

Re-Thinking Helsinki City Museum

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Idea pictures of the lobby of the new museum. Photo: © Helsinki City Museum

Helsinki City Museum is facing potentially the biggest transformation since its founding in 1911. In 2016, Helsinki City Museum will move from its current home in the city's historical district to refurbished historical premises at the corner of nearby Senate Square. The new museum is a complex group of historical buildings gathered around three inner courtyards – an exceptional and charming place in the urban core. The open public

spaces in the new museum are around 1600 square meter.

The museum project is rooted in public strategies for developing and regenerating the city's oldest quarters. As the biggest and strongest non-commercial cultural actor in the area, the City Museum was key to plans to bring more life and commercial activity into ►

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*Museum quarter under renovation in November 2014.
Photo: Juho Nurmi, Helsinki City Museum (HCM under renovation)*

the neighborhood's underutilized office spaces.

As we soon realized, however, the museum's biggest transformation in its 105-year history was about more than simply moving into new premises. Instead, we had been offered a unique opportunity to rethink the institution itself, taking into account the city's constantly changing environment as well as growing uncertainty and increasing demands coming both from the public as a whole and our visitors in particular.

PARTICIPATION AS A MEANS OF DEVELOPMENT

The starting point of our transformation was to renew our vision and strategy. That work started in spring 2013, when our entire staff took part in a series of workshops designed to develop ideas of what the museum should and could be. The next step involved our stakeholders – politicians, friends of the museum, other partners – in another set of workshops aimed at generating and cultivating ideas for the vision and strategic focus points. In spring 2014, we worked in different combinations to finalize that vision of what we hoped to become by 2018. Today, we are proud to work towards the vision as it was eventually articulated: "Everybody has an opportunity to fall in love with Helsinki".

The New City Museum concept builds on this vision. In its new setting, the museum's activities will undergo a transformation, making the museum, above all, a museum for all. To realize this goal, we have resolved to design our new premises and plan our services together with our users: the residents of Helsinki.

The City of Helsinki's 2013-16 strategic plan, which emphasizes participation and local democracy, has played a key role in guiding our planning. Through the process, we have addressed such questions as: What could a 21st century city museum be like? Who are our audiences and customers? What are their needs and

wishes? What services should we produce for them – and with them? What should we prioritize, or even give up? How could we improve our products and services in a landscape of limited and even decreasing public funding?

PUTTING THE CUSTOMER FIRST

Helsinki City Museum has been thinking about the new museum, first and foremost, from the customer's perspective. In addition to visitor research and customer feedback, the museum has utilized user-centered methods in the planning process. More than 1000 members of the museum's visitor panel, for example, receive a short survey every couple of months by e-mail.

Another important tool in renewing the museum has been the creation of user profiles based on customer research and focus group interviews. These profiles offer us a better understanding of people's different needs and allow us to keep those needs in mind throughout the process. Designing the new museum, we believe, is not primarily about furnishing spaces or planning exciting exhibitions, but designing a great visitor experience.

An additional aim of including visitors in the planning process has been to create a stronger feeling of ownership of the museum among residents. As a free-entry museum, Helsinki City Museum is a public space open to all. We want our new museum to be a more communal place than our previous facility, one where the visitor can not only visit exhibitions but also socialize, relax, and be inspired.

The transformations of the Helsinki City Museum are just one expression of a growing interest among cultural institutions across the city in new methods of cooperating to effect change. The Helsinki Central Library 2018 project is likewise developing in co-operation with city residents and partners. Still, in our efforts to find new ways of working as a museum, we have taken steps on the path of experimentation. One example is a series of co-created exhibitions and events designed for carefully defined target groups. Our photography exhibition, #flashback, for example, curated by a group of twelve volunteers, was an important opportunity to test a new approach to our museum. Working side by side with resourceful city residents challenges the traditional role of an expert and makes the museum more of an enabler than an educator.

In this and other ways, the Helsinki City Museum will provide a platform for collective and individual activity that connects the past, present and future Helsinki, encouraging people to get familiar – and maybe even fall in love - with Helsinki.

From the Chair

In early September, as we were heading to Moscow for CAMOC's special 10th year anniversary reunion, I could not help but think that our celebrations, in the reality of today's world, could not be as joyful and optimistic as we would have liked. The whole planet has been witnessing, in a state of shock, the unbelievable destruction of the historic city of Palmyra and its monumental heritage, the appalling murder of renowned heritage professionals, the dreadful looting of cultural goods from many areas affected by conflict, and of course the massive humanitarian crisis in the Middle East, especially in Syria, and other parts of the world. Millions of refugees are trying to escape from their war torn homelands in the justified and honorable hope of surviving and eventually restarting their lives in peace. When CAMOC decided to celebrate its 10th anniversary conference by turning the spotlight on how city museums experience, collect, interpret and rethink the impact of migration and migrant communities in urban environments, it could not have made a more timely and socially relevant choice of theme.

Right from the start of CAMOC's life, the intention was in fact to reflect on the broader social involvement of city museums in cities by reassessing their role as social activists, as key agents of social change. The themes of CAMOC's annual conferences and other activities over the years provided an indication of this vision and reflected the committee's interest in strengthening current and future synergies between city museums and urban societies within a rapidly changing world. We remain loyal to this vision. Global Diasporas, memory and democracy in the urban context and the importance of participatory citizens' work in museums are top issues on our agenda. Fyodor Dostoevsky said and I quote: "there is no subject so old that something new cannot be said about it". Although migration, memory and democracy are concepts that come to us from antiquity and have been debated time and again, I do agree that under today's spectrum and social realities, much new must be said about them.

CAMOC's conference in Moscow was a very successful one, a truly inspiring and joyful anniversary meeting, with three great keynote speakers (Morris Vogel, Dmitri Poletaev and Eugene Tartakovsky), a lot of interesting presentations, discussions, workshops, site visits, sightseeing and great social networking. I cannot thank our colleagues from the Museum of Moscow enough for the wonderful hospitality and their hard work, as well as members in and outside the Board for contributing in so many different ways to the preparation and successful realisation of the meeting. For a taste of

our great reunion or to refresh your memory, you can visit our social media channels on Facebook, Instagram and YouTube where we have uploaded a lot of photos and a short film.

CAMOC will continue focusing on migration and exploring how different museums are building inclusive approaches to the theme of migration within their dynamic, urban contexts. On 26-27 November 2015, a special CAMOC workshop will take place in Glasgow in partnership with the Open Museum. Detailed information has already been circulated and republished now in this issue. Take the opportunity and join us in this interactive workshop, which will give you the chance to review a step-by-step process of community project development, ethical considerations, overcoming challenges and measuring impact.

This issue of CAMOCnews, the last for 2015, is a quite a distinctive one. As always, it takes us around the world and features well composed digests on inspiring museum redevelopment projects (Helsinki City Museum, Edo-Tokyo Museum, Galata Museo del Mare in Genoa), on participatory work with communities (a highly evocative project by the Immigration Museum of São Paulo or the Multimodel City Maps Project in Western Australia), on temporary exhibitions (Strange Cities: Athens, Istanbul-Antwerp: Port City Talks Exhibition), on CAMOC's history (Part Two), on Moscow's annual conference experiences, etc. But this issue is distinctive also in that it contains a unique wall of inspirational wishes for city museums and CAMOC, expressed by many distinguished colleagues from the greater ICOM community. We thank all contributors for their thoughts and warm feelings and cherish their words.

Last, but not least, let me highlight once more that CAMOC welcomes new members with enthusiasm. Joining us is a simple process – just check it out on the right hand column of our web site home page. Seize the opportunity to join us as a voting member or, if you are already a member, to recruit more colleagues, and thus assume an even more active role in the future development and well being of our committee.

"We are what we repeatedly do. Excellence, then, is not an act, but a habit", Aristotle once said. I hope CAMOC's continuous effort to improve its practice, explore new interactive ways to work and expand all over the world through the activities of its members proves how right Aristotle was.

Marlen Mouliou

Memory and Migration at the Galata Museo del Mare in Genoa

Interview with the Director, Pierangelo Campodonico

PAOLA E. BOCCALATTE*



Genoa, Galata Museo del Mare, Memoria e Migrazioni exhibition, entrance. Galata Museo del Mare - Costa Edutainment. Photo: Merlo fotografie

Paola E. Boccalatte: *The Galata Museo del Mare first opened in 2004, the year that saw Genoa as the European Capital of Culture. The Museum opened a new section in 2011, the year that – significantly – celebrated the 150th Anniversary of the Unification of Italy. This section examines the theme of migration – that of Italians who left for other countries, from the nineteenth century onwards, through to today's landings on the shores of Italy. What was it that inspired you to embark on this new venture?*

Pierangelo Campodonico: Contrary to common belief, the Italians are not a 'nation of navigators'. Except for those on the coast, who were involved in fishing and trade, most Italians during the past centuries were peasants and mountain folk – people who had never even seen the sea. The Italians were initiated to the sea only after Unification, with the Great Emigration (1892-1914), when millions saw the sea for the first time and boarded ships to America. For most of them – including those who never returned – the experience of the voyage was one of the most significant in their lives. Secondly, the phenomenon of migration – the importance and economic effects of which are often underrated – changed the world of sailing and shipping. It was thanks

to migrants, and to the tickets they bought for voyages in often the harshest conditions, that Italian shipping companies were able to switch from sail to steam and build a truly modern fleet. It was these aspects that led us to believe that there is a profound link between the maritime history of Italy – and of Genoa in particular – and the history of Italian migration.

PEB: *The Museo del Mare is more than just a maritime museum. Would it be fair to say that, in a sense, it is also a museum of the city of Genoa?*

PC: It certainly is. Throughout its history, even in times of greatest difficulty or decadence, Genoa has never been able to ignore the sea. In this sense, it is a museum of the history of the Genoese people, who have always had to deal with the sea.

PEB: *Before the galleries of the Galata opened, there was only one museum in Italy devoted to the issue of migration – the Museo Regionale delle Migrazioni in Gualdo Tadino, while there many examples abroad. When creating your exhibition, did you look at other examples, either taking inspiration or distancing yourselves from them?*

PC: Yes, we believed that a new approach to the museology of migration was needed. In the twenty-first century, we could not simply stick with exhibitions of cardboard suitcases, passports and a parochial interpretation of the phenomenon, so we looked at Ellis Island and other centres and in particular at Bremerhaven in Germany, where stage designs, documentation and multimedia supports work together effectively. It seemed to us that this was the right approach, and we started from there.

PEB: *How would you like the word 'memory' in the title of the display to be interpreted?*

PC: I'm convinced that, over the past twenty years, ▶

* Paola E. Boccalatte, Museum Consultant

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the Italians have lost their awareness of how closely the history of their families is intertwined with the experience of migration. Affluence, and in some cases widespread wealth, in Italy has clouded over a past that was one of real sacrifices, when the idea of the 'rich uncle in America' was very much alive. We've gradually lost touch with those members of our families who live 'elsewhere', and this is why it seems that the history of migration no longer concerns us today, whereas in actual fact it was a driving force in our history. And we look not just at migration overseas, but also within Europe and, lastly, at internal migration from the south to the north of the country. Working on memories is thus a journey of awareness, helping us remember things we already knew, that we were told about by our families but have since forgotten.

