary exhibitions was set up, in which the recent past and the intersection of arts, science, anthropology and urbanism have been present, along with a focus on a wider engagement. The permanent exhibition is being totally remodelled, in parallel with the building works of the Museum's main site.

We will focus on four key issues that sustain the different strategy in exhibitions and public programmes:

- Time: embracing the historic past, but also the recent past and the present, and even future prospects, and not necessarily in chronological views;
- People: engaging systematically with groups of city inhabitants, whether people born in the city and any type of migrants, coming from other parts of the Country or from elsewhere. Increasing diversity awareness;
- Disciplines and themes: broader, multidisciplinary approaches of both collecting and exhibiting. The traditional frame within the decorative arts, documents and archaeology is complemented with contemporary art, science artefacts, industrial heritage, and intangible heritage, including documentation of oral history;
- Debates: it is about being available as a cultural space to experiment and discuss identity issues, urban cultural problems and cultural diversity, and thus promoting regular debates, and talks.

BIOGRAPHY

Joana Sousa Monteiro is director of the Museum of Lisbon, since 2015. She was a museum and heritage adviser to the Lisbon Councillor for Culture (2010-2014). She was Assistant Coordinator of the Portuguese Museums Network at the

National Institute of Museums (2000-2010). Previously, she worked at the Institute of Contemporary Art and at the National Museum of Contemporary Art. She holds a degree in Art History (Universidade Nova, 1993), an MA in Museology (Universidade Lusófona, 2000), and an MA in Arts Management (ISCTE, 2010). She was member of the Portuguese National Committee of ICOM (up to 2016) and is Chair of ICOM – CAMOC, the International Committee for the Collections and Activities of the Museums of Cities (since 2016).

PAUL SPIES AND BRINDA SOMMER

Berlin exhibition in the Humboldt Forum

The exhibition is dedicated to the network of relationships between Berlin and the world.

Globalisation, social change and processes of international transfer are transforming daily life in cities worldwide. Taking this perspective, the exhibition looks at historical and contemporary developments that connect Berlin with the globe at large. It focuses on individual themes and narratives concerning migration, war, fashion, entertainment, borders, free spaces and revolution.

The exhibition incorporates experiences gleaned from conversations and workshops with people of all backgrounds living in Berlin, with initiatives, associations and institutions, culminating in a diversity of voices and stories that in many cases reveal something unknown and surprising. Visitors are invited to add their own experiences to the exhibition. Expansive installations, projections and original objects allow stories to be experienced with all five senses, while participatory formats and links to other museums, places and institutions in the city – and within the Humboldt Forum itself – ultimately make the exhibition a lively place for encounter, discovery and communication.

The Humboldt Forum: A lively place for connection, communication and participation

Occupying 4,000 square metres, the Berlin Exhibition plays an integral part in the Humboldt Forum's overall concept. The exhibition, along with the neighbouring interdisciplinary 'laboratory' of the Humboldt-Universität zu Berlin, represents the State of Berlin in the Humboldt Forum. Both spaces are located in the middle of the building, surrounded by the collections of the Museum für Asiatische Kunst and the Ethnologisches Museum, various event spaces and a presentation of the location's history. The Berlin Exhibition positions itself as a nexus within the Humboldt Forum, both spatially and in terms of content. It links the cultures of the world on the Forum's upper floors to the broader city of Berlin – to its internationality, its past and its present. The Berlin Exhibition in the Humboldt Forum is co-produced by Stadtmuseum Berlin and Kulturprojekte Berlin. The concept and content of the exhibition are being developed by a team led by Paul Spies, chief curator for the State of Berlin in the Humboldt Forum and director of the Stadtmuseum Berlin. Kulturprojekte Berlin is responsible for exhibition production, as well as communication and educational work.

BIOGRAPHIES

(Walter) Paul Spies was born in Amsterdam, Netherlands, in 1960. After completing his studies in art history and ancient archaeology, he and two colleagues founded the art historical

Büro d'arts. He worked in this capacity for the next 21 years, before being asked to head the Amsterdam Museum in 2009. In February 2016 he became director of the Stadtmuseum Berlin and chief curator for the state of Berlin in the Humboldt Forum.

Brinda Sommer studied literature and communication with a focus on museum research and the communication of knowledge. She has worked extensively on topics related to remembrance culture and the new role of museums in society. She has been working at the Stadtmuseum Berlin since 2008 and has coordinated the curatorial team of the Berlin Exhibit since 2016. *sommer@stadtmuseum.de*

SIBYLLE DIENESCH

Organization follows content

Cultural production is in a huge transformation process.

This does and will have consequences on the museums' missions, their content, their interconnectedness and interdependence with ever diverse local communities and on the values they produce for society. However, this transformation seems to have little focus in terms of the museum's organizational set-up. If we paraphrase the famous "form follows function" to "organization follows content" then the question is what kind of organization museums need in order to meet these future challenges and how to implement it.

Let us take a look at the world outside the museum. What methods do other industries apply in a changing and dynamic world which is driven by volatility, uncertainty, complexity and ambiguity (VUCA)? How do they manage to constantly adapt and act in time? Agile Management is one answer to these new challenges. It is a system which offers a tool-box of instruments which can be very well adapted to different domains and their specific needs. The talk will give a short introduction into the agile frameworks and explore different methods. It will show how they can be used to transform team-work and leadership, goal-setting and planning processes for a museum that can more quickly adapt to changes in the city, its stakeholders and in society in general.

The benefits and limits of agile management will then be demonstrated by an organizational development concept for a medium-sized Austrian city museum. Implementing Agile Management is always a team development process, which is based on cultural change within the organization. Step by step, we will show how to implement this change starting with existing dysfunctions in collaboration, how to assess the team's ability to agile working and how to develop agile leadership and team skills. Lastly, we will present some agile tools such as appreciative inquiry, dragon-dreaming and design-thinking. These tools are meant to be inspiring for ongoing work processes and/or a chance to explore new methods and thus improve outcomes.

BIOGRAPHY

Sibylle Dienesch is deputy director of the GrazMuseum. She has directed all aspects of museum's operations since 2006 and of the city archive's operations since the two institutions were merged in 2014. She has also been leading an ongoing organizational change process towards an inclusive organization. Contentwise her focus is on socio-cultural developments. She was the co-curator of exhibitions and co-editor of publications dealing with the public space and with the life of people with intellectual disability.

NICOLE VAN DIJK

Active collecting and the future of city museums

Across the world, city museums are facing a series of complex challenges. We are often working with reduced resources, are constrained by our buildings and competing for the attention of our communities and visitors. I believe much of this revolves around how we make our work relevant and encourage active participation with communities. In doing this, we can also transform the way we approach conservation and collection management. It also provides us the opportunity to explore and capture the increasingly powerful role technology plays in our everyday life. The future of city museums is about redefining our role in the dialogue of the city, bringing not only our collections and collective knowledge but actively stimulating the eco-systems of our cities and communities everyday in a variety of ways.

In this paper I will explore current thinking and findings from a long-term project we have been developing at Museum Rotterdam, called 'Authentic Rotterdam Heritage'. This was established in 2016, building on a series of community projects, as a method to collect and acknowledge the contemporary life of the city. Its main aim is to consider the importance of retaining collections in contexts relating to the meanings they have and represent for their communities. Through these expanded narratives, this 'active collection' has become a radical step towards 'smart' collecting and 'intelligent' collection management. Objects are classified and accessioned, but remain 'alive' and 'active' in their community contexts. The day-to-day connection to the museum itself is then transformed from a traditional management and conservation model to expanded knowledge and ongoing understanding of the objects' place in wider society.

A recent natural extension of this approach is that the active management of the project and collection strategy is now being shared between museum staff and a board of community members. Through this, we are extending, empowering and recognizing the importance of the 'living' resource of the city. Through all of these initiatives and mechanisms, we are exploring and asking questions about the important role museums have in the life of their cities.

BIOGRAPHY

Nicole van Dijk is a curator and leads the research and development programs of Museum Rotterdam. She is responsible for participatory research and community projects. These include '*City as muse*', a longitudinal participatory project with Rotterdammers in creative dialogue with the museum. This resulted in more in-depth projects focused on citizens and communities, including '*Surviving Carnisse*', '*True Rotterdammer I and II*', '*Connection by heritage*' and the '*Authentic Rotterdam Heritage*' – a new way of collecting for museums. In the Active Collection Centre, she is building an active collection

which consists of ► objects, people and communities playing a connecting role in the contemporary city – the heritage of the future, which has more social power to connect communities and start social empowerment.

Nicole's practice is driven by using the museum's experience and collections and combining them with the contemporary experience of people living in the city. This creates a fusion of collections and participatory approaches to programmes and governance to shape the role of the 21st century museum. Nicole studied at Art School and holds a masters degree in Cultural Anthropology.

CHUNNI CHIU (JENNY)

Creating cultural heritage in city museums: a case study from Taiwan

There is a wealth of literature and research that has pointed out the trend to revise the historical narratives of cities: an issue which is an important challenge for city museums. It is increasingly acknowledged that, when constructing narratives within the context of a city museum, the viewpoints of both academic experts and local memories and life experiences need to be represented. It is thus vital that city museums build dialogues to fully represent their subjects by maintaining an awareness of the rapidity of social change, and implement a flexible design to adapt to this variety. On the other hand, it is important to consider whose memory and life experience ought to be represented by the museum as the “cultural heritage” of the city. How should we collect individual memories and develop the narrative history of the city simultaneously?