PEB: *Who does this part of the Museum address?*

PC: All Italians are involved in this story. The young, but older people too. Also the new Italians, both young and old – all those who have chosen to live in Italy and who want to become Italian, even while preserving their own culture and history. We believe that the direct approach adopted by the exhibition can reach out to just about everyone, eliciting questions and reactions.

PEB: *During my visit, I saw some families skipping the section devoted to the present, to the boat people. How do you interpret this form of rejection?*

PC: It's common to many Italians today. It's like saying: our own immigration was different. We were, and we are, different. It's a way of keeping it at arm's length and, at the same time, showing a fear of diversity, of reality. But whereas some refuse to listen and don't want to find out, there are many – on social networks – who confess that this was actually the part that moved and amazed them most. But then again, I'm convinced that our task as a museum is not to provide answers and certainties, but rather to raise questions and instil doubts...

PEB: *Does the Museum provide educational activities concerning this section?*

PC: We work in two directions: on the one hand, with schools, where there is a need for Italian and new Italian kids (between 15% and 50% of the classes in our city) to create a dialogue and a common direction. On the other, we need to work with foreign adults to form a migrant memory. The number of foreigners has increased tenfold over the past 20 years: as in all human stories, there have been terrible cases of exploitation and marginalisation, of injustice and racism, but there are



Genoa, Galata Museo del Mare, Memoria e Migrazioni exhibition. Galata Museo del Mare - Costa Edutainment. Photo: Merlo fotografie

also stories of solidarity, integration and often of success. Talking with my foreign colleagues, I have the impression that integration has come about better in Italy than in countries like France, Britain and Belgium, where immigration dates back a long way, but where society has remained 'separate', creating conditions of hardship. Whether or not this is true, we must investigate the matter and, right now, write the history of immigration in Italy.

PEB: *The Museum offers a wealth of opportunities for interaction, with engaging exhibits. I loved the videos at the end of the display, where the curators welcome the visitors and 'examine' them, asking questions about what they've seen. How popular are these installations?*

PC: They're pretty popular. Many don't expect to be questioned – they aren't used to a museum that, instead of being a 'repository of culture', turns into a place that asks questions instead of giving predictable answers. Many suddenly find they're in a rush, but those who accept the game are often amazed to see that reality is not quite what it is made out to be in the media.

PEB: *It seems that the dramatic arrivals of people escaping from their own countries, and the leading role that Italy has been called upon to play, has recently entered a new phase. Some people call it an 'emergency', while others see it as the predictable effect of underestimating the impact that wars and the violations of basic human rights would have, over time, on populations. If you were asked to rethink this display, would you do things differently? Would you emphasise some aspects rather than others?*

PC: While our interpretation of historic Italian migration has remained the same in recent years, the world of ►



Genoa, Galata Museo del Mare. Galata Museo del Mare - Costa Edutainment. Photo: Merlo fotografie

migration has changed enormously. That's why we're working to change the exhibition on 'immigration', to bring it into line with the real problems of 2015 (from the shift away from economic migration towards that of refugees, and from the concept of *jus soli* to those immigrants who paid the price for the economic crisis that hit us in 2008). In Italy, migration continues to be one of the great elements of change in society, which means that we too must constantly change in order to represent it.

PEB: *A few days ago, a Syrian child who'd escaped to Hungary appeared on Al Jazeera and sent a message: 'Stop the war and we won't come to Europe'. War, which*

is possibly one of the key aspects of recent migratory movements, is not a key element in your display. What do you think of that?

PC: It's true: it's one of the issues we need to implement and represent. When the display was first set up, in 2011, it was the time of the 'Arab Spring'. There were hopes and fears, but now, sadly, we know how things turned out and how wars in countries like Syria, Iraq, Libya and Nigeria have all taken their toll.

PEB: *Don't you think that lots of museums in frontier towns and territories ought to take note of these pressing issues and bring them into their own galleries so as to help citizens process and understand them? The museum set up in Lampedusa, Sicily, comes to mind, which is on the front line in terms of migration.*

PC: That's absolutely right. The phenomenon of migration doesn't just need political, social and economic answers – the answer is, and must be, cultural. That's why I'm convinced that 'migration museums' can make a great contribution to European culture, fostering social cohesion and coexistence. That's what we're already doing and, especially, what we'll still be doing in ten or twenty years' time. In this sense, while it's right for Lampedusa or Kos to have 'shrines' to migration, to remember the suffering of those who have been and are its symbols, migration museums must be created wherever people live together, as old and new Italians, as old and new Europeans.

TRAVEL GRANTS FOR THE 24TH GENERAL CONFERENCE IN MILAN, ITALY

As an incentive to the participation of its members, ICOM has implemented two travel grant programs. For the participation of National, International and Regional Alliances members and young members below age 35 supported by a National or International Committee. The scholarship will partly cover costs for an Economy class air fare and accommodation during the Milan meetings in Italy.

Application deadline: **14 December 2015**

Communication of Results: *starting 14 March 2016*

2016 - Milan 2016 Travel Grants - Guidelines

2016 - Milan 2016 Travel Grants - Application form

Support for this program is provided by ICOM, ICOM Milano and their partners, and through the ICOM-Getty International Program.

For any further information, please visit: <http://network.icom.museum/icom-milan-2016/practical-info/grants/>

Strange Cities: Athens

20 April - 28 June 2015, Diplareios School

A challenging project and an inspiring experience

MARLEN MOULIOU*

Last year, CAMOCnews profiled Soundscapes/Landscapes, an artistic project organized by Athens's Onassis Cultural Centre (OCC), whose interest in cities and their interpretation is diverse and ever growing.¹

Strange Cities: Athens is one of OCC's latest initiatives. The project's breadth and freshness are immediately apparent from the short press release with which OCC announced the project to the public:

It's hard, but try to imagine that you've never laid eyes on Athens. Now imagine an exhibition in which artists from around the world were invited to create their own images of our Athens; there was just one condition: that they'd never seen it!

That was the challenge laid down by "Strange Cities," for which the OCC, in collaboration with the team of curators from London's Double Decker, carefully chose a team of visual artists from around the world.

Providing just an "inspiration box" by way of help—containing a recipe, a scent, a poem, a book and recordings of the sounds and music of the city—the show seeks to arouse the curiosity and activate the imagination of artists and visitors alike.

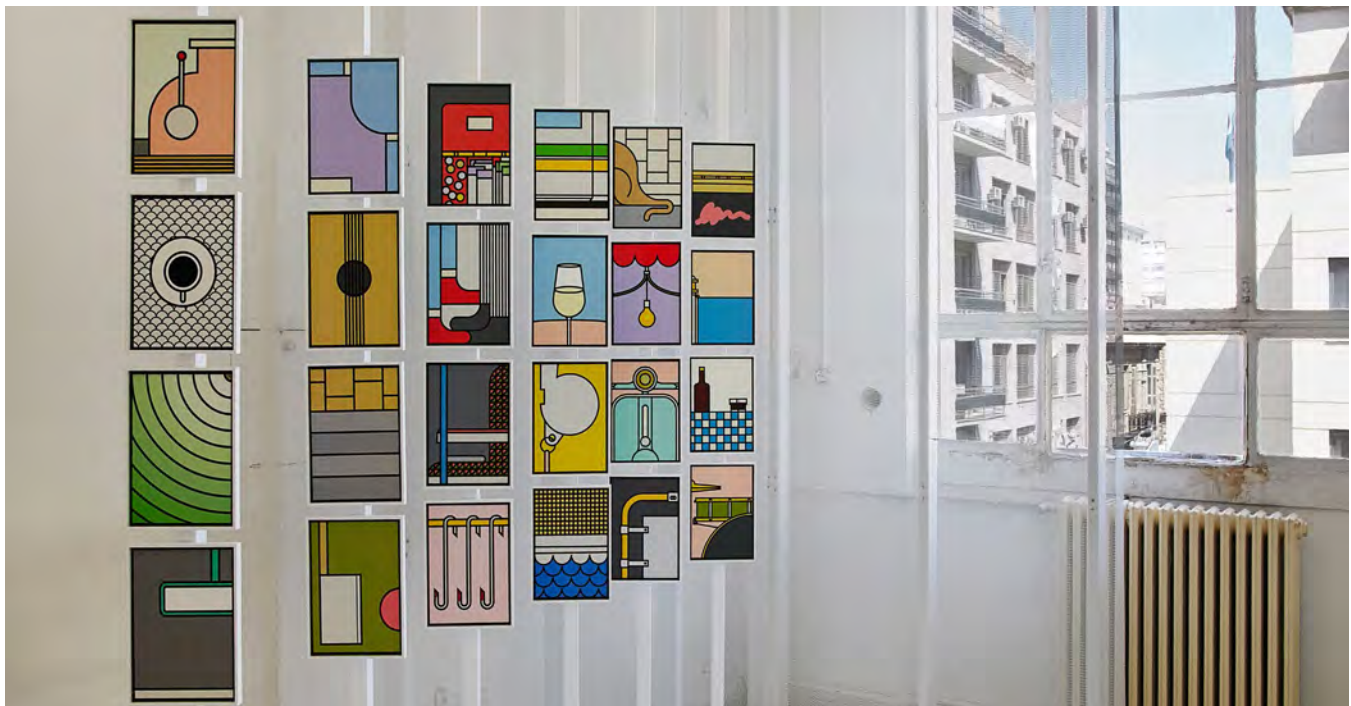
What did the words, sounds and tastes reveal? What routes did an unseen Athens lead the artists down? What seeds did this strange and unseen city with its unparalleled history and unique myths plant in their imaginations?²

CAMOC Chair **Marlen Mouliou** interviewed OCC's **Afroditi Panagiotakou** about the center's new project, its challenges, its outcomes, and what it means to experience the city inside and beyond museum walls.

MM: Can you describe the main concept of the exhibition? How did the idea of the exhibition take shape? Why did you choose this concept and not



Works by Peter Judson. From the exhibition *Strange Cities*, Onassis Cultural Centre, Diplareios School, 2015.



* Marlen Mouliou, CAMOC Chair

¹ M. Mouliou, "Across the City for the City: Hybrid Museum-like Experiences beyond the Museum Institution, CAMOCnews 4 (2014), p. 5

² Text extracted from <http://www.sgt.gr/en/programme/event/1834>



Strange Cities: Athens - the exhibition poster.
"Jasmin" by Angela Moore. From the exhibition Strange Cities,
Onassis Cultural Centre, Diplareios School, 2015

some other? Why these elements in the "inspiration box" and not any other?

AP: Strange Cities was more of a project, rather than an exhibition per se. We asked artists, mainly from the world of applied arts, to create works of art that would somehow reflect their idea of Athens. The only condition was that they shouldn't have "seen" the city--and by "seen," we meant "visited." As you can understand, it is so easy these days to go on the Internet and watch endless material from any city. But does that really give you an idea of how a city feels? Because that was the whole point. A city is something more than a landscape or specific monuments. The essence is in the senses; it is "immaterial." After all, as much as New York City, for instance, is a familiar reference for most, it shouldn't come as a surprise if many Athenians found it hard to believe that Manhattan is an island.

From our experience, the perception of Athens was based on two main pillars: antiquity and the crisis. But is that what an artist from Brazil or Japan thought of when hearing the name "Athens"? This is what we wanted to do: Ask the mirror what he thinks of us. Not to get the reply that we are the fairest of them all, but to tell what he sees in us. The artists became our mirror.

The elements in the inspiration box touched upon the main senses: a recipe for taste, words describing the smells that you come across when you walk in the streets of Athens, music by Hadjidakis and Konstantinos Beta, and a text by Kostas Markaris. I would call it a combination of stereotypes and non-stereotypes. At least, they left a lot to one's own analysis. Not pictures, though. Vision was not part of it.

Another point of the project was that it took place in a wonderful building that most people didn't even know

existed--or at least hadn't been to--in a neighborhood that has gone through a lot these last six or seven years. The bad experience of being around the area two or three years ago created a prejudice that was not easy to avoid, although the situation has improved. Not that it is perfect; not at all. However, we believed that it was more important to shed light on such a historic and interesting area, right in the center of Athens, and to create a reason to bring people there, than it was to stay within the safety zone of another space and place. And that really worked. There were more than 4000 people there just for the opening. Normally, you might see ten people walking on that street if the Strange Cities project were not there. The good news is that we didn't leave when Strange Cities was over.

MM: *Do you think the artists explored well the "inspiration incentives" you offered them, or did they rely mostly on their preconceptions and stereotypes of the city of Athens?*

AP: It was such a pleasant surprise not to receive works that were all about statues, on one hand, or demonstrations, on the other. Those of us living here know that the narrative of this great city includes more streets and alleys than the ones that Socrates walked on, and that even the crisis itself is more than a monotonous media broadcast. Athens is a vibrant place, full of contradictions. Our view of it--and by that I mean the view of the team of the Onassis Cultural Centre--is that Athens is an interesting city--not a theme park. And this what we like. Beauty is a wonderful merit. And being "interesting" can definitely make you look or feel beautiful. But the artists really went much further than the stereotypes, at least the stereotypes we had in mind. Some of the more abstract works reflected the idea of heat, or light, more than anything else. Is that a stereotype? I guess it could be. But as always, the "how" can be more important than the "what." And the "how" in Strange Cities seemed like it worked. ▶



Work by Amy Friend. From the exhibition Strange Cities,
Onassis Cultural Centre, Diplareios School, 2015

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In more practical terms, we asked the artists to write a text regarding the way they treated the inspiration box. And they did. So, according to their own words, the box worked. Some mentioned walking down the street listening to the music, tracing the smells, or cooking the food. Maybe the box was just the departing point. But having a place to start can be a good thing, after all.

MM: *How did you choose the auxiliary/parallel events? Why those?*³

AP: We wanted to include as many people as possible. To bring them to the neighborhood. To bring them to an exhibition, without the “fear” of museums that many people have, whether we like it or not. To give them the motive. Curiosity and relevance: these were the two things we wanted to achieve through our parallel events. To make people wonder what is going on there but also feel they will find something that has to do with their own life. And something more: we wanted people to have fun; to have a good time, connect with others, find a way out from everyday life’s issues, which after all, cannot be avoided for good. And above all, we wanted people to re-see the city they live in, to re-live it and maybe create a new personal narrative for it. This was our attempt.

MM: *Can you give an overview of the audiences’ reaction to the exhibition?*

AP: The “non-converted,” which numbered in the thousands, reacted amazingly. Never before had we received so many emails, letters, even postcards from tourists when they got back to their own countries. The fact that the artworks were closer to applied arts, I believe, helped people feel more at ease. If somebody wanted to see a great exhibition of visual arts, this was not that. It was an experience; judging by the reactions and the number of visitors, it is hard not to talk about it as a big success.

MM: *Which parallel events proved to be more effective in relation to the public?*

AP: The ones that involved walking or cycling around the area and then visiting Strange Cities, with guides who were inspired and inspiring storytellers. And one more thing: the public reacted with much greater enthusiasm to events that brought people together as an interactive team.

MM: *Do you plan other projects, with artists or other interested parties, that relate to the urban experience?*

AP: The Onassis Cultural Center has created projects in

the city from its very beginning. We focus on deprived areas or on areas that many people think they know, but in reality haven’t been to for ages. The Fast Forward Festival is our main chance to do that every year. New technology, new media, new forms: this is what Fast Forward is all about: presenting the theatre of the future via polymorphic and hybrid performances by internationally celebrated artists, with visual arts projects becoming a part of the whole experience. The OCC breaks out of the auditorium with site-specific performances in unexpected spaces and revelatory peripatetic shows in the streets of Athens and has become a point of reference for a big audience. Digital cameras, iPods, mobile telephones, the Internet, and live-cinema, documentary, and editing techniques are all mobilized in the interactive, multimedia and site-specific spectacles that are in the middle of Fast Forward. After all, the theatre of now is restless and hybrid, a collage of arts, techniques and media and an exciting, groundbreaking, holistic experience closely bound up with the technological advances and quickening socio-economic pulse of our times. What we do through these projects is attempt to engage directly with current socio-political realities.

MM: *Does a city need a museum to narrate its past, present and future? Does a city need a museum about cities and their people? If yes, why? If no, why?*

AP: I would never say “a city.” Different cities, different needs, different museums.

MM: *For you, which qualities should a city museum have in order to be a good city museum?*

AP: I believe museums should be able to tell engaging stories. With the right people managing them, and sufficient resources of course, museums – in general – can be all about the future and all about the people. As always, people have the power, people make the difference.

Work by Amana Team. From the exhibition Strange Cities, Onassis Cultural Centre, Diplareios School, 2015



³ For a complete list of parallel events, see this link: <http://www.sgt.gr/en/programme/event/2230>

CAMOC: A personal history - Part 2

AFSIN ALTAYLI*



CAMOC 2015 Moscow Gathering, Museum of Moscow
Photo: Afsin Altayli

2015 is CAMOC's 10th anniversary and we have been celebrating this special time with a number of events including the recently launched debate on updating the definition of a city museum and the CAMOC Annual Meeting in Moscow where CAMOC was launched in April 2005. In the preceding issue of *CAMOCnews* Ian Jones, CAMOC's Honorary Secretary, shared his personal history of the early years of our committee. With this text I will try to focus on CAMOC's more recent years, the period between 2010 and 2015, to continue from where Ian Jones left off.

My first personal encounter with CAMOC dates back to 2007 when I was writing my Master's dissertation investigating the role of museums in urban planning and social transformation. One part of my research focused on city museums while the second part concentrated on local community museums and regional museums. That was how I discovered CAMOC and started to follow its debates. From those early moments to the present, CAMOC has become more than just a professional network, it has turned into a stimulating environment that never stops enriching my vision.

I still remember how impressed I was by the 2006 issue of *Museum International* dedicated to city museums and urban life. There was a special paragraph that has always

remained in my memory, from Duncan Grewcock's article "Museum of Cities and Urban Futures: New Approaches to Urban Planning and the Opportunities for Museums of Cities". Here I would like to quote it once again:

"...museums of cities should develop a more visible and creative role in urban planning and place-making. New directions in urban planning and museum policy and practice effectively show two worlds in convergence but unaware of the true relevance of each other. Through a more effective, formal dialogue, museums of cities could make a telling contribution to sustainable, inclusive and imaginative urban planning and place-making."

(Grewcock, Duncon. 2006. Museum of Cities and Urban Futures: New Approaches to Urban Planning and the Opportunities for Museums of Cities. Museum International. no.231. vol. 58. issue 3: 32-42.)

When I read it first, it sounded like a very earthly argument with a practical angle but there was something to discover beyond, something more theoretical and perhaps poetic about it. This has been one of the best statements for me in understanding that museums in general and city museums in particular, are more than physical entities that store and exhibit collections, they help us plan our present day and our common future. In so doing museums represent both intrinsic and instrumental values, and the latter necessitates a more critical perspective.



Urban Life and Museums. Isabelle Vinson ed. A special edition of UNESCO's Museum International, No 231, Paris September 2006. Papers from CAMOC 2006 Annual Conference in Boston.

* Afsin Altayli, Independent Museologist, Heritage Researcher

CAMOC HISTORY

In 2009, CAMOC had its fifth annual conference in Istanbul. At that time, I had been working at the Cultural Heritage and Museums Department of the Istanbul 2010 European Capital of Culture Project and with several museum and heritage projects. In addition various national and international conferences, symposiums and workshops were held in Istanbul for this specific occasion. The CAMOC 2009 Annual Meeting was also hosted by Istanbul and I was responsible for its organisation on behalf of the Istanbul 2010 ECOC Agency. During the conference, I had the chance to meet many of CAMOC members in person and that was a great opportunity to have more insight about the working culture of the city museum community.

CAMOC 2009 Istanbul Conference, Pera Museum, Photo: Istanbul 2010 European Capital of Culture Agency

2010 was a turning point in CAMOC's history. During the ICOM 22nd General Conference in Shanghai, CAMOC had the opportunity to create new relationships and contacts with city museums and museum professionals from China and more broadly from the Far East and the expand with new members from this region. The elections in Shanghai marked the first substantial change in the Executive Board when Suay Aksoy succeeded Galina Vedernikova as CAMOC Chair. That marked a shift from a young community of members to a firmly established ICOM international committee with a solid track record. From 2010 onwards CAMOC also evolved into a more a project based committee. Now it had younger members on its Board and started acting with remarkable dynamism. Last but not least, the Committee's impactful quarterly CAMOCnews, focusing on the theory and practice of city museums, was conceived in 2010 and launched in 2011. From 2011 to the present, CAMOC organised five annual conferences: in Berlin, Vancouver, Rio de Janeiro, Goteborg and Moscow. The 2011 Annual Conference in Berlin was one of the most inspiring of these conferences, with some firsts in CAMOC's history. For a first time CAMOC collaborated with other ICOM

CAMOC 2012 Vancouver Conference Organisers: Marlen Mouliou, Catherine Cole and Chet Orloff



CAMOC 2009 Istanbul Conference, Pera Museum, Photo: Istanbul 2010 European Capital of Culture Agency

committees like COMCOL and ICOM-Europe for a joint conference on the theme of "Participative Strategies". With the diversity of its venues (Dahlem Museums – National Museums in Berlin, Kreuzberg Museum, the Bookshop Pro and finally IFAU: the Institute for Applied Urbanism), and very well defined visits to urban regeneration sites and creative clusters, the 2011 meeting was stimulating and innovative in its approach. A detailed evaluation report of this conference can be found in *CAMOCnews, issue 2012 #1*.