There are more than 400 museums in Taiwan. Since 2002, there has been a nationwide movement to establish museums in conjunction with the preservation and utilization of cultural heritage to promote community development. Today, a large portion of new museums in Taiwan have their origins in this sort of movement. In recent years, Taiwanese people are becoming more concerned with the protection of cultural heritage and cultural resources relevant to their cities’ history, a concern which has grown in tandem with wider issues surrounding cultural identity. There is a tendency to pay close attention to individuals’ history and culture. At the same time, city museums have started to transform and reflect the way people think about their history, culture, and life experience.

This paper takes Daxi Wood Art Eco-museum in Taoyuan City as a case study to look at the historical background leading to the establishment of the city museum; it will examine the role of the museum in the city and its significance in preserving and utilizing cultural heritage within the framework of a community-based city museum. Finally, the study will highlight issues and consider proposed actions to preserve and utilize cultural heritage for community development, and to explore the ways museums can function in cities in Taiwan today and in the future.

BIOGRAPHY

Chunni Chiu (Jenny) obtained her MA in Art Management in 2009 at National Taipei University of Education, Taiwan. She is a PhD candidate at the Department of Comparative Studies, School of Cultural and Social Studies, The Graduate University for Advanced Studies in Japan, working on her research and studying as a member of The National Ethnology Museum.

Her main research interest is in city museums and cultural heritage, and the relationship of city museums to communities. She is also working at ICOM KYOTO 2019 Office based in The Kyoto National Museum as a researcher for ICOM Japan to assist in the organization of the 2019 General Conference.

FRANCESCA LANZ

City museums on the move

About 10 years ago city museums around Europe have been invested by a renovation impetus. In a relatively short time-frame a number of city museums were inaugurated across Europe and overseas, including both new projects and renovations of historic city museums. Such significant economic investments had been preempted by lively debate rooted in the Nineties, and that has been nurturing these renovation projects, ranging from major radical ventures to small-scale or step-by-step projects. Among those museums early interested by such renovation wave there were pioneering institutions, whose experimental activities, programmes and exhibitions paved the way to new approaches toward city museum role, tools and practices.

Today, many of these institutions are about to face a new big change: they are moving or are about to move to a new venue. Among these are the London Museum and the Museum of Copenhagen. Through the analysis of some paradigmatic examples, the paper aims to develop an architectural reflection about the future of city museum, focusing on its spaces and the relationship between the design of the museum (understood as a physical space) and the evolution of its roles and practices.

Which is the physical and architectural relationship between the museum and its city? Is it possible to identify architectural features corresponding to and supporting the development of contemporary city museums? The paper will seek to develop a reflection on such questions and to investigating the complex and mutual intertwining between architecture, interior design, urban planing and the very concept design of a city museum.

BIOGRAPHY

Francesca Lanz is assistant professor in Interior Architecture and Exhibition Design at the Department of Architecture and Urban Studies of Politecnico di Milano. Her research interests lie in the role and evolution of interior architecture in the context of the current socio-cultural scenario and evolving living behaviours. Most recently, her research activities notably centered on museum and heritage studies, with a focus on city museums, museography and exhibition design and how emerging heritages theories and contemporary architectural criticism and practice intertwine. In the past six years, she has been contributing to several national and international research programmes; among these are the EU funded research projects MeLa: *European Museums in an Age of Migrations* and TRACES: *Transmitting Contentious Cultural Heritages with the Arts*.

INGA SARMA

Jurmala City museum - current issues and future challenges

Jurmala City Museum was established in 1962 during the Soviet era. Jurmala is one of the oldest seaside resorts in the Northern Europe, and, during the time Latvia was incorporated in the USSR, it was one of the most favorite Soviet resorts which saw about 3 million guests – more than the whole population of Latvia.

The aim of the museum was to portray the development of the city in the light of socialism, showing all the previous history as a negative example. It must be noted that during the 1960-1980 period all the Soviet city museums were very similar – their expositions began with a stone axe and ended with another congressional decision of the Communist Party. Museums, as any other such institution, were subject to censorship and strict control by the government.

Today, Jurmala City Museum, in accordance with its mission, has put forth research and reflection of the history of the resort as its main objective. The museum has two affiliates – an ethnographical open-air museum of fishery (initially, before becoming a resort, Jurmala consisted of fishermen's villages) and a memorial museum of poet Aspazija. The main target audience are guests of the city.

Current challenges

One of the biggest challenges – “Muse temple” or entertainment? We are living in an age overwhelmed with information, high technology and “fear of text”. Any museum worker who makes expositions will have had the problem of shortening texts – ever shorter texts are required, because visitors are reluctant to read a lot.

It is understandable that a museum does not have to be a place with a reserved academic atmosphere. However, there is a fragile border between an institution of entertaining education and entertainment for entertainment's sake where a theme of a glorious museum is used. For any activity of the museum – an exhibition, educational program or publication – must be based on the results of a research. At present, it is very difficult to persuade the leadership of Jurmala, who are our financiers, that funds for research are to be given primarily. Much greater approval is received by enterprises which attract many people, are entertaining, and have great publicity.

Future objectives

A museum is an opportunity to tell many stories. Not only about those who are famous and of importance. It is an opportunity to give voice to those who have never been listened to or have been heard. To reflect events in their interconnectedness and historical ►

context, as well as to show different experiences and approaches, it is of great importance to establish cooperation between museums, both regional and international as well as by their trade.

BIOGRAPHY

Born in 1959, in Jurmala, Latvia. Graduated from the University of Latvia in Riga in 1985, a historian, Mg. Hist., Mg. Phil. Works at the Jurmala City Museum since 1981. She is the author of the permanent exhibitions “History of the Resort” and “Child at Resort”. She also participates in the development of educational TV shows. She is the author of several books and many publications and has participated in scientific conferences in the USA, Greece, Latvia, Lithuania, Russia and Germany.

SPECIAL ACTIVITIES

HUGH MAGUIRE

Chair, ICOM Membership Working Group:

Who can or cannot be a member of ICOM?

In 2017 following concerns raised at the June meeting of ICOM in Paris a decision was taken to form a Working Group on Membership. Hugh Maguire was appointed Chair of the Group in March of this year and since then has had meetings with the Executive team in Paris, as well as communications with the various members of the group. The issues confronting membership are varied and of greater and lesser 'worry' across countries and cultures. Largely it concerns how we define a Museum Professional... What are the roles of students and in what disciplines...? What about volunteers and volunteer-led museums – museums which do great work in their communities and yet where no one is technically meeting the ICOM definition. How can we resolve the contradiction of excluding such activists while at the same time allowing former professionals who have long retired from active museum work. What are we to do with members of UNESCO and overseas delegations to UNESCO who may presume ICOM membership, or even members of diplomatic missions based in Paris?

All feedback from members of CAMOC on this issue will be welcome.

BIOGRAPHY

Hugh Maguire is an Architectural Historian who lectured in New Zealand throughout the 1990s. Since returning to Ireland he has worked in the area of museums policy for the Heritage Council, and from 2009 to 2016 was Director of the Hunt Museum, Limerick. He currently works as a Cultural Heritage Advisor. He is the Chairman of the Ireland National Committee ICOM, and Chair of ICOM's Working Group on Membership. *hugh@hughmaguire.ie*

WORKSHOP

FRANCESCA LANZ AND ANNEMARIE DE WILDТ

(Self)Censorship

At all stages of the process of making exhibitions and museum programs all of us, as CAMOC members, as people connected with city museums, within and outside the institution, have been dealing somehow with censorship and self censorship. We all work in different circumstances, but we are all dealing with different groups in society, local politicians and sponsors that may influence decisions about the content of our exhibitions. We probably all have thought about leaving out something because it might offend and anger someone outside or inside the institution. Most of us have been in situations where we had to adapt our plans because of some sort of (self)censorship.

The struggle about history, about inclusion and exclusion, about claiming the right to tell your own story is as fierce as it is necessary. Meanwhile national governments and city councils want to present a positive image of their country or city. In private museums the boards of trustees holds a strong position, which includes the access to money. Politics, but also sexuality, race, religion and animal rights (and all their intersectional connections) are among the most contested issues, as well as awkward exhibition topics and can all produce large stones of offenses. However, we live in exiting times. Museums will need to figure out a means to deal with the bold and provocative while remaining safe institutions for the public and please the ones that give of money.

We would like to propose you a workshop on (self)censorship. At our museum conferences we generally talk about 'happy endings'; about best practices and inspiring examples. Let's talk about bad cases for once, about things that went wrong. Sometimes terribly wrong. Exhibitions have been forbidden, art works removed or even destroyed, curators or directors fired.

We have collected some famous and not so famous cases and key issues and questions about censorship and self censorships in exhibition making which we will present you as a starting point for a debate. But most of all, we would like you to bring your own case(s). During the workshop each of you will be provided with some cards where you can write your own experience, sharing what went wrong and why, despite good faith. Of course anonymous, but circumstances and specific themes may hint at your institution. "What happens in the workshop, stays in the workshop". Be as concrete, honest and frank as you think you can be among your international peers. The workshop is a safe space and it aims to give you some tools to help in difficult situations.

In small groups one or more of these examples will be discussed to talk about what you

would or could do to avoid or counteract censorship and in the end we will share our reflections.

BIOGRAPHIES

Francesca Lanz is assistant professor in Interior Architecture and Exhibition Design at the Department of Architecture and Urban Studies of Politecnico di Milano. Her research interests lie in the role and evolution of interior architecture in the context of the current socio-cultural scenario and evolving living behaviours. Most recently, her research activities notably centered on museum and heritage studies, with a focus on city museums, museography and exhibition design and how emerging heritages theories and contemporary architectural criticism and practice intertwine. In the past six years, she has been contributing to several national and international research programmes; among these are the EU funded research projects *MeLa: European Museums in an Age of Migrations* and *TRACES: Transmitting Contentious Cultural Heritages with the Arts*.

Annemarie de Wildt is a historian and curator at the Amsterdam Museum. She has (co) curated many exhibitions, with a variety of objects, often a mix of 'high' and 'low' culture and with a strong input of human stories and a focus on difficult and uneasy subjects. She has presented and written about city museums, practices and dilemmas of curating and (contemporary) collecting, prostitution, and Amsterdam's connection to slavery, as well as protest movements.

DAY 2 - Tuesday, June 5, 2018

KEYNOTE SPEAKER

JOAN ROCA I ALBERT

Between Cultural and Urban Policies Rethinking the City and the City Museum

The number of city museums multiplied a century ago, when urban modernization fully affected the historical centres of European cities. Today, after the industrial and classical colonial era, the expansion of the big metropolises and the diversification of their inhabitants have created a new historical framework around the world. In a context of global powers and the difficulties faced by states in regulating coexistence and identity under these circumstances, practical life in cities, as spaces of conflict and, at the same time, of negotiation, agreement and shared memories, is increasingly important.

Cities and city museums therefore take on renewed importance in the early decades of the 21st century. *Meine Stadt, meine Geschichte* – “My City, My History” – was the slogan for the transformation of the museum of Stuttgart, a metropolis with a strong tradition of immigration in the 20th century. But the empowering of the urban majorities will not come about just by recognizing their diversity; it will also require the ability to show and explain the mechanisms of social construction of the city over time. The city museum cannot just be a “local museum”; it must act as an R&D centre, where research on urban history, representative objects, and heritage and landscape feeds a laboratory of citizenship in multiple formats: from talks and seminars, to exhibitions and publications, from heritage spaces to urban itineraries. Tearing down the barriers between culture and education, driving the construction of citizenship and contributing to reformulate tourist practices should not be separate functions.

A new generation of city museums is required that, halfway between cultural policies and urban policies, go beyond providing sociocultural revitalization to shape a programme for building knowledge that is open to the world and rooted in the city. City museums that are a portal to and mirror of the metropolis and its neighbourhoods, connecting spaces and historical narratives and reconnecting centres and peripheries. The museum can thus propitiate the exercise of the right to the city, the basis for effective participation in urban life.

BIOGRAPHY

Joan Roca i Albert was trained as an urban geographer at the University of Barcelona and is a researcher into urban history and heritage. He taught at Institut Barri Besòs (a secondary school in the suburbs of Barcelona), at the Autonomous University of Barcelona and the Hochschule für Gestaltung und Kunst in Zurich. A former director of Aula Barcelona and the Urban Majorities Project at Fundació Tàpies, he was appointed as director of Barcelona History Museum (MUHBA) in 2007.

SESSION 2

New Roles and Responsibilities: Urban Life, Museums of Cities and Ethics

ELENA PÉREZ RUBIALES AND MUHBA TEAM

At home. The participative worker housing, new branch of Barcelona City Museum

Popular housing within the Museum's narrative is one of the best means to talk about migration, city settlement, integration in urban life and social cohesiveness. It's also a way to blur barriers between center and peripheries, providing a look at the city from the outside to the inside.

In this context, the Museum of History of Barcelona (MUHBA) faces a new branch with the museization of four of the so-called "Cheap Housing" in Bon Pastor neighbourhood. It's one of the first public housing sites built in Barcelona to relocate shanty town dwellers affected by the International Exhibition in 1929. Obtaining a house meant going from the "informal city" to a "regulated city".

Rather than an approach based on an ethnography of the ways of popular life, the museological project for this new MUHBA branch aims at offering a historical narrative able to explain the evolution of social conditions of working classes through more than a century, from extreme conditions of hardness to the fight to get social improvements. This is how the Museum places houses, heritage, in the urban history of the city.

The initiative arose from the Bon Pastor Residents' Association, who connected with the Universitat de Barcelona and the MUHBA to create a space of history and memory in the homes they left when moving to the new social housing. Thanks to this collaboration, the Museum's team, lead by Carmen Cazalla, has collected more than three hundred pieces of furniture and personal properties in order to show the historical conditions of life in the suburbs of Barcelona, focused on Bon Pastor in 1930, 1955, 1980 and 2015.

Created with strict historiographical and museological conditions, it can be an extraordinary heritage ensemble, of general interest, also in building Europe's contemporary identity. A place for barcelonians and also for foreign visitors.

BIOGRAPHY

Elena Pérez Rubiales is member of the MUHBA team as responsible for Museum and Citizenship. PhD in Production and Consumption of Culture by the Universitat Autònoma de Barcelona, where she has taught in the degree of Humanities; she has based her scientific research on participation and the relationship between the museum and its users.

ORIT ENGELBERG-BARAM

The founder's houses in the development towns Between deprivation and cultivation

With the establishment of the State of Israel in 1948, Jews from all over the world arrived. The institutions of the young state coped with the need to quickly settle hundreds of thousands of immigrants. Inspired by the model of the European “new cities”, 30 “development towns” were established in just ten years. Apart from the need to absorb immigrants, their planning also answered the need to spread the population throughout the new territories conquered during the War of Independence. The “development towns” have become one of the most significant urbanization phenomena in the country.

The lack of mutual affinity between the immigrant towns and the veteran settlement, combined with the dominant cultural ideology in the early years of the state's existence, which was eurocentric (whereas most of the immigrants from the development towns came from the eastern countries), created tensions between the residents of the veteran rural settlements and the residents of the nearby towns.

Although seven decades have passed since the founding of the state, until recent years the hegemonic cultural ethos in Israel remains the ethos that dominated it from its early days. Thus, while in “kibbutzim” and in old cities that used to be agricultural “moshavot”, quite a number of museums were established that tell the story of the founders, in the development towns there were no city museums.

In recent years, as part of a slow but profound cultural change in Israeli society, the “Mizrahi-Jewish” narrative is entering the center of the cultural stage. Against this background, the Ministry of Culture initiated the establishment of museums for the history of development towns, which we are currently working on.

The dilemmas that accompany the establishment process are:

How to create a site that will: reflect local history, tell it from the point of view of the residents and integrate it with national narratives? Be a vibrant cultural center in the city? Tell the story of the cities that lived between deprivation and cultivation; and finally, how to present the painful issues, such as: “population dispersion” (the economic and cultural gaps between the center and the periphery), integration of exiles and ethnic tension,

employment and unemployment, contact with neighbours – Arab settlements and rural settlements.

BIOGRAPHY

Orit Engelberg is a researcher and a curator who deals with issues of Jewish and Israeli history. Also a doctoral student, with the research topic: changes of the landscape of Dead Sea area, as a reflection to the Zionist agenda. In their MA thesis, the “Holocaust Martyrs’ and Heroes’ Remembrance Authority - Yad Vashem” and the “United States Holocaust Memorial Museum” were compared as case studies for Holocaust memory construction in their countries.

Rethinking city museums in the face of autonomous archiving activist videos

As it's widely known, the early 21st-century social movements are distinguished from previous ones by the use of digital tools. The role of social media has been so significant that "new social movements" are illustrated as "digital revolution" in many researches with the famous quote of "revolution will not be televised, but it will be tweeted". Indeed, tweeted revolution points at video activism: live streaming and edited videos remaining from or reminding of protests. As Oktay İnce, a video activist from Turkey, states, "today, the testimony of the image has taken the place of the witness" (İnce, 2016). In other words, the first thing people are asked in court is if they could provide an image rather than an eyewitness regarding an incident. The mass dissemination of video online challenges the traditional conceptualization of two main issues: documentation and archiving. In addition to documenting brutal police violence as legal evidence, video activists also record barricades, daily life in the movement, meetings, forums, interviews with protesters, etc., thus creating massive amount of archival material. Hence, it's important to ask: How can heterogeneous characteristics of social movements be archived in regard of documenting the present and preserving for the future with the objective of alternative history writing? In this framework, this paper aims to rethink city museums in the face of autonomous archiving activist videos by focusing on Interference Archive, based in New York, and bak.ma Online Media Archive, based in Istanbul, as they are holding born digital materials remaining from Occupy Wall Street and Occupy Gezi Park.

Autonomous archives are mainly volunteer-work based collectives, claiming copy-left and having close ties with activist communities. Autonomous activist archives are often aimed to "document specific issues, events, or groups – not merely as a celebration of uncontested identity or history but as an intentional disruption of the dominant historical narrative" (Sellie, Alycia et al, 2015). In this manner, this paper seeks to discuss the following questions based on an ethnographical research conducted in New York and in Istanbul in the perspective of politics of image and ethics of archiving: *How do video materials create a difference in history writing? How are born digital materials remaining from Occupy movements in New York and Istanbul archived? How do autonomous archives differentiate from institutional urban archives? How is archival video material in use today in concepts of truth and memory?*

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Sellie, Alysia et al. (2015) "Interference Archive: A Free Space for Social Movement Culture." *Archival Science* 15.4, pp. 453-472

BIOGRAPHY

Received her BA degree in Sociology (Galatasaray University, Istanbul) and MA degree in Anatolian Civilizations and Cultural Heritage Management (Koç University, Istanbul/Scholarship fellow). Co-founder of Museum Professionals Association in Turkey. Worked at Pera Museum, Istanbul, in the Business Development Projects between 2010-2012. Coordinator and curator of the Federal German Migrant Women Association's Bibliothek der Generationen project in the Historical Museum Frankfurt. DFG fellow and PhD researcher at TU Berlin—IGK – Center for Metropolitan Studies Berlin-New York-Toronto. Her research interest span over museology, urban, and digital culture.