With its rich programme including visits to urban regeneration sites and creative centres, the "City Museums: Collisions, Connections" conference of 2012 in Vancouver showed CAMOC's ability to organise its annual meetings in a creative format. Ignite! sessions were included in the conference programme in Vancouver for the first time. The 2012 conference was special mostly because we were not only focusing on best practices but also on challenges, controversial issues that city museums are facing, including censorship and political pressure. I summed this up in the evaluation report published in *CAMOCnews, issue 2013 #1*.

The Rio de Janeiro 23rd General Conference of ICOM, 2013 was another example of CAMOC's collaboration with ICOM's international committees and other local organisations for creative partnerships. During the conference, CAMOC had joint sessions and events with ICLM, ICOM's International Committee for Literary Museums. Two of the major special projects that CAMOC had been developing, the "Insight Favela" and "City TEXTures", were realised in Rio. More information about these and other special projects can be found on our [website](#) and for a detailed review of the conference please see *CAMOCnews, issue 2013 #4*.

The 2014 Goteborg Conference, "Industrial Heritage, Sustainable Development and the City Museum" gave ▶



Left: *City Museums and City Development*. Ian Jones, Robert R. Macdonald, Darryl McIntyre eds. Lanham: Altamira Press, 2008.
Right: *Our Greatest Artefact: The City. Essays on cities and museums about them*. Marlen Moulou, Ian Jones, Eric Sandweiss eds. Istanbul: CAMOC, 2013.

us a full range of interesting presentations and case studies from different city museums worldwide. There were several visits and excursions to discover contemporary Göteborg including museums, urban projects, creative centres, and community houses. A detailed review of the conference was also published in *CAMOCnews*, issue 2014 #4.

2015 has been, and continues to be, a special year for all of us. In March 2015, the “Defining museums of cities for the 21st century” workshop was organised by CAMOC and the Stadtmuseum Berlin following the debate started by CAMOC for a new city museum definition. Then CAMOC’s 10th anniversary conference in September in Moscow, the city of its birth. This was a memorable event and perhaps marked a shift towards a more fundamental concern with theory. You can read more about it on page 28 of this issue. A short video of the conference is also available now on CAMOC’s *YouTube* account.

Aside from its annual conferences and special projects, CAMOC regularly publishes regularly conference proceedings in print or e-book format. “Urban Life and Museums” the issue of *Museum International*, 231 dedicated to city museums (2006); “City Museums and City Development” edited by Ian Jones, Robert R. Macdonald, Darryl McIntyre (2008); printed versions of the Seoul and Shanghai conferences (2010); the e-book “*Our Greatest Artefact: The City*”, providing a good selection of papers from our conferences in Istanbul, Shanghai, and Berlin are some examples of these publications for researchers and city museum professionals. The proceedings of the Vancouver, Rio de Janeiro and Göteborg conferences are also going to be published soon in an electronic format.

CAMOC’s quarterly newsletter has been another publications success and will celebrate its fifth anniversary at the end of 2015. With its rich content and quality, CAMOCnews is now a very well received publication by museum professionals and within ICOM, deserving to be referred to as a journal rather than a newsletter.

CAMOC, as the ICOM’s second youngest international committee, is a dynamic and growing professional network. There are still many things to develop further. Creating an effective archive including documents, media coverage, papers presented in CAMOC conferences and other sources such as videos, images and sounds are only some of them. Currently the number of academic works on city museums is quite limited and there is barely any research done on CAMOC itself. We must encourage research that review the content provided by the papers presented in our conferences and the contribution of CAMOC to museum theory and practice during the last decade.

Last but not least, CAMOC has a great potential to create bridges between citizens, city museums and local authorities, to build new networks for community involvement in decision making processes concerning the future of our cities and our world. As Jette Sandahl, former Director of the Museum of Copenhagen expressed at the HERITAGE 2015 - Restoration, Archaeology and Museum Technologies Conference in Istanbul, we must form more effective platforms to give citizens a public voice for “stretching the concept of democracy”.

We invite you all to join CAMOC at the ICOM 24th General Conference 2016 in Milan next year and follow the day to day news, comments and discussions that take place on our website and social media platforms:

Web site: <http://network.icom.museum/camoc/>
Facebook: www.facebook.com/museumsofcities
Linked-in: www.linkedin.com/grp/home?gid=4592610
Instagram: https://instagram.com/insta_camoc
You Tube: <https://www.youtube.com/channel/UCX-2yER0juEP2X16OIL8oUw>

Some of the issues of CAMOCnews



“Call and Attention Letters” Project – contemporary immigrants and refugees at the Immigration Museum of the State of São Paulo

MARILIA BONAS*

Brazil is internationally known for its multiculturalism. Natives, Portuguese colonists, enslaved Africans, Europeans and Asians who migrated by the millions in the late nineteenth century and early twentieth century and many other cultures made this country, which is vast and rich in its diversity.

The state of São Paulo, in particular, was responsible for the arrival of more than 2.5 million immigrants at the height of coffee farming in just over three decades, and to receive them, the Brás Immigrant Hostelry was built in 1886, a building which today houses the Immigration Museum and the Arsenal of Hope (Arsenal da Esperança) hostel, which houses about 1,200 homeless men.

The Immigration Museum, an institution of the Department of Culture of the state of São Paulo State, was established in 1993 to safeguard, research and promote the rich heritage of the Hostelry and foster collecting with the immigrants and their descendants. It reopened in 2014 after four years of restoration and conceptual redevelopment, and its highest calling is to bring the experience of being an immigrant then and

now, sharing memories and stories with the public. Thus, there are various forms of interaction and integration of the public in the life of the museum, ranging from the collaborative project of development of the institution's collections policy, dynamic cultural events and educational programmes for school audiences, families, elderly, the disabled and social vulnerable people.

In one year of operation, the Museum teams understood the public's expectations, assessed the weaknesses in the new exhibit, strengthen its cultural programme and deepen the discussion of the themes discussed by the institution, which, with the inclusion of Brazil in contemporary routes of immigrant and refugee displacement, have become an important agenda in the national media.

Among the Immigration Museum's challenges, we highlight its work with groups of immigrants and refugees in situations of social vulnerability, newcomers to a society that makes them invisible and carries many social and racial prejudices.

From this perspective, the percentage of immigrants and refugees at the Arsenal of Hope, which reaches 20% of those sheltered in a situation of homelessness, is quite symptomatic of the status of part of this population in the city of São Paulo.

As natural partners, born of the same origin, the Immigration Museum and the Arsenal of Hope structured a permanent visitation programme for homeless groups to the exhibition once a week, followed by a discussion circle with the educational teams. This action is part of a wider programme carried out by the Arsenal's social workers aimed at helping those sheltered to rebuild their personal trajectories.

From the good results of this partnership, Museum educational and research teams, together with ►

*The Immigration Museum of the State of Sao Paulo
Photo: © The Immigration Museum of the State of Sao Paulo*



* Marília Bonas, Executive Director of the Immigration Museum of the State of São Paulo

IMMIGRATION MUSEUM

Arsenal of Hope's Portuguese teachers for immigrants, have developed a special project: the reading and rereading of the Call Letters of the Immigrant Hostelry archives.

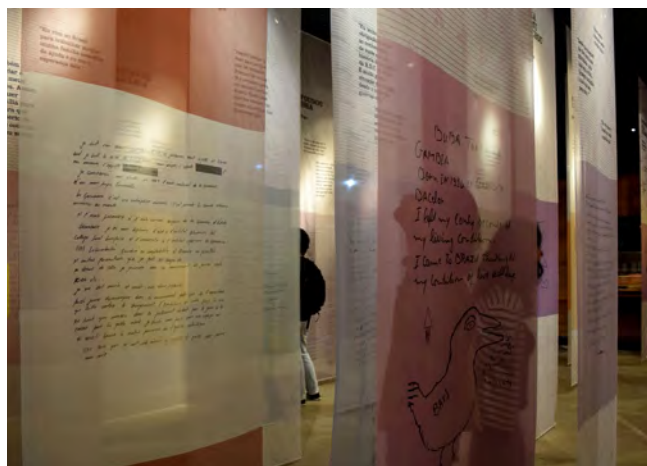
The Brás Immigrant Hostelry call letters include a set of documents that is fundamental for the understanding of subsidised immigration to Brazil in the late nineteenth century and early twentieth century. With the possibility of payment of the boat fares for immigrants to work on the coffee plantations of the state of São Paulo; many who came to Brazil wrote to contacts in their countries of origin relating news, sharing their routines and also inviting relatives and acquaintances to join them. Such letters - in Italian, Spanish, Portuguese and other languages – became part of the documentation of the guests when they arrived at the Hostelry.

Today, unlike that period, and in the absence of a migration policy in Brazil, the documentation of immigrants is fragmented into various authorisations by bodies such as the Federal Police, the Ministry of Labour or inter-sectoral councils that are incumbent upon the subject.

The “Call Letters” then asked the following question to a group sheltered at the Arsenal – all African newcomers, immigrants and refugees from Kenya, Togo, Mali, Guinea Bissau, Guinea Conakry, Senegal, Democratic Republic of Congo, Gambia, Angola, Nigeria and Burkina Faso: What would your Call Letters be like? What news would you write about when you arrived to Brazil?

Such a question corresponds to multiple wishes: for the Immigration Museum, it helps the institution to approach migration trajectories and experiences; for the Portuguese teachers at the Arsenal of Hope, it is a point of contact between personal stories and their development in a new language; and finally for the group of immigrants involved, it creates a place for the development and sharing of memories and hopes of a new life in Brazil.

From the contact with the Hostelry's historical documentation, the group of immigrants and refugees wrote more than new call letters, but what we now call “calling to attention letters” - documents that invite the reader to reflect on this process in the contemporary world. They not only reveal individual and collective trajectories, dreams, anxieties, the longing for their relatives and their homeland, but unveil what drives people to migrate, then and now: famine, war, persecution, lack of prospects.



The Exhibit. Photo: © The Immigration Museum of the State of São Paulo

The 45 reports - written or drawn by hand, are also a significant plastic record in the transposition gesture of oral tradition to paper in these different cultures. The letter, drawings, the figures and the way they are arranged on the page to tell each story are important elements of these documents, which indicate paths so that the museum that can collect this contemporary process.

From the desire to share the process and its product with the public, the museum staff had the idea of an exhibition. To this end, with exception of political refugees, the group carried out the photographic records of the authors of the letters, the transcription, translation and printing of the written material, as well as the creation of large cloth banners with selected excerpts. It opened with a cocktail party, which was attended by all those involved, researchers and authorities in the area, and the exhibition allowed the articulate, among other things, to emerge among the group of immigrants and refugees.

The opening of the exhibition took place a week before the 20th edition of the Immigrant Festival, an event hosted at the Immigration Museum, created by more than 800 immigrants and their descendants in the state of São Paulo and that includes, in three days, approximately 20,000 visitors.

The public of the Immigrant Festival in general, seek the gastronomic variety, crafts and musical and dance performances made by communities, not necessarily made by those having the museum's visitor profile. However, the Immigration Museum teams are part of the Festival's activities regarding the institution's exhibits, reaching its highest visitation numbers this year. Thus, the “Call for Attention Letters” exhibition can be seen ►



Some of the authors. Photo: © The Immigration Museum of the State of Sao Paulo

by many people who still have a conservative and/or idealised view of immigration to Brazil in the nineteenth and twentieth centuries, which often brings them to the Immigrant Festival and to the “invented traditions”, and who on the other hand, refute the contribution of new immigrants to modern Brazil.

In this context, the project “Call and Attention Letters”

and the partnership with the Arsenal of Hope reaffirm the Immigration Museum’s commitment to discuss contemporary issues, seeking in empathy, to build a more equitable society and that truly values its diversity in the contribution of immigrant cultures of then and now.

For more information:

Museu da Imigração do Estado de São Paulo
(Immigration Museum of the State of Sao Paulo):

Website: <http://museudaimigracao.org.br/>

Twitter: https://twitter.com/museu_imigracao

Facebook: <https://www.facebook.com/Museudaimigracao?fref=ts>

YouTube: https://www.youtube.com/watch?v=HeE_Q409vKE

Flickr: <https://www.flickr.com/photos/museudaimigracao/>

Pinterest: <https://www.pinterest.com/museuimigracao/>

Instagram: <https://instagram.com/museudaimigracao/>

Arsenal da Esperança (Arsenal of Hope):

Website: <http://arsenalesperanca.blogspot.com.br/>

The Edo-Tokyo Museum Renewal of Permanent Exhibition Galleries

MAMIKO TANIGAWA*

Tokyo Metropolitan Edo-Tokyo Museum opened on March 28th, 1993, in Ryōgoku, Tokyo, as a space to look back on the four hundred years of “history and culture of Edo-Tokyo,” from the founding of Edo by Tokugawa Ieyasu in 1603 to the modern times, and to reflect on the future of the city and life in Tokyo.

The permanent exhibition galleries are divided into two zones: the “Edo Zone” and the “Tokyo Zone.” The “Edo Zone” highlights the founding and development of Edo and the life of the shoguns, daimyo, and the townspeople through historical materials as well as large-scale models such as those of the Nihonbashi Bridge and theater house of the Edo period. The “Tokyo Zone” features the development and changes that Tokyo underwent, from the Meiji Restoration in 1868 to today, also through historical materials and large-scale models such as the Chōya Newspaper Company building. As a “museum for fun

learning” the Edo-Tokyo Museum has been visited by more than 30,000,000 people over the past twenty years. In average, we have had more than 1,400,000 visitors annually.

After some renovation work, the permanent exhibition galleries had its renewal opening on March 28th, 2015. The renovation was much needed, due to deterioration of exhibits and facilities after more than twenty years of its opening. We were determined to resolve these issues with an aim to improve the satisfaction of our visitors through our exhibit of diverse collection and accumulated research results under safe and comfortable environment. We were also determined to further promote Tokyo to people within and outside of Japan.

The three main points of the renewal of our permanent exhibition are as follows: ▶

* Mamiko Tanigawa, Public Relations, Edo-Tokyo Museum



Edo-Tokyo Museum. Photo: © Edo-Tokyo Museum

(1) Installment of New Exhibit Corners

We added new topics to both the Edo and Tokyo Zones. To the Edo Zone, we added an exhibit, “From Edo to Tokyo,” that describes the transition by focusing on Katsu Kaishū, a shogunal retainer who made remarkable contributions in the era of upheaval as Edo transformed itself into Tokyo, the capital of new Japan.

For the Tokyo Zone, which had previously only covered up to the 1964 Tokyo Olympic Games, we added the “Tokyo Today” corner, expanding the time period of the exhibit to the 2000’s. This section divides the 2000’s into decades, and explores the changes that the city of Tokyo underwent through fashion, culture, and lifestyle that were in trend during those times.

The adding of the section on “From Edo to Tokyo” allowed for a smoother flow from the Edo Zone to the Tokyo Zone, and by adding the “Tokyo Today” section, we were able to illuminate the period that is closer in time to the visitors.

(2) Installment of New Models

New models appeared in both the Edo and Tokyo Zones. The model “Edo Castle in the Late Tokugawa Period: the Honmaru and Ni-no-Maru Palaces” reconstructs the late Tokugawa period Edo Castle in a 1/200 scale on a 6-meter diameter circular platform. Through this model, viewers can capture a full view of the palace architecture. Actual-size models of the stalls for sushi and soba noodles—the “fast foods” of the Edo period—

and the peddler’s pole, on which goods to be sold were carried, were also newly added. Visitors can actually carry the pole on their shoulders and feel its weight, and experience being a peddler during the Edo period. In the Tokyo Zone, we recreated the apartment complex “Hibarigaoka danchi,” which was built in 1959 in response to housing shortage. For this model, we used actual construction parts collected from its demolition site. Viewers can imagine the lifestyle of the people who lived in the apartment through the dining room area that had been reconstructed.

The existing models of munewari nagaya (row houses) that demonstrates the daily life of the commoners of the Edo period and the model of the Ginza Brick Street, which illustrates Tokyo and Ginza during the Meiji era, were also expanded, relocated, and improved using audiovisuals, in order to make them more comprehensible and easier to view.

(3) Enhancement of Multilingual Descriptions

Due to an increase in the number of foreign visitors, we expanded and enhanced our multilingual descriptions. The new explanation panels set up in the permanent exhibition spaces use tablet terminals and offer explanations in Chinese (simplified characters), Korean, French, and Spanish, in addition to the Japanese and English ones that we have already had.

We also continue to offer “Exhibit Volunteer Guides” (in Japanese, English, Chinese, Korean, French, ▶



Permanent Exhibition Galleries (left). Edo Castle in the Tokugawa Period, Honmaru and Ni-no-Marui Palaces (right). Photo: © Edo-Tokyo Museum

German, and Spanish) and “Audio Tours” (in Japanese, English, Chinese, and Korean) and are preparing to add more languages.

Since the renewal opening of March 28th, the permanent exhibition gallery has received many visitors. In particular, we have been extremely pleased to see a remarkable increase in the number of foreign visitors. To fulfill our mission to transmit the history and culture of Edo and Tokyo to as many people as we can, regardless of nationality, we wish to continue to enrich and improve our permanent exhibition galleries.

All cities around the world today are facing their own problems. As for Tokyo, the rapid changes in the

population have resulted in a society of “decreasing birthrate and aging population” that has never been experienced before, and this has become a grave national issue. Furthermore, the age of “mass consumption” has long been gone, and instead, the Japanese expression “MOTTAINAI” ([that is] wasteful) has come to represent a concern of global scale of various “environmental issues.” We, at the Edo-Tokyo Museum, will constantly be aware of such problems and will reflect them on our various projects. As we await for the opening of the 2020 Tokyo Olympic and Paralympic Games, we believe that our mission, as the museum of the city of Tokyo, is to further deepen our exchange and cooperation with other city museums around the world and to continue to assume our social responsibility in the ages to come.

Multimodal City Maps: Alternative audience dialogue/participation

YOLANDA COOL*

City Museums understanding of audience participation and dialogue has become crucial to its sustainability. While Public Programs explore how knowledge is displayed and communicated to the wider audience.

As a city traveller (visitor), you are looking at ways of engaging with your surroundings; trying to navigate a way through the past and present. While being able to take home a memory, reflection or emotion of the visit. The traveller collects pamphlets, books, and maps of the cities they visit. To come home to store them for may be another chance meeting. Maps navigate an alternative interpretation and display of history. To tell stories, reveal knowledge and understandings of places they illustrate.

These apps have been exploring ways in which maps can be transferable, interactive, educational and informative tools. The Multimodal City Maps project started in 2013 as a personal research project based on our Local History here in Western Australia. It began with a Local Primary School, Applecross Primary School creating paper-based Local Area Heritage Trail, to include photos of the significant sites, from the City of Melville’s and Applecross Primary School Museum Photographic Collection. The Heritage Trail proto type was developed on the feedback from the Primary Schools in the area, into Multimodal evidence based App or called The Heritage Trail App or City Map. ►

* Yolanda Cool, Independent Museologist, Archivist and Museum Learning Specialist

CITY MAPS

Using the underlining Touch2 Access (T2A) technology to develop a proof-of-concept of a mobile Evidence Based Multimodal Assessment (m-EMMA) system to enhance the present paper based Heritage/City Map. The map consists of: pictures, video, audio and hypertext; to enhance the visitor or educational experience, in comparison to the traditional paper experience. The app contains the ability for the user to collect via email the multimodal experience, of their visit. The multimodal evidence is collected within m-EMMA and embedded with the collections images or historical data. The m-EMMA significantly enhances the communication ability as all, the recorded data is now digital and can be customised for different audiences or exhibitions. The proposed m-Emma system seamlessly integrates with the Museums administration.

To complete the Education Heritage Map, is designed as an education tool for teachers, the child can view key locations in their area that include: Point Heathcote (the first site considered in 1829 for City of Perth), Applecross Jetty (main transport stop on the ferry service to access the different parts of the city, during early settlement of the colony) and the Majestic Hotel (Holiday destination for those that lived in Perth City). When they open the location button, they view a picture from the past; open the camera to add a photo of the now. Questions can be added and the child can answer in both text and audio format. There is also an audio link for any oral histories, relevant to that location. There are ten location buttons, that once finished are transferred into a PDF for printing and assessment by the classroom teacher. The child can email an epostcard, an electronic copy of the postcard to themselves, of their visit- with a frame from one of the locations. This allows for the translation of curriculum

into a visual representation, to allow research to explore knowledge and ways it is displayed.

The second proof of concept app map The City Walk, is a second app of a City Walk based on a Aboriginal Walk pamphlet for the City of Perth, with its main target audience being a visitor to the City of Perth. It can be down loaded onto an iSO device and saved to that device. So no more traveling and saving all the pamphlets and finding space in the suitcase to take them home. The map is in three parts. A view layout with portals to: The City Walk, has a link to the WA State Museum and an email function to send the PDF of The City Walk from the City of Perth website. Through the front page the visitor can navigate into the map and then progress through the locations by numbers, of significant Aboriginal sites for the City of Perth. Each number opens a pop up: with a picture, text and audio; that support the WA State Museums collection and City of Perth's history.

These Maps apps provide Curator's with a new narrative tool that responds, to cultural changes. The map facilitates the uploading of: photographs, text, and audio. That enables the Curator to take ethical responsibility, during their reflective process, when considering how technology can produce new perspectives or knowledge in how we interpret and perceive culture.