VALERIA PICA

A future museum for a disappeared city? Past and present in damaged historical centers: identity and ethical issues

A natural disaster can modify a city shape and consequently the identity a community was used to perceive and feel. In 2009 a massive earthquake almost destroyed the city of L'Aquila, in Central Italy, and since then restoration works have been conducted to rebuild the city center. Nine years later, a new city is blossoming with eighteenth-century architectures that look more beautiful than ever.

Recently, the Basilica of Collemaggio was opened and buildings, squares, streets are living a second life. Or it would be better to say – a third life: indeed, in 1703, another earthquake destroyed L'Aquila and the medieval town was hidden behind a 1700s façade. The modern restorations are bringing to light the medieval decors, portals, architectures that for three centuries have been forgotten. As a matter of fact, the 2009 earthquake made the city rediscover its past and induced to rewrite history thanks to all hidden artifacts.

This paper aims to highlight this specific case with reference to how a city museum can possibly represent a space of collective memory and identity. Actually, L'Aquila never had a city museum; this event brought to light the need to talk about its past and present identity. It is also closely tied to ethical issues because of the many complex stories to debate and tell in a proper way as a historical document: stories of a community that lost its core center and the urgent necessity to reconstruct the community within the city. A project of a city museum is currently ongoing, to design a space where the community can find and rediscover the city, retracing the historical events that shaped it as it is today. Thinking of a new museum of the city is a challenge both on the ethical and the identity points of view, in terms of cultural and economic value: is it necessary to open a new museum? How to deal with the collective memory? How to reconstruct the local community together with the destroyed architectures? Identity-related issues affect museums meant as forums of discussions and places to improve socialization and urban living.

BIOGRAPHY

Art Historian and Museologist, she graduated at the University of Naples (Italy) and majored in Museology in Paris, Rome and Copenhagen. She is a PhD candidate at the University of Malta, researching on museum identity and cultural memory as keys to interpret audiences' expectations in the cultural heritage experience.

She is the National Coordinator of the ICOM Committee for Education and Mediation and Adjunct Professor of Museum Management at the American University of Rome.

IGNITE SESSION

CHRISTIAN NANA TCHUISSEU

**African Cities Museums, place of reconstruction and reconciliation:
Case of Blackitude Museum space**

Today we can talk about different crises. First, there is the global economic crisis, but this crisis is not the same everywhere; we also have Heritage and museum crisis today, because the predominant model of museum is collapsing. That is why we said that the museum world has known its revolution marked for thirty years, due to the increase of visits, collection development and new concepts. The museum world, perceived as dusty and unchanging, has renewed its face, to attract more people, in thirty years: a real revolution.

This new life style is symbolized by opening museums all over the world and new vision, especially from city museums in Europe, Asia and America. Africa's city museums can't stay away from this revolution all over the world, symbol of awareness, increasing demand and high attendance rates to their space. However, the issue in Africa today is linked to the concept of "City Museums" as perceived and currently presented, which is challenged, as President Konaré, former president of ICOM said, "we ought to" kill"; I say kill Western-style or model to museums in Africa, and it gave birth to new concepts.

African city museum problems today should integrate urban problematic and also new items as social problematic in their programmes and activities; that can be the key of acceptance and adhesion of this concept. In Africa generally and Cameroon particularly, we are working to build a link between visitors and programmes proposed.

BIOGRAPHY

Director of Blackitude Museum and Art of God Gallery of Yaoundé – Cameroon. Contributes by writing and sending Article to ICOM Magazine and CAM (Commonwealth Association of Museum) Magazine. Working actually as coordinator in charge of museum and heritage program in Central Africa area with the representative of AFRICOM in Central Africa Region. Member of several Institutions, International Organization on Art, Culture, Communication, Contemporary Art and city Museum Program. Curator and Art Exhibition Commissioner, publications and consultancy in the field of Culture, Museum, Contemporary Art, Fashion, Cinema etc.

CRISTINA MIEDICO

2050: museums hyper-connected in *Oldspeak* The Others' Voices in ancient Lombardy

In this era of hyper-connected museums and rapid, digital Newspeak, we are forced to confront the future of communication imagined by Orwell for 2050. In fact 2018 is the 70th anniversary of the writing of the novel “Nineteen Eighty-Four”, which tells of a world without monuments, works of art and museums, except for those which serve as propaganda for military victories, real or imagined. By 2050, “*The purpose of Newspeak was not only to provide a medium of expression for the world-view and mental habits proper to the devotees of Ingsoc, but to make all other modes of thought impossible. It was intended that when Newspeak had been adopted once and for all and Oldspeak forgotten, a heretical thought—that is, a thought diverging from the principles of Ingsoc—should be literally unthinkable, at least so far as thought is dependent on words.*”

Vocabulary had to be reduced, so that communication was limited to supplying information, technical instructions and unquestionable orders, eliminating any possibility of reflection, imagination, thought itself. “*When Oldspeak had been once and for all superseded, the last link with the past would have been severed*”.

The purpose of museums, in contrast, is to preserve memory of the past, to tell stories that keep us connected with our traditions, which are responsible for our identity, permitting us to communicate the best of human creativity, to reflect, to imagine the best possible future, and to create forms of dialogue with cultures that are not those considered traditional in a given place.

To communicate with a diversified public and establish links between visitors and the real objects on display, museums need an *Oldspeak* with plenty of adjectives, a descriptive and narrative language made up of carefully selected and nuanced words, often enhanced by the possibility of empathy – a necessarily human rather than virtual phenomenon. So we would like to save *Oldspeak*, to speak of humanity’s history and beauty using all the descriptive, emotional and evocative richness of the languages used by human beings, also drawing on the – ever intriguing – experiences of ancient languages.

The new project of Angera’s Civic Archaeology Museum aims to seek out past languages in their cultural landscapes of origin, to comprehend *The Others’ Voices*; using the ancient history of the area as an example, we want to try and understand how men, women and children can communicate with one another, overcoming great linguistic and cultural

barriers, making use of imagery and the universal non-verbal languages, gestures, glances and sounds that make up a large part of human interrelations.

BIOGRAPHY

Cristina Miedico has a research degree in classical archaeology, is curator of Angera's Civic Archaeology Museum and Open-Air Museum, and an ambassador of GARIWO. In recent years, she has worked on the archaeology of migration, artworks as expressions of memory, and developed the project The Museum and the 'Others' which considers 'foreign' cultures in the museum's hinterland by means of an original approach to the objects on display.

IVAN GRINKO

City branding and museumification of urban landscapes

The topic of branding of territories does not lose its relevance, and the case of Bilbao and the influence of the museum on the formation of the city image are regularly recalled in articles and discussions. However, the times when the original museum building could itself become a brand of the city have already passed.

It does not mean that the museum has exhausted its significance, as one of the main tools of the “soft power”. On the contrary, its importance for branding of territories only grows. As modern practice shows, museums can equally successfully form not only national, but also urban identities, becoming a framework for a complex system of local visual images and narratives. The brand as an identity today is formed not only at the level of public statements by representatives of the administration and official identity (logo, colors), but also in the everyday space, which means the need for the museum to enter the city space and its museumification.

In report, I would like to once again highlight the role of the museum in the formation of a sustainable brand of the territory, as well as examples from Eastern Europe, to analyze the experience of museums working with urban space to produce and maintain the brand. In addition to the analysis of direct tools, I would like to highlight the problematic series that arises when working with the formation of a brand in Russian cities. Also in the article the author refers to the basic principles and strategies for the exit of museums into the urban space, which are often ignored.

BIOGRAPHY

Ivan A. Grinko holds a PhD in history, and MA in cultural management. Head of the Department for Museum and Tourism Development (SAIC “MOSGORTUR”), Associate Professor, The Moscow School of Social and Economic Sciences (MSEES), The Russian Presidential Academy of National Economy and Public Administration.

SEVIL ZEYNALOVA

Sustainable Cities and City Museums

In my presentation, I would like to touch on the following topic. What is the importance of the museum as an instrument for the development of society and how can the museum affect the prosperous economic development of cities?

It seems to me that it is very useful to put such a mental experiment - in order to understand the influence of the museum, we must imagine that this museum does not exist. It disappears from the map of the city, from this building. There are no activities, collections, visitors. What changes? Then we get an internal answer to our question, what affects our museum. This is the first.

The second is that in reality we do not know how influential our museums are. We do not know the data, except for the total annual attendance. So that you can imagine what I'm talking about, the restaurant owner knows exactly, that in the morning one person comes to breakfast for him, then at 12 o'clock another audience comes to lunch, she behaves differently, etc. Every owner of any cafe or restaurant is very accurate knows who his audience is, how it changes during the day, how it changes seasonally, how it behaves and, of course, how much money it leaves. I must say that this is a normal approach, which must be studied. And we used to think that our museums, for example, are a black hole in the budgets of our cities or, if it is a national museum, in the budget of our country.

However, it has already been proven with figures in hand that the museum is economically useful. The development of museum activities leads to the development of tourism, leads to the development of a certain territory. There are additional services, for example, cafes and restaurants. Thanks to these cash injections, an additional tourist who comes to the city leaves so much money in the city in a hotel, restaurant, shop, souvenir shop and so on.