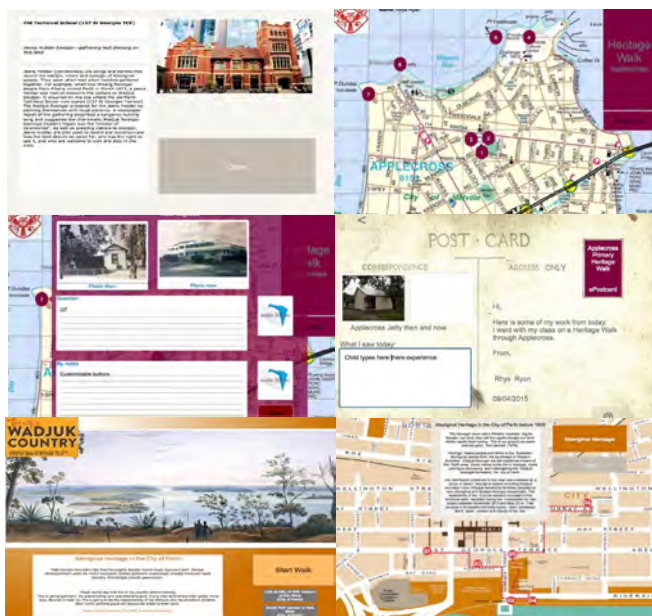
The idea has developed into a personal research project, with the encouragement from Professor Len Collard (University of Western Australia, Masters Cultural Heritage Studies- Perth Wadjak Country Walk) and support from Dr Alistair Campbell (Edith Cowen University, Centre for Schooling and Learning Technologies). The goal is to collaborate with museums and schools to expand these maps apps to incorporate your content to enhance the visitor or educational experience, in relation to cultural heritage.

Images are all original screen shots from the apps:

1. The City map is based on a brochure published by the City of Perth, Authors were Dr. Tod Jones and Professor Leonard Collard (Dr. Len Collard was the one who asked me to work on the proof of concept and passed on the brochure) Designer : Brown Cow Design.

Link of the pamphlet: <http://www.perth.wa.gov.au/our-capital-city/things-see-and-do/karla-yarning-stories-home-fires>

2. The Heritage Map has a photograph from the Applecross Primary School Collection, as the app shown is one I developed for them.



CAMOC 10th Year Anniversary Wishes

ICOM HEADQUARTER

On behalf of the International Council of Museums, its President Hans-Martin Hinz and its Director General Anne-Catherine Robert-Hauglustaine, we would like to share CAMOC's reflections and wishes for city museums for the future as our international committee celebrates its 10th anniversary in 2015 with an exceptional meeting in Moscow, city that hosted in 2005 the first annual conference of city museums professionals.

CAMOC as an active international committee of ICOM always raised central issues regarding changing attitudes in museums of cities specially in our world where destruction and attack against heritage, and those who tried to protect our knowledge, or massive immigration have been a major issue for all of us.

CAMOC always fight to develop innovative projects in cities and communities like the favelas in 2013 in Rio, the issue of industrial heritage in 2014 or the question of memory and migration in 2015.

UNESCO will present a new Recommendation on the Protection and Promotion of Museum and collections mid November 2015, this will come as a normative instrument to support actions of CAMOC internationally with a focus on communities needs.

Day after day, we all work to build a safer world where museums play a key role, specially city museums.

Prof. Dr Hans-Martin Hinz, President of ICOM
Prof. Dr Anne-Catherine Robert-Hauglustaine Director General of ICOM



My wish for CAMOC:

CAMOC has been my International Committee, my home

and family in ICOM, my compass in the museums world and my baby in my thoughts and hopes.

On its 10th anniversary I wish CAMOC to continue contaminating the museum world with the determination to bring the museum, the city and the people together on the journey to understanding their diverse past and common present better and making their shared future perfect!

Suay Aksoy, Chair of the Advisory Committee, ICOM



Haiku for the museum of a walled city
(With apologies to Seamus Heaney)

The gates of the city may close
Here we will keep open doors and minds

I don't think that the haiku really works... However what I wish for the city museum is to see it at the heart of the cultural and social life of its community, acting as steward of its heritage and history, reaching out to all groups of its citizens of whatever origin and standing in life, providing a safe place for intercultural and intra-communal dialogue and working hard to break down perceived barriers to the equal enjoyment of all that the museum can offer.

Michael Ryan, Chair of ICOM's Strategic Planning Committee

INTERNATIONAL COMMITTEES

Longue vie au CAMOC!

La création d'un comité dédié aux musées de ville constituait, en 2005, une initiative mûrement réfléchie et particulièrement heureuse. On sait que ce type d'établissements existe depuis bien plus d'un siècle, mais l'actualité montre combien le lien entre le musée et la

ANNIVERSARY WISHES

ville méritait la création d'un comité spécifique. Les politiques de développement urbain de ces dernières décennies ont accordé une place particulièrement importante à la création de musées, tant dans leur forme la plus spectaculaires, liée au syndrome de Bilbao, que par le biais de propositions plus modestes liées à la volonté de régénération du tissu urbain. Si le musée est de plus en plus souvent appelé à jouer un rôle de développement touristique et économique, il apparaît surtout comme un acteur culturel majeur au sein de la ville. Les musées de ville n'ont pas attendu le développement de stratégies urbanistiques fondées sur la régénération de quartiers pour jouer un rôle au sein de leur environnement. Par leur nature-même, ils furent particulièrement ouverts à leur voisinage plus ou moins immédiat, qu'il s'agisse d'en assurer la préservation ou d'en expliquer l'histoire et les enjeux à la population (à l'instar des musées de société). Ces musées furent aussi, comme le Musée social de Paris, le Gesellschafts-und Wirtschaftsmuseum de Vienne ou l'Outlook Tower d'Edinburgh (trois établissements pour le moins atypiques mais dédiés à la ville et aux questions d'urbanisme) de véritables laboratoires pour penser la ville contemporaine et son évolution. L'ouverture du musée à son environnement, de même que le rôle qu'il se doit de jouer auprès de sa communauté, sont sans doute devenues des poncifs en ce début de siècle. Il n'en reste pas moins que ces dimensions sont fondamentales pour la compréhension du musée actuel.

Dans une telle perspective, le rôle d'un comité chargé de rassembler ces institutions particulières renforce considérablement la fonction de laboratoire urbain que le musée de ville peut jouer. L'activité intellectuelle déployée par le CAMOC depuis une décennie rend justice à ce rôle particulier des professionnels de musée, ce dont témoignent de nombreuses publications dont l'intérêt dépasse largement le monde des musées de ville. Car cette relation spécifique entre le musée et son environnement urbain constitue, en quelque sorte, une base de questionnement pour l'ensemble de la communauté muséale à une époque où une part toujours croissante de l'humanité vit en ville. En ce sens, l'activité du CAMOC joue un rôle important pour l'exploration du futur du musée face à son environnement.

Je félicite chaleureusement le CAMOC pour son dixième anniversaire et me réjouis de le voir poursuivre ses activités avec toujours plus d'énergie, tout en formulant des vœux pour qu'il continue le partage de ses connaissances avec l'ensemble de notre communauté muséale. C'est cette énergie fondée sur le questionnement, la discussion et la réflexion commune qui constitue, pour l'ICOM, l'une de ses forces principales.

François Mairesse, Président d'ICOFOM



Not for nothing COMCOL (The International Committee for Collecting) wanted to organize its first Annual Meeting in Berlin 2011 together with CAMOC! I find CAMOC a dynamic, very vibrant and interesting committee. The museums that I am most intrigued by are nine out of ten times city museums. Most of them have actively and wholeheartedly embraced participatory strategies to be inclusive and meaningful spaces. In my opinion a city museum can only be a dialogical museum! I am convinced that COMCOL and CAMOC will stay in a fruitful dialogue and I am already looking forward to coming joint adventures! Dear CAMOC happy anniversary! I wish you long health; stay contemporary, stay relevant, stay reflexive, stay CAMOC! The larger museum community needs you!

Léontine Meijer - van Mensch, Deputy Director Museum for European Cultures in Berlin and Chair of COMCOL



Dear Colleagues and Friends,

As Chair of ICR, I have been given the honor and privilege of sending a greeting to my fellow colleagues in ICOM CAMOC on behalf of all ICR members. I'm honored to have this opportunity to send my best greetings on the occasion of CAMOC's celebration of its 10th anniversary.

ICR are very honored for the invitation to have a joint meeting with CAMOC in Milan 2016, and I hope this will be the start of a good relationship between our committees. We do have a lot in common, and with different perspectives we will be able to extend our knowledge about and for city museums together.

On this special occasion ICR would like to challenge our two committees to create a joint project after Milan 2016. We think a topic about small cities in rural regions could be something we could work out together for city museums and for ICR and CAMOC.

Rune Holbek, Chairperson of the International Committee for Regional Museums (ICR)

MEMBERS – AFRICA

My Wishes: For a Strong and Powerful CAMOC Connection

After the celebration this year of the 10th anniversary of ►

ANNIVERSARY WISHES



our International Committee CAMOC, time's coming to take another view and orientation to increase our vision and plan.

As we know, City Museum today facing to a new challenge, several concept and innovation methods or materials are used to more express city lifestyle and their aspiration today.

That's why face of this new development, African Continent and specially Museum Professional working in this field of development of City Museum have to be aware to what happens today over the world in this field of City Museum Activity, and be connected with this development, because Africa and specially African City Museums have so much thing to learn and also to offer to the visitor today, by revising our great and powerful history, a new concept can grow up and be proposed. This to interest people living or coming to city, specially youth people, to understand and appreciate their history and development done on this way, and who will also integrate their aspiration and new lifestyle, that's a great challenge, but with all the energy we can start and make this bright who will connect city people with them and with their history, environment and one's aspiration, who can be materialize and really explain with the above picture, where we can see a young African City Lady happy to be connected with their history, learn during a city museum session and happy to be the ambassador of this Culture everywhere. This, to proof that, with a good program and diffusion, city museums with their activity and program will be the place to be. We, member of CAMOC have to build this bright today everywhere we are, this is our Mission.

Christian Nana Tchuisseu, General Secretary of ICOM Cameroun, Executive Director of Blackitude Museum (www.blackitude.org) and Arts of God Gallery (Fo Nab Ngo I Foundation), Publisher of African Cultural and Heritage Web site Magazine: www.hanoscultures.com

MEMBERS – SOUTH AMERICA

I wish the complexity and diversity of cities and their citizens were reflected in the city museums and that they were privileged spaces for awareness and appropriation of urban complexity.

Beatriz Cavalcanti de Arruda, Director City Museum of São Paulo



I wish museums of cities can guarantee the space for differences, giving voice to the people, in a form that can connect cultures and preserve trajectories.”

Carolina Vilas Boas, Museologist, EXPOMUS



I wish Museums of Cities open windows, offer agoras and create meeting points that help city dwellers better shape cities' landscapes, views, connections and interstices, and help their diverse peoples find solace in their cities inherent complexities.

Gegê Leme Joseph, Museologist and Architect, Much | Media and Culture



I wish that city museums become more and more bridges that connect citizens' experiences, memories and histories, empowering diversity and generosity by the individual and collective heritage.

Marília Bonas Conte, Executive Director of The Immigration Museum of the State of São Paulo



Ten years... CAMOC first started its activity ten years ago driven by an unusual energy. It has not stopped. Its first Board gave way to a similarly enthusiastic one that has made CAMOC one of ICOM's most energetic and active IC.