The profit from tourism growth is a simple economic idea. In reality in the modern world, the economy works with dozens of complex details associated with the development, which thanks to this makes a step towards innovative economy. And from this point of view, museums are no less important than design bureaus and advertising agencies. We need to understand that the financing of the museum is not just a contribution to nowhere, but that it is an investment that gives a profit. To do this, every museum, every museum project, every exhibition should be accompanied by evaluation studies. We need sociologists, economists who will do this, and further with these materials in hand, one can go to other instances to show how this works. ▶

Now we can say that in order to provide museum influence in society, the influence is long and specific, we should be interesting to people, we should think about how to put people at the center of all museum activities, we must constantly comprehend what we are doing, watching for the visitor and analyze them constantly.

BIOGRAPHY

Sevil Zeynalova is an Azerbaijani, completing under-graduate bachelor degree in major of Art History at Azerbaijan State University of Culture and Art from 2014. In 2016 she was an exhibition guide at Nur Art House Azerbaijan in Baku, and in 2017 she was an exhibition curator, at Yarat Contemporary Art Space. From 2018, she is the Kapellhaus PR- manager.

From 2017, she has been an ICOM member and ICOM National Committee Secretariat Assistant.

SESSION 3

Sustainable Cities and City Museums

PEDRO PEREIRA LEITE AND JUDITE PRIMO

Lisbon - The Role of Cultural Diversity for Sustainable Communities

This communication aims to explore the use of Global education on cultural heritage for the creation of sustainable communities in the city of Lisbon. From the Global Education experiences conducted in the PhD programs in Museology at the Universidade Lusófona and in the Afro-Digital Museum- Estação Portugal, we propose plural views on the multicultural city. We identify diverse cultural heritage and its different forms of community organization. From the reification of the senses of the present on the heritage we propose to the people, in the context of the doctoral program, to be involved and analyse the patrimonial processes that are constituted from the participation of communities. We seek to reflect how global education is a tool for organizing actions that contribute to the creation of sustainable communities.

Understanding the changing nature of community relations in their context, whether through their history or through the continuous recomposition of the social fabric through economic, social and environmental life, is an important tool to increase the quality of life of communities. Citizens able to reflect more deeply on the transformations about their own values and ways of thinking are better able to respond more effectively to ongoing changes in their communities, to respond resiliently to events, and to develop communication processes that increase the social inclusion.

Throughout this project, in the last three years, we have come to verify that, in different points of the cosmopolitan city, alternative uses of the heritage emerge that differ from the traditional museological structures. In this communication we present three cases of global education: the work of the Lusophone University in the Bairro da Mouraria, the case of the Moinho da Juventude in Cova na Moura, and the case of patrimonial intervention in the Este city's neighborhoods, subject to a relevant urban transformation pressure. In it we seek to answer questions about how the community of heritage professionals can mobilize to promote a deeper transformation in learning about communities' ownership of heritage, what tools they have to increase participation in the development of sustainable and resilient communities.

BIOGRAPHIES

Pedro Pereira Leite is a Research Fellow at the Centre for Social Sciences of the University of Coimbra, since 2012, and mediator at Africa-Digital Museum (Portugal). He is a

member of MINOM - International Movement for a New Museology (Board 2016) and ICOM Portugal (Board 2014/2017). He is an Associate Professor at Lusofona University (2011) in Lisbon, where he is member of the Coordination Board of UNESCO Unitwin “Global Education and Cultural Diversity” (2018). *pedropereiraleite@ces.uc.pt*

Judite Primo holds a PhD in Education from the Portucalense University Infante D. Henrique (2007), Master in Museology from the Lusófona University of Humanities and Technologies (2000), and has a degree in Museology from the Federal University of Bahia (1996). Director of the Department of Museology of the Lusophone University of Humanities and Technologies of Lisbon. Director of the PhD and the Masters in Museology at ULHT. Hold the UNESCO Chair at Lusofona University.
judite.primo@gmail.com

TONER STEVENSON

Museums and wellbeing: quantifying how Museums improve health in the growing urban landscape of Greater Sydney

Yoga classes, Tai Chi and spin classes in Museums? Wellness is a hot topic as museums and galleries around the world seek to embrace physical fitness as you tour the galleries. In this paper I will examine this recent trend using recent research and examples of the ways in which some museums have embraced wellness as part of their vision.

I will reveal how Sydney Living Museums, as a key stakeholder in the rapidly changing Greater Sydney, has developed a new vision for its heritage house museum and farm at Rouse Hill. We have pursued the idea of a museum becoming fundamental to a city not only for culture, but for the health and wellbeing of the population. This was one of four primary findings of extensive stakeholder research.

Whilst we may not have uncovered a methodology to quantify how successfully museums can deliver wellness, we have discovered that this redefined role for museums and heritage sites as places that enrich not only the mind, but also the body, has the potential to influence how governments value and support cultural organisations.

BIOGRAPHY

Toner Stevenson was Head of House Museums for Sydney Living Museums, one of Australia's leading cultural organisations, and has recently been appointed manager School of Philosophical and Historical Inquiry at The University of Sydney. She has over 35 years of experience in the cultural sector and heritage management, inclusive of managing Sydney Observatory and as a project manager for The Natural History Museum, London. Her Doctoral Thesis researched the women who observed and measured the stars from 1887 to 1971 in Australia.

HUGH MAGUIRE

Two Viking Sagas

Waterford and Dublin, Ireland's capital, are both Viking in origin. One is an economic success, the other much less so. Both confront significant social problems, one of high unemployment, the other homelessness and drug-related gangland crime. With little space for cultural provision other than a disproportionate dependence on literary heritage, Dublin relies on State, National and private provision to address its Museum responsibility. There is no City museum, the City Gallery is underresourced and underfunded. Any museum project is marginalised and, if anything, actively discouraged. It is arguable that the range of infrastructural issues facing the city are compounded by this lack of dialogue, a lack of understanding of its past and thereby its potential. Public and policy makers are not aware of what was and therefore of what might be. By way of contrast in Waterford its city museum is worthy of international awards, is supported by the Local Government and has been the focus and lead agent of significant urban renewal initiatives. While the city's problems will not be alleviated overnight, it is nonetheless significant that it is positioning itself to have an open dialogue with its rich social and cultural legacy as something to be celebrated rather than ignored.

BIOGRAPHY

Hugh Maguire is an Architectural Historian who lectured in New Zealand throughout the 1990s. Since returning to Ireland he has worked in the area of museums policy for the Heritage Council, and from 2009 to 2016 was Director of the Hunt Museum, Limerick. He currently works as a Cultural Heritage Advisor. He is the Chairman of the Ireland National Committee ICOM, and Chair of ICOM's Working Group on Membership.
hugh@hughmaguire.ie

CHAO-CHIEH WU

Local Memory, Cultural Identity and National Brand Marketing: A case study on the Taichung City Museum and its articulation of the past, the present and the future

A city museum is not merely an independent museum; it can be seen as a composite institution that connects various organizations and may be influenced by different governmental policies. In this presentation, I will take the Taichung city museum as a case study to illustrate how that museum interacts with local people and negotiates the local and national governmental policies to present the past, practice the present and construct the future of a sustainably developed city.

The Taichung City Museum is located in the old central business district (CBD) in the middle part of Taiwan. Ever since the center of city development shifted, the original business district has gradually faded from a region with bustling business to a site marked with urban decline. The Museum itself witnesses the transition of the history of Taichung.

Instead to being an isolated museum, however, the Taichung City Museum, according to the plan of the Taichung City Government, is combined with other cultural heritage sites around the museums in a new innovative three-year project. The “Regeneration of Historical Site: Taichung Cultural City and Historical Space Reconstruction Project” is sponsored by the Ministry of Culture and the Taichung City Government with a budget of 6.89 billion NT dollars (about 20million Euro). The aim of the project is to restore cultural heritages and transform the old CBD as a new historical, cultural and leisure district. Besides, the City Museum is given the mission to connect local people, to communicate with community and to collect local memory.

However, a close observation detects traces of political entanglement that influenced the direction of the said project. Since 2016, the primary governmental cultural policy has focused on highlighting the difference between the Chinese and Taiwanese culture. To rediscover the classic and the features that can be marked as Taiwan, the government turns to the local city memory. Fundamentally, the history of the city is envisioned as multiple narrative by local people rather than an official narrative. By, doing so, the Museum can create identity and represent and reshape the city.

BIOGRAPHY

Chao-Chieh Wu is a curator of National Museum of History, Taiwan. With great interest in ethnographic collection and material culture, Chao-Chieh Wu has worked in museums and storages for years and developed further interest in cultural memory behind the objects and the connection with cultural heritages. Their recent research is about an old historical district in Taiwan, mainly dealing with the local memory and the entanglements through the city development context.

SESSION 4

Towards a new definition or new definitions of city museums

GULMIRA BILYALOVA

Museums of Almaty in the socio-cultural space of the city

There are 34 museums in Almaty (2 republican, 5 city, 27 departmental). Each of them has its own history, its unique collection and features.

The spatial and ecological structure of the museum development in Almaty is to create a zone of urban space where there should be special regulation and movement, as well as advertising policy, reconstruction of houses and yards. By keeping the corner of the old city, its features, historical specifics, not preserving and developing it by searching for new forms and recreational spaces for tourists and residents of the area, one can create a special “museum” space in the city. The socio-cultural, intellectual, spatial and ecological potential of the so-called “Golden Square of Almaty” and the reconstruction of the Museum “under the open sky” requires further development. Being in close proximity to the central tourist routes, the main urban sites for sightseeing groups and single tourists, the quarter of the historic center of the city, which has a good spatial and environmental potential – a compact arrangement of historical and architectural monuments, a well-developed transport network, accessibility for tourists – claims the status of one of the most important cultural, historical and tourist-recreational zones of Almaty.