CAMOC has opened new trends in the museum field. Transdisciplinary, par excellence, CAMOC has opened new roads in museology that promote a wider and more socialized view within the city museum's realm. Great work. Great example.

Yani Herreman, Mexico

MEMBERS – NORTH AMERICA

I would like to see CAMOC grow by a factor of 100. In other words, 10,000 members! City museums are the most-numerous museum-type worldwide and the most-vital to their communities. The more members CAMOC has, the better communities can work together on issues of mutual interest - history, planning, diversity, immigration, etc. So, I want to see CAMOC make ►

ANNIVERSARY WISHES

a concerted effort to build its membership base.

Chet Orloff, Museum of the City, USA



In thinking about museums of cities over the last ten years, we have been fascinated not just by the collections in these institutions but about the way in which content is selected, the psychology of display and the work of constructing and reconstructing city history. As technology has evolved, often miraculously, we have reflected on the influence of mass media which now pervades every part of us where everyone is or can be a curator of these collections. We have discussed what happens to these city institutions as they cater for new generations and as the museum without walls becomes a reality.

Much of my own thinking of museums I owe to the rich discussions at various CAMOC seminars and conferences, and the countless case studies, which form such a rich index of distinctive though not always definitive projects. One of the enduring lessons for me from these is that by presenting visual evidence of social problems and focusing on public programs, museums can nourish a greater understanding of reality and the lived experience in cities. And one of the remarkable accomplishments of CAMOC is reinforcing the importance of the 'international' perspective, which itself derives from the various differences of our members' approaches to museums, and which use physical and cultural distance to critically reflect on and better understand our work, our audiences and of course, each other. A remarkable decade of intellectual collaboration and deep friendship for which I am hugely grateful.

Happy Birthday CAMOC.

Professor Jack Lohman, Chief Executive, Royal British Columbia Museum, Canada

MEMBERS – ASIA PASIFIC

Happy 10th anniversary to CAMOC!!
I LOVE CAMOC!

Thanks for all the people that have been working hard over these years and bring us incredible city museum professional network.

Chunni (Jenny) CHIU, National Museum of Ethnology, Japan



Congratulations on 10th anniversary!

It was a distinct honor to participate in and give a presentation introduced Kyoto at CAMOC 2015 in Moscow. I'm so happy to meet everyone in CAMOC!

Sayoko UEDA, Curator, The Museum of Kyoto, Japan



Congratulations on the 10th anniversary of the foundation of CAMOC!

In such a special year for CAMOC, it was a distinct honor for us from Japan to participate in and give a presentation at CAMOC 2015 in Moscow. Very much thanks to all CAMOC members and we hope that CAMOC will be held for ever hereafter.

Tatsuo ASO, Director Norikazu SHIMIZU, Assistant Director Aki FUJII, Secretary Tagawa City Coal Mining Historical Museum



Congratulations to CAMOC!
Happy 10th anniversary!

It is such a blessing to have an international city museums network in ICOM!

I enjoy every CAMOC's conferences very much.

Yuji KURIHARA, Tokyo National Museum, Japan

MEMBERS - EUROPE

We can wish for all sorts of things, like life eternal, without a hope of getting them.
So what, realistically, can I wish for CAMOC, or more precisely, where would I wish it to be at the end of another ten years? Anything can happen, but let's assume the world is roughly as it is now, good in parts, bad or even dreadful in others.

Firstly, I'd like to see CAMOC retain its goal of helping to make cities better places in which to live, but doing so as a much larger committee, simply because the more members you have the greater the pool of resources to do more things.

To do what? One example, and my second wish: helping ►

ANNIVERSARY WISHES

to create a city museum in a city without one, especially in those parts of the world not well represented in ICOM. That means of course that we should have more members from outside Europe, North America and Australasia.

Another example, my third wish: we wring our hands when a city or an historic site or museum is destroyed. It is so easy to condemn, it makes us feel better. Does it make a practical difference? No. If the UN cannot stop conflict and atrocity it is rather unlikely that UNESCO and ICOM can. We can though, when peace returns, help re-build a museum, or indeed a city, destroyed by war, or natural disaster. Inevitably our contribution will be small, but at least it is better than doing nothing.

That means working with other international organisations in the field, which is my fourth wish. CAMOC represents museums and above all a specific museum type, so we can call on the expertise that other organisations do not have. Check out the links on our web site to organisations concerned with cities or with heritage. There are an awful lot of them, but none has our sort of expertise.

A final wish and a thought: we represent overwhelmingly museums of large cities. What about all those thousands of small museums of small towns, villages even, few of us have heard of? They may be old fashioned, technology may have passed them by, and they may be run by local people with not a trained curator in sight. Yet, they can be delightful places, with interesting collections, full of old photos, bits and pieces, artefacts from long ago. They guard our collective memory and they too are worthy of recognition. Let's bring them on board.

Ian Jones, Founder Member and First Secretary of CAMOC



I wish (city) museums can develop a much more balanced point of view between the past and the present time, and thereby, in dialogue with their communities, begin to take a much more direct responsibility towards the urgent issues facing our global world today.

Jette Sandahl, Former Director of the Museum of Copenhagen



Joan Roca and I wish CAMOC to continue in the stimulating and energetic way it has done during the past ten years: as a multidisciplinary forum and expertise

centre for professionals in museums of the city, and for everybody who is involved in the city by his or her profession or citizenship.

Joan Roca, President of the City History Museums and Research Network of Europe Director of the Museum of the History of Barcelona (MUHBA)

Renée Kistemaker, Secretary of the Network Senior consultant project development at the Amsterdam Museum Member of CAMOC



Please accept my heartiest congratulations on your 10th anniversary of CAMOC! I am truly impressed with what you have achieved in these years: international network of municipal museums, inspiring conferences, newsletter and a lot of other activities connected with museums and municipal heritage. Dedication, passion, creativity and joy of all members of Board Members have been an inspiration to so many of museum specialists. I am looking forward to many more inspirations from you in the years to come. The best for CAMOC is yet to come!

*Michał Niezabitowski
Director, Historical Museum of the City of Kraków*



I wish city museums to become increasingly places of dialogue, social inclusion, peace, and through the interpretation of past and present, to foster open reflections that enable us to face the future with more awareness. And I wish CAMOC to be always the best place for ideas and good practices to be shared.

Paola Boccalatte, Museum Consultant and CAMOC Member, Italy



Congratulations and compliments to CAMOC for its 10th anniversary from Berlin City Museum. May the work of the committee flourish even further and gain supporters and members from all over the world who enrich the dialogue about cities and city museums as well as about their continuous and fruitful relationship and common future.

Stadtmuseum Berlin

Call for CAMOC Migration Workshop

26-27th November 2015, Glasgow, Scotland

We are living in cities which are becoming more culturally and linguistically diverse through migration. In 2015 CAMOC, in its special 10th year anniversary, decided to focus on migration and its representation in city museums, first by dedicating its annual conference on the theme and now by partnering with the Open Museum, Glasgow to organise a special interactive workshop.

The workshop will explore how cities are shaped by arriving communities and how these communities can get involved in museum work and be assets and real stakeholders of the museum through reflecting, collecting, safeguarding and disseminating their stories and life experiences. Through the opportunity to meet and discuss with people involved in live projects, the workshop will enable understanding of the step-by-step process of project development, ethical considerations, overcoming challenges and measuring impact.

The programme will be hosted by the Open Museum, Glasgow Museum's community outreach team and Glasgow Museum's

migration forum – a mix of museum staff, artists, researchers and voluntary organisations, with their own personal and professional connections to the theme of migration. A rich mix of performances, pop up events, speakers and project visits will inspire honest discussion and reflections which will enable key principles to be drawn out and shared.

We will be joined in facilitating this event by International colleagues: Marilia Bonas Conte, Immigration Museum of Sao Paulo, Martin Duspohl from Kreuzberg Museum, Berlin and Nicole van Dijk from Rotterdam Museum.

You will find more details about the workshop, grant opportunities and practical information about travel and accommodation in Glasgow at: http://network.icom.museum/fileadmin/user_upload/minisites/camoc/CAMOC_GLASGOW_1.pdf

Don't miss the opportunity to participate in this challenging workshop!



Port City Talks in the MAS Antwerp

CHRIS DE LAUWER*



*The installation "Bridge" by Emre Dörter, shows people from Istanbul and Antwerp looking at each other from opposite sides.
Photo: © MAS Antwerpen*

The international scope of the MAS|Museum aan de Stroom in Antwerp has grown continuously over the past few years. Another such instance comes now via its participation in EUROPALIA with the exhibition Port City Talks. Istanbul-Antwerp. The arts festival EUROPALIA puts a different country under the spotlight every two years. Turkey is the host nation for 2015–16, and, as has become the felicitous custom, the central heritage exhibition is held at the Centre for Fine Arts in Brussels. This year in addition, the MAS was also selected as a partner for a main exhibition.

Istanbul and Antwerp have been international centres of commerce for centuries. They enjoy a wealth of history and share multicultural, cosmopolitan values. The exhibition "Port City Talks. Istanbul-Antwerp" provides a perspective on the decisive role that the sea and the port played in turning Istanbul into the city that it is today, and at the same time it sheds light on those things it has in common with Antwerp, allowing us to

discover similarities and differences. Historic objects and archaeological finds illustrate the past and the changes of the port in Istanbul and in Antwerp. Contemporary video-installations of Turkish artists visualize the significance to a city of having a port and being situated next to navigable waters.

The exhibition is the result of a fruitful collaboration between the Turkish architect Murat Tabanlıoğlu, known for his design of the Turkish pavilion at the Venice biennale and the curatorial team of the MAS in Antwerp, known for its maritime expertise. The contemporary and innovative design is to the credit of the Tabanlıoğlu team in Istanbul. The shape of the Bosphorus and the Golden Horn inspired them to construct a white "passage" that runs through the length of the exhibition hall. On the outer side of the wall, the historical objects and archives are on display. On the inner side of the high walls more than fifteen digital artworks are projected. Visitors undergo an immersive experience and feel as if ►

* Chris De Lauwer, Curator MAS Asia collection and Coordinating Curator of the exhibition Port City Talks. Istanbul-Antwerp, 24-10-2015 to 24-01-2016.



Poster of the exhibition: The ferryboat and the crane on the poster of the exhibition illustrate the importance of the sea and the port for Istanbul and Antwerp. Photo: © MAS Antwerpen

they are walking along the banks of the sea straight. There is no fixed parcours and they can even get lost, just like in Istanbul. These video-installations were produced by a group of artists engaged by Murat Tabanlıoğlu to create contemporary work corresponding to the themes of the exhibition.

The exhibition is divided into four parts: Changing Skylines, Embarking and Disembarking, Bridges and Tunnels, Old buildings with new functions. When entering the exhibition hall, visitors find themselves in the middle of a sort of lamp shade. In a circle around them, appears a 360 degrees panorama of Istanbul. It is a photo taken from the Galata Tower at the end of the 19th century which gradually changes into a coloured panorama photographed in recent times. This enticing exhibit is accompanied by a musical soundscape composed by Cigdem Borucu Erdogan, containing original sounds of Istanbul.