Museums in the city are socio-cultural cultural centers that take firm positions on the cultural map of the country, express the spirit of the city and attract a wide range of visitors, telling them the unique history of the city, its culture, achievements and its people.

Museums should become centers of cultural life of the city, a privileged place for cultural changes, events, innovations, a place for the formation of the cultural identity of a resident of the city. In them, the innovation of the creative potential of the city must be tested, people meet at prestigious opening days and unusual exhibitions, just as they meet at the prestigious theatrical or opera premiere.

BIOGRAPHY

Gulmira Bilyalova, the leading researcher of the Association of the museums of Almaty, is the author of the subject-exposition plan, audio guide, content, multimedia installations, and participated in the construction of a new exposition of the few museums of Almaty. The author of “History of Almaty” vols. 1-2 (co-authored), one of the authors of the Internet portal “the encyclopedia of Almaty”, dedicated to the history of Almaty. Has published in popular scientific publications devoted to the issues of history and museology.

BONGINKOSI “ROCK” ZUMA

THE BEGINNING: realigning South African Cities’ definition of Museums with international standards

The sundry definition of museums in South Africa has left the supposedly correct understanding of the word at obscure proportions. It sounds as if different languages in South Africa provide dissimilar definitions of museums. The current International Council of Museums (ICOM) definition’s extension “institutions in the service of society and its development” appears to be correctly applicable to societies that have never tested colonialism, apartheid and oppression. The dictionary definition of museums does not capture the important element of servicing societies and societies’ development, whereas the IsiZulu and IsiXhosa definitions leave behind many connotations that would respond to the definition given by ICOM. For instance, both IsiZulu and IsiXhosa definitions “isigcina-magugu” and “Iziko Lokugcina Amagugu” limit people’s ability to understand museums beyond preservation as they both suggest that museum’s sole responsibility is to conserve treasures. There is an urgent need to examine South African definition’s conformity to the ICOM’s definition of museums in order to align with international standards.

The author of this paper argues that South African Cities and museum practitioners appear to be sharing a similar vocabulary when it comes to museums definition, but not the similar understanding of that vocabulary. He asserts that there is an inclination to define the term (museum) in a variety of meanings without ever understanding its precise implication. And all these definitions appear not to be in congruent with ICOMs definition as they omit the important aspect of developing communities. In his narrative the author goes further to shine the torch on the fact that during the 1950’s and the 1960’s South African museums portrayed the superiority of White cultures over indigenous ones, a phenomenon that could have defined South African museums in a peculiar light. When the dawn of democracy in 1994 heralded change, the definition of museums supposedly transmuted. This, therefore, begs the answer to the question – “are South African Cities’ museums defined in the same fashion that ICOM defines international museums?”

BIOGRAPHY

Zuma is a researcher within the Durban Local History Museums. He participates in curatorial discussions that involve both permanent and temporary exhibitions, making museum collections available to the public. The purpose of the Local History Museums is to preserve history and heritage of communities of the city of Durban. He has presented internationally at International Council of Museums (ICOM) conferences, nationally at South African Museums Association (SAMA) conferences and at a number of other national and international platforms.

CHET ORLOFF

Toward a Curriculum for New City Museologists: Training the Next Generation of City Museum Professionals

For most of their history, museums of cities have been, essentially, museums of the history of their communities. Since the 1990s, however, many progressive city museums have begun to evolve into more than history museums.¹ Many museums of cities have now begun to take on more diverse topics than only history, expanding their roles in their communities, and broadening their audiences. The growing missions of our leading city museums have led them into the realms of urban studies, planning, urban design and architecture, social services, sociology, ethnic studies, and more. Yet, most city museum professionals still come to their new jobs little-prepared for the expansive, broadening, and increasingly challenging work of the museums in which they will work and, indeed, the profession they committing themselves to.

What should new city museum staff know when they enter the profession? What kind of coursework should they embark on? What kind of pre-professional experience ought they to have? In other words, *how can we begin to train the next and future generations of city museum professionals?*

The presenter/author (Chet Orloff) will pose these questions to the CAMOC audience and begin to suggest the kind of curriculum, experience, and training that might best prepare new staff members or volunteers for work in – and the future leadership of – a city museum. He will discuss the various topics prospective city museum employees should study, how and where classes are offered, and the kinds of voluntary and work settings that can provide the most-valuable experiences.

Following a brief discussion of a proposed curriculum, the author will lead a discussion – among audience members – to elicit their own ideas for best preparing young colleagues as they enter the profession of city museum curator, administrator, and programme manager. The goal of this session will be to answer the question: *How can we best train the next and future generations of city museum professionals?* (Ian Jones, CAMOC founder, has agreed to join the author in helping lead this discussion with fellow audience members).

¹ The author will discuss the early work that CAMOC founder Ian Jones and others did in beginning to expand the missions of city museums in Europe and Russia.

CAMOC has been in existence for just more than 10 years. City museums have been at work for more than 100 years. Art, history, and science museums have long had their own, formal training programmes to prepare their future staffs. Yet, city museums, by-and-large, still have few expectations or demands of those entering our profession. We do not, yet, have an established curriculum for training our emerging profession. It is time to begin this work.

BIOGRAPHY

Chet Orloff (CAMOC Board Member 2007-2010) is a long-time ICOM member and has worked as a museum professional since 1975. He has served on numerous local, national, and international committees in the field of museums, history, and urban planning. In addition to being a historian, he is an urban planner and has taught museum studies, community development, and urban studies at the university level for more than 20 years. He has presented at seven previous CAMOC meetings since 2007.

MIGRATION:CITIES WORKSHOP

**Migration:Cities | (im)migration
and arrival cities**

**2 June 2018
Historisches Museum / Historical Museum
Frankfurt**

WORKSHOP PROGRAMME

MIGRATION: CITIES (IM)MIGRATION AND ARRIVAL CITIES

Pre-Conference Workshop
“Migration:Cities | (im)migration
and arrival cities”

Frankfurt, Germany 2 June 2018

Historisches Museum / Historical Museum Frankfurt

Migration:Cities Workshop, Frankfurt - Saturday, 2 June				
09:30-10:00	Registration / Welcome coffee			
10:00-10:30	Opening Speech - Introduction Presentation of the Migration:Cities Project and Platform Speaker: Nicole van Dijk			
10:30-11:30	Invited Speakers			
PART 1	10:30-11:00	Donald Hyslop	UK	The Museum and the Movement of People and Ideas
	11:00-11:30	Emma Winch	UK	Museums Change Lives? The strategic role of community museums in diverse neighbourhoods
11:30-12:00	Mini break			
12:00-13:00	Invited Speakers			
PART 2	12:00-12:30	Smaro Skoulikidiss	UNESCO	Trends, challenges and themes: Towards a common migration strategy for city museums
12:30-13:00	Interactive Session by Catherine C. Cole			
13:00-14:00	Lunch (museum café)			
14:00-14:45	Invited Speakers			
PART 3	14:00-14:30	Peter Scholten	THE NETHERLANDS	Superdiversity and the rise of new urban narratives of belonging
14:30-14:45	Panel Discussion with Invited Speakers and Audience			
14:45-15:45	Museum Presentations			
PART 1	14:45-15:05	Paul van de Laar	THE NETHERLANDS	City museums as strategic places of diversity
	15:05-15:25	Elif Çiğdem Artan	GERMANY	Reconfiguration of “Migration” and “Woman” in a Participatory Museum Project
	15:25-15:45	Claudia Pecoraro Gloria Romanello	ITALY	The City Museum and the future of the city. The case study of <i>Rhome - Migrant eyes and memories</i>
15:45-16:15	Coffee Break			
16:15-17:30	Museum Presentations			
PART 2	16:15-16:35	Emily Yuan	TAIWAN	Creating Intercultural Dialogues between the City and Immigrants – Immigrant Docent Projects in the National Taiwan Museum
	16:35-16:55	Andrea Delaplace	FRANCE	How to put Immigration in a museum?
16:55-17:30	Final Debates			
18.00-20:00	Reception at the Historical Museum Frankfurt with the address by the Vice Mayor for Education and Integration of the City of Frankfurt Ms. Sylvia Weber			

DONALD HYSLOP

The Museum and the Movement of People and Ideas

With the advance of technology and its tools such as social media local issues can now become global in minutes and vice versa. We are living in an increasingly polarised world where environmentalism, nationalism and consumerism are dominant themes.

Where for example mass movement of people seeking economic improvement or refuge dominate our media. All of these issues are presented in multiple narratives, sometimes as alternative or fake news often through the cloak of social media. What role can the museum or Cultural institution play in these ever changing scenarios?

In this presentation I will explore some of the curatorial and public challenges facing us in curating issues of migration, protest and the independent appropriation by the public and campaigners of civic spaces.

BIOGRAPHY

Donald is an Urbanist, Curator and Director of Regeneration and Community Partnerships for Tate Galleries. Over the last twenty five years his work has been at the forefront of exploring and thinking about the role culture, architecture, food & museums can play in place making, economic and social development of cities and communities. He is lead Curator on the Tate Modern Turbine Hall Commission 2017 with Danish artists Superflex. Donald is also Chair of Borough Food Market in London.