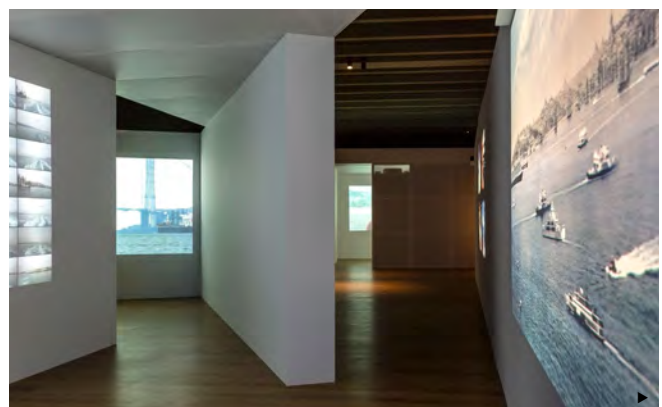
The first part of the show proves that long before Google earth existed, drawings, paintings and engravings with views of Istanbul and Antwerp were used to promote

the two cities elsewhere in the world. The second part is devoted to shipping traffic and the models and paintings on display illustrate how ferries are still very popular in Istanbul but disappeared in 1960 in Antwerp. In the third part, designs and pictures of bridges and tunnels show the efforts taken to connect people from both sides of the river. Istanbul is famous for its bridges and Antwerp has famous tunnels. A model of a bridge designed by Leonardo Da Vinci attracts special attention: in 1502 the sultan in Istanbul refused to build it because it would spoil the view of the city and today it looks surprisingly modern!

When tunnels are dug, wrecked ships, docks and remnants of former ports are often discovered. At the centre of the exhibition about 30 objects from the Istanbul Archaeological Museums are displayed. The amphora's, oil lamps, jugs, jewellery and coins date back to the 5th century and come from the ancient Byzantine port of Theodosius. They were recently excavated in Yenikapi during the Marmaray metro line project, which not only brought 37 shipwrecks to light but also findings from the Neolithicum, 8000 years ago. It is the first time that these discoveries are exhibited in Europe. Parallel to this a shipwreck from the Middle Ages found in Antwerp can be seen. And an absolute eye-catcher are shackles of an enormous chain that used to prevent ships from entering the Golden Horn.

Posters from the Orient Express and the Red Star Line illustrate how Istanbul was known as a gate to the East and Antwerp as a gate to the Atlantic Ocean from where many Europeans headed West to America. In fact, both cities are not situated on the sea coast but developed in the protected area of the curve of respectively the sea straight Golden Horn and the river Scheldt. The port activities have disappeared from the centre of town but traces of its heritage still define the character of the two cities. ▶

View of the exhibition hall, caption: Visitors can stroll through a passage and video-installations on the inside and historical objects on the outside of the white walls. Francois De Heel





Postcard Wall: A postcard wall with "greetings from Istanbul" sent by people from Antwerp visiting the city last summer. Francois De Heel

The last part of the exhibition shows traces of the maritime past in both Istanbul and Antwerp and how this heritage is given new functions. The best example is the MAS museum that was built on the ruins of the 16th century Hansa House. In the same way in Istanbul old depots and shipyards have become part of current city life, even elevating an area to "the place to be".

The title of the exhibition, Port City Talks, makes it clear that Istanbul and Antwerp might be different in scale but that certain common aspects are worthwhile discussing. The visitor can start by contemplating on the film works that show mesmerising seascapes and cityscapes. For example, Ömer Kanipak confronts us with the huge tankers passing as giants along the common houses, fishermen and peaceful gardens of the Bosphorus. "Planar Sections" surprises the visitor with colourful aerial views filmed with a drone. Amazing is also "Expected", a digital artwork by Refik Anadol showing in real time the position of ships in Antwerp and Istanbul. The audience's favourite however is Emre Dörter's "Bridge". Two screens opposite each other show ten second portraits of people from Antwerp and Istanbul looking in each other's eyes and greeting each other with a smile, as such creating an imaginary bridge between the two cities.

When leaving the exhibition, you pass along a wall covered with postcards, old and new from Istanbul and Antwerp. One realizes that life in the two cities has perhaps changed a lot but that the views on the postcards remained much the same in the past hundred years.

This exhibition required a challenging collaboration between many different partners: EUROPALIA in Brussels, MAS in Antwerp, Tabanlıoğlu Architects in Istanbul and the Turkish Ministry of Culture and Tourism in Ankara. The result offers undoubtedly a fascinating, new view on two ports and two cities.



*Wall Panel of Red Star Line.
© MAS Antwerpen.
Photo: © Musea
en Erfgoed, Antwerpen*

A Review of the CAMOC 2015 Anniversary Conference, Moscow

JELENA SAVIĆ*

This year ICOM and CAMOC again provided travel grants to its members to help them participate in our annual conference. This year ICOM and CAMOC again provided travel grants to its members to help them participate in our annual conference held in Moscow, Russia on 2-4 September 2015 under the general theme of “Memory and Migration, the City and its Museum”. The four who received grants – Afsin Altayli, Jelena Savic, Layla Betti and Naila Rahimova – made presentations, organized workshops and co-moderated sessions during the conference and several weeks after the conference they each wrote a report on their impression of the conference. Two of these reports written by Afsin Altayli and Layla Betti can be found at ICOMMUNITY: <http://icomcommunity.icom.museum/node/7662>. Here we share with you Jelena Savic's report:

CAMOC held its 10th annual conference in Moscow where ICOM's Committee for the Museums of Cities was founded in 2005. The host was the Moscow City Museum. This was my third CAMOC conference after those in Rio de Janeiro (2013) and Gothenburg (2014).

This year's meeting was dedicated to one of the most relevant present-day global topics – migration. Around

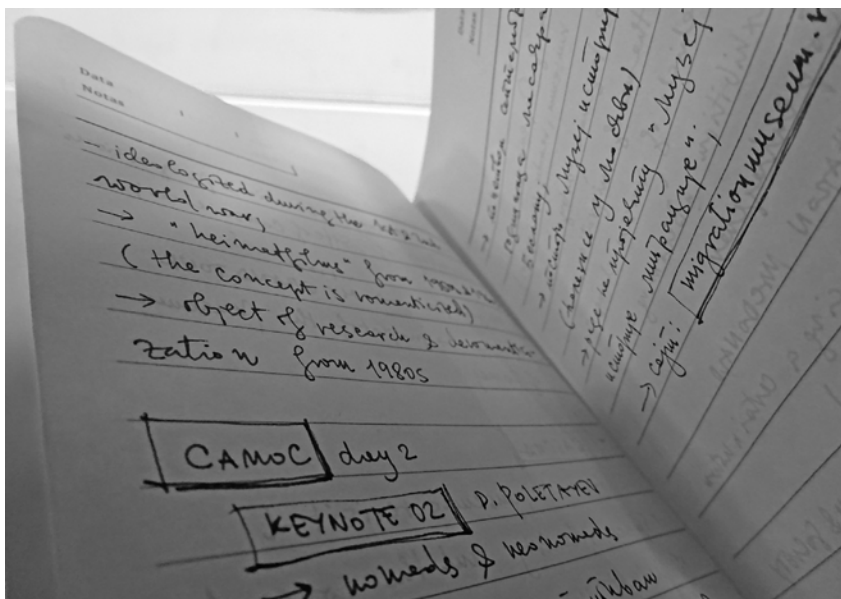
fifty CAMOC members from around the world discussed the issues of Memory and Migration and the multitude of possibilities for a city museum to become involved and to make an impact in this experience that is common to so many people. The conference was also an opportunity to summarise and reflect on the ten years of CAMOC's history.

I took part in the conference thanks to the award of a CAMOC grant. It was a valuable experience for a number of reasons: I could learn about the many faces of migration and the challenges that migration and mobility pose to a city museum; I could reunite with the colleagues I met at previous annual conferences and expand both my professional network and circle of friends; I got to know bits and pieces of the fascinating city of Moscow and its urban history; the meeting was also an opportunity to share my own research findings and personal experience as an immigrant in Portugal through participation at an “Ignite” session.

THE MOST MEMORABLE MOMENTS

The three conference days were intense and fulfilling with lectures looking at the phenomenon of migration ►

The conference notes (left). A detail from an exhibition in the Moscow Museum (right), Jelena Savic



*Jelena Savić, Architect (PhD), Researcher at FBAUP – Faculty of Fine Arts, University of Porto, Portugal
web: <https://sensesofportugal.wordpress.com/?ref=spelling>

CONFERENCE REVIEW

both in retrospect and as a contemporary challenge, with formal and informal discussions, two workshops and several visits to museums and cultural heritage sites across Moscow.

Out of many precious moments here I will share a few I found the most memorable:

- **Becoming a Copenhagener.** The motivating lecture by Jacob Parby from the Museum of Copenhagen was dedicated to migration as a driving force for museum change. Acknowledging that most Copenhageners actually were not born in Copenhagen, Jakob's museum understands migration and mobility as an urban norm, not as exception. The latest exhibition, named "Becoming a Copenhagener", puts migration forward as a key to understand the city, its history and its present. This approach inspires and sets an example for others to learn.
- **Transformation of the Museum of Moscow into a contemporary city museum.** The director of the Museum of Moscow, Alina Saprykina, introduced us to the history and development of the Museum, which was an opportunity to learn about the transformation of the city from the 19th century onwards including today's Moscow. As the conference was held in the Museum space we could experience for ourselves how the museum has changed from being a "city archivist" into a true "city activist". Also fascinating was Moscow's urban growth during the life span of the Museum best illustrated by the increase in the number of cars from a single vehicle in 1899 to six million today. The presentation helped in imagining the overwhelming scale of the host city and understanding its dynamics and spirit.
- **The workshop on redefining museums of cities.** By discussing various aspects of Memory and Migration at the conference CAMOC addressed and provided an overview of the involvement of city museums in the living experiences and challenges of today's society. The workshop showed how the choice of this highly relevant topic was based on CAMOC's (and ICOM's) strategic goals.
- **Eugene Tartakovsky's keynote speech.** Besides learning a lot about immigration patterns, I could personally relate to many issues discussed: immigrant adjustment in their new countries, the feeling of existential unsettlement and the role of migrants as cultural mediators.

CONFERENCE BENEFITS

Concluding this brief report, I would like to point out multiple benefits that participation in this conference

brought me:

- **Friendships, contacts and cooperation**

The most rewarding outcome of the conference participation was the friendships and contacts I established with colleagues from around the world. I had the possibility of meeting "camockians" of various professional backgrounds who share my interests and passion for exploration of cities and had I the honour to learn from the very founders of CAMOC. I felt motivated to get involved more in the Committee's activities: I plan to help out with the CAMOC's presence on social networks and continue regularly contributing to the CAMOC News.

- **