EMMA WINCH

Museums Change Lives? The strategic role of community museums in diverse neighbourhoods

Hackney Museum is a local authority run museum with a national and international reputation for engaging local communities in every strand of the museum's work. They work collaboratively with residents and organisations to explore Hackney's rich history and the diversity of its people.

In more recent years, museum staff and academics have been on a journey to try understand how and why community engagement is so effective in Hackney Museum. This process has led to some dramatic changes, including the team restructured and job descriptions being rewritten. Museum staff have been given the freedom and time to work strategically with policy makers within local government on initiatives that engage a wide range of mainstream and marginalised local communities.

In this presentation, Emma will speak about why these changes came about and how they have impacted our work. She will explore the strategic role a community museum can play in changing lives within a wider council setting. Using the examples of two current projects at Hackney Museum with LGBTQIA communities and young African and Caribbean Men, she will demonstrate how these initiatives have directly impacted the lives of participants and wider communities.

BIOGRAPHY

Emma Winch is the Learning Manager for Hackney Museum, a small community history museum in the diverse London Borough of Hackney, with an international reputation for its pioneering community engagement programme. In 2014 she was also part of the management team who opened Black Cultural Archives, the UK's first Black heritage centre in London where she oversaw the learning and exhibition programme and co-curated their first two exhibitions. Emma organises the annual UK-wide Antiuniversity Now Festival, sits on the Education Committee for the Migration Museum and works as a Freelance Heritage Consultant, advising organisations on community engagement, writing online and printed learning resources, and mentoring early career museum professionals.

SMARO SKOULIKIDIS

Trends, challenges and themes:

Towards a common migration strategy for city museums

Migration has become an overwhelmingly urban phenomenon. This paper is an initial attempt to lay the foundations of a strategic framework on migration for city museums. It presents evidence-based information and statistics on global migration, summarizes the most relevant contributions of the main UN Agencies active in the field of migration, explores a number of thematic issues for consideration currently affecting the discourse on migration, outlines external challenges and myths which undermine a more balanced approach to migration and proposes an overall objective, as well as a set of specific objectives, which could be adopted by CAMOC.

BIOGRAPHY

Smaro Skoulikidis has over 27 years experience with the United Nations, formulating and managing large scale humanitarian, post-conflict, recovery and development programmes. She has worked with a number of UN organizations, including the United Nations Development Programme, the World Food Programme, as well as Peacekeeping Missions, and is currently the Director of the Office of the Deputy Special Representative of the Secretary General in the Peacekeeping Mission (MONUSCO) in the Democratic Republic of the Congo. She also has a Diploma in Museum Studies from the Reinwardt Academie in the Netherlands and has been an advisor to the National Museum in Kuala Lumpur, Liberia and the DRC.

PETER SCHOLTEN

Superdiversity and the rise of new urban narratives of belonging

Many cities have been shaped by migration throughout their histories. A recent transformation is not only that the levels of immigration are increasing, but also that the complexity of diversity in cities has grown. This is described in the literature as 'superdiversity'. In this presentation, I will address how Superdiversity is transforming cities from a sociological and a political science perspective. Subsequently I will address the importance of the urban context for shaping new narratives of belonging in the face of the complexification of diversity. Its there a come-back of the city state?

BIOGRAPHY

Peter Scholten is Professor of Migration and Diversity Policies at Erasmus University Rotterdam, director of the IMISCOE Research Network and editor-in-chief of the journal Comparative Migration Studies. His research focuses on themes of migration and integration governance, comparative public policy, and the relation between research and policymaking. Since 2014 Peter is coordinator of the IMISCOE Research Network and head of the Network Office established at EUR. Furthermore, he is editor-in-chief of the journal Comparative Migration Studies (CMS) and member of the editorial board of the Journal of Comparative Policy Analysis. For more information; see www.peterscholten.eu.

PAUL VAN DE LAAR

City museums as strategic places of diversity

Policy-makers, liberal and right wing politicians, supported by skeptical social reports on integration, are convinced that we witness a “migrational turn”. Consequently, European cities are unable to handle the massive waves of refugees from Syria, Libya and other parts of the Middle East, Africa and Afghanistan. In addition, they point to major social and cultural problems regarding inclusion of newcomers and the integration problems of second and third generations Turks, Moroccans and other descents of former guest workers in many countries in Western Europe. Policy makers, pushed by a one-sided media coverage, believe most migrants will eventually turn up in the major urban agglomerates, sooner or later the new public arenas of recruitments of terrorists. The resilience of the European city and its community is at stake.

Historians have disputed the newness of migration. For instance, the leading Dutch migration historian Leo Lucassen (2005), suggested that migration scholars in general assumed that integration issues played a less dominant role in the past, since cultural, religious and ethnic differences between migrants and the host societies were smaller. In general, we tend to be too optimistic about the past, and too pessimistic about present day issues of integration.

City museums should focus on the city’s migration past in service of today’s integration issues. They should produce and display critical urban narratives of how processes of assimilation have reshaped and recreated urban public spaces. City museums should, therefore, not be passive institutions, but active players.

My paper discusses how “the migrational turn” needs to redefine the future roles of city museum as strategic places of diversity. However, this proposition does not imply a focus on migrants as target groups, or a plea for separate migration museum within the city. Notwithstanding the popularity of migration museums, they probably create an fictional distinction between newcomers and the so-called authentic populations, slowing down the active participations of migrants in the end. However, are city museums capable of this new task? Will this new role conflict with that of city museums as places where the city is celebrated? Further, what does this mean for our definition of cultural heritage in an urban context?

BIOGRAPHY

Prof. dr. Paul Th. van de Laar is endowed professor in urban history at the Erasmus University School of History, Culture and Communication. Besides, he is a managing director of Museum Rotterdam (the City Museum), responsible for the new focus on city museums and their role in a changing urban context, in particular the role of cultural heritage in superdiverse cities. *p.vandelaar@museumrotterdam.nl*

ELIF ÇIĞDEM ARTAN

Reconfiguration of “Migration” and “Woman” in a Participatory Museum Project

For a very long time, migration was often represented in museums by displaying suitcases which can be considered as a romantic representation of migrants: “They pack their little lives” in a suitcase and leave for a foreign country. In many museum displays, suitcases stand for the good old days, but also for poverty and for the hope for a better life. Furthermore, instead of presenting migrant groups by a variety of themes such as their struggles, achievements, and goals, museums preferred to link migration to the national history, emphasizing the concept of multiculturalism. Thus, a picture of different people living together happily was drawn. The basic problem with this picture is that it doesn’t reflect the change in time and space. For instance, today, the terminology of “migrant” is mostly replaced with “citizen with migration origin”, which shows us the importance of rethinking how to display migration in museums. In this conceptual framework, this workshop aims to discuss the museological and curatorial experiences in the Federal German Migrant Women Association’s (GKB) Bibliothek der Generationen Project housed in the Historical Museum Frankfurt, which aims to archive the history of migrant women in the perspective of documenting their struggles through the years, achievements in the present day, and goals for the future.

GKB was founded in 2005 in Frankfurt and then expanded to more than 25 cities and promotes the idea of socialization and integration of migrant women in Germany. The women, coming from different geographies in Turkey, present diverse ethnical and religious identities. They participate or organize demonstrations, hand out pamphlets, conduct close relationships with other institutions, and cooperate to further common interests. In this manner, Bibliothek der Generationen Project aims to archive individual stories in various forms, such as short story book, chore recording, annual activity calendar, 10th year anniversary book, friendship book, paintings, and hand crafts in order to enable new migration narratives, which are beyond “a tiny suitcase full of frustrations and hope.” Archival materials, produced after following a series of workshops, are basically instruments for women to tell their own stories beyond dissatisfaction, desire, homeland, abroad, homesickness, problematic encounters with citizens of hosting countries, road trips to homeland, letters, diaries, smell of black tea, etc. The project, kicked off in June 2014, includes two participatory exhibitions as well: “ABC of Migrant Women Association: A Female Dictionary” (Cologne, 2015; Frankfurt, 2016; İstanbul, 2016; Berlin, 2017) and “World from Female Perspective!” (Berlin, 2017).

BIOGRAPHY

Received her BA degree in Sociology (Galatasaray University, Istanbul) and MA degree in Anatolian Civilizations and Cultural Heritage Management (Koç University, Istanbul/Scholarship fellow). Co-founder of Museum Professionals Association in Turkey. Worked at Pera Museum, Istanbul, in the Business Development Projects between 2010-2012. Coordinator and curator of the Federal German Migrant Women Association's Bibliothek der Generationen project in the Historical Museum Frankfurt. DFG fellow and PhD researcher at TU Berlin—IGK – Center for Metropolitan Studies Berlin-New York-Toronto. Her research interest span over museology, urban, and digital culture.

CLAUDIA PECORARO AND GLORIA ROMANELLO

The City Museum and the future of the city. The case study of Rhome - Migrant eyes and memories

Rhome - Sguardi e memorie migranti (Rhome - Migrant eyes and memories) was a 2014 temporary exhibition held at Museum of Rome (Italy), a public Museum of the City, originally created to display Rome urban and social expansion during the Fascist era. Nowadays, as the world struggles to find a solution to Middle-East and international crisis, Rome's urban development is constantly suffering the harmful consequences of political inadequacy to face huge migration waves. So how should present museum activities react to this ever-changing scenario? How could museums take action to effectively fulfil their key social role of conscious institutions for promoting inclusive citizenship?

All this considered, Rhome was an inspiring participatory project, directly involving some of the most relevant migratory communities of the Italian capital city, paying attention to their distinctive geographic, cultural and religious background. This project aimed to focus on the immigrants' dreams, desires, fears and knowledge, in order to outline the profile a new plural city.

This idea led to a photo exhibition, where all participants were involved in the construction of a new personal cultural geography. Pictures had a key role in engendering narrations to reinforce such an emotional spatial experience. The research was supported by the City Council and the CNR, the National Council of Researches, with the moral support of several embassies.

Which are the effects of this experimental approach? How could it impact on visitors' emotional response? How deeply it affects the theoretical values and practices of a traditional museum? Is it able to provoke a real redefinition within the mission of the museum itself? Also thought as a thorough examination of the visitors' book, this paper aims to analyse the ethical dimension of the cultural experience within the frame of an active participation of the audience, in order to reach a fully conscious social museological activity.

BIOGRAPHIES

Claudia Pecoraro is a Researcher and Curator. She started researching about museums after her degree in Humanities and Archaeology, when she specialised with a dissertation on the *Musée de la Tapisserie de Bayeux* in France in 2006 and has since gained many

experiences abroad. For two years, she has been working on *Rhome – Migrant eyes and memories*, a research project in social inclusion within museums, focusing on the city's new inhabitants from around the world. She has been the curator of several participatory projects and exhibitions of contemporary art. She is currently working for the *Regional Ministry of Culture* in Rome.

Gloria Romanello is a Researcher and Consultant. She received a PhD in Culture and Heritage Management from the University of Barcelona (Spain), and a post-secondary academic degree in History of art (Italy). Her researches focus mostly on sociology of culture, sociology of arts and cultural policies. At present, as research-associate in LAMES - Aix-Marseille Université, she is working on an interdisciplinary project involving audience policies in social science, cultural practices, museology and contemporary art, visitor research and audience development.

EMILY HSU WEN YUAN

Creating Intercultural Dialogues between the City and Immigrants – Immigrant Docent Projects in National Taiwan Museum

This research is observation and review of the multilingual docent service in National Taiwan Museum. New Immigrant Ambassadors, the South East Asian language docents, are the foreign spouses from Southeast Asian countries. They provide the knowledge of both museum history and permanent exhibitions in their native language to the museum visitors from their mother lands, mostly are Southeast Asian countries.

Taiwan has a long history of immigration in the history. The huge amount of migration landed and settled down since 4 to 5 hundreds ago. According to the statistics of National Immigration Agency, by the end of January 2018, the number of foreign spouses/new immigrants and migrant workers from Southeast Asian countries in Taiwan has over a million people. They have been helping to promote the social development and population, take care of our elderly and engage in 3D (dirty, dangerous and difficulty) labor work. They have been starting up the various advantages of multi-cultural and multi-lingual influences among different ethnic groups/communities in Taiwan.

Therefore, National Taiwan Museum (NTM), the oldest museum in Taiwan, is trying to serve as “the bridge” in the process of mutual understanding among different ethnic groups existing in the society. Starting in June, 2015, National Taiwan Museum initiated the “New Immigrant Ambassadors” project and recruited about 14 new immigrants. In here, we would firstly, to explore the status and effectiveness of the multilingual docent service provided by the New Immigrant Ambassadors. Second, to understand the multicultural experiences and exchanges occurred in the museum during the multilingual docent service. Third, to examine and explore the development of multicultural participation between National Taiwan Museum and the communities of new immigrants and migrant workers and how they were influenced mutually.

The in-depth interviews to New Immigrant Ambassadors and audiences and the analysis of the collected data would be revealed in here. The results and bottleneck of New Immigrant Ambassador project would be brought to discussions. With the result from discussions, National Taiwan Museum could continuously to reach the goal of implementing cultural equality for immigrants and migrant workers and promote cultural integration.

BIOGRAPHY

Emily Hsuwen Yuan is a Research Assistant of the Education Department, National Taiwan Museum, Taipei, Taiwan. She was a Project Manager of following Events: ICOM-NATHIST 2015, TAIWAN; National Cultural Conference – the New Immigrant Conference, 2017; New Immigrant Docent Project, since 2014. She was also the Curator of Special Exhibition of Southeast Asian Flavor, the “Taste of Hometown”, 2017.

ANDREA DELAPLACE

Comment mettre en musée l'Immigration? How to put Immigration in a museum?

Immigration Museums are confronted with the challenge of how to put on display a non-static phenomenon by nature: the continual displacement, the non-place. How to create a museography that shows the inconstancy of immigration?

Can museography render what is continual movement, flux, transformation? How to restore the moving frame; follow a mosaic of destinies to contribute, despite everything, to go from a plurality of crossed memories to a shared memory?

If the reference to a national narrative is not always as explicit in immigration museums, those responsible for the museography were always conscious of the importance of the overall story these institutions were seeking to tell. Narrative and display on immigration museums are essential to create a more understanding society regarding migration and especially at the moment with the ongoing 'migration crisis' in Europe.

Recent work in critical museum studies, have shown that immigration museums can use objects and strategies of display to transmit positive representations of immigration, promoting diversity and a more inclusive national identity as propagating a better knowledge of the subject. The idea is to see the museum as a space for perception of images and representations: What is the representation of immigration that is given to see in these museums?

In this paper I will present and analyze the permanent exhibitions of different museums to try to identify its common structural points and to show how immigration is represented.

BIOGRAPHY

Andrea Delaplace presented her Master's dissertation on the Cité nationale de l'histoire de l'immigration at EHESS – École des Hautes Etudes en Sciences Sociales - (Mention Ethnology and Social Anthropology) and is a PhD student in Museum studies and heritage, ED 441 History of Art, Paris 1, Panthéon-Sorbonne, under the supervision of Dominique Poulot. She is also a member of the Groupe de Recherche en Histoire du Patrimoine et des Musées - HiPaM: <https://hipam.hypotheses.org/83> and of the Association de la recherche sur l'image photographique – Arip : <http://arip.hypotheses.org/author/delaplaceandrea>
Publications : Cahiers de l'Ecole du Louvre n°7 Octobre 2015 - Un palais pour les immigrés ? Le musée de l'histoire de l'immigration à Paris : une collection et un musée en devenir. <http://cel.revues.org/296>

PRE-CONFERENCE TOURS

Sunday, 3 June

TOUR 1 - MUSEUM OF COMMUNICATION

The highlight of this tour will be the Museum's new permanent exhibition.

<http://www.mfk-frankfurt.de/en/>

max. 30 participants

start: 15 h

meeting point: Museum of Communication, Schaumainkai 53

TOUR 2 - MUSEUM JUDENGASSE

This tour through the old Jewish Ghetto includes the Museum's new permanent exhibition and a visit to the old Jewish cemetery.

<https://www.museumjudengasse.de/en/home/>

max. 30 participants

start: 15 h

meeting point: Museum Judengasse, Battonnstraße 47

TOUR 3 - MUSEUM OF APPLIED ARTS (MAK)

The tour will encompass the current exhibition on Elementarteilchen, as well as new special exhibitions dedicated to the Frankfurt Bauhaus designer Lore Kramer and RAY-photography project Extreme Bodies.

<http://www.museumangewandtekunst.de/en/>

max. 30 participants

start: 15h

meeting point: MAK, Schaumainkai 17

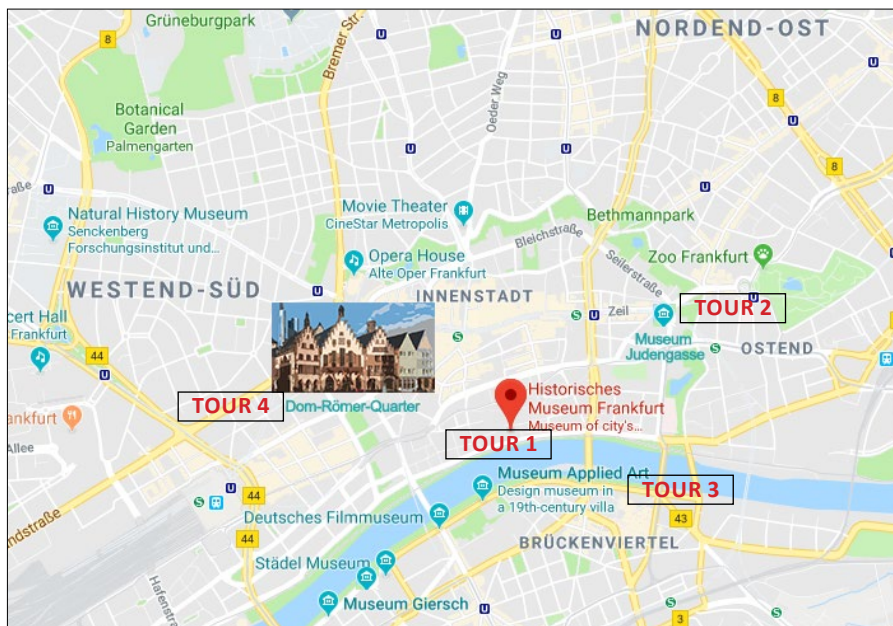
TOUR 4 - CITY TOUR: THE NEW OLD CITY OF FRANKFURT

The tour will cover the Dom-Römer-Quarter and the new museum quarter of the Historical Museum.

max. 30 participants

start: 15h

meeting point: Historical Museum Frankfurt, Saalhof 1



THE TOUR REGISTRATION: On site, on the first come – first served basis. The tour registration will be open during the workshop registration on June 2 and on the pre-conference day, June 3, at the Historical Museum Frankfurt, from 14h.



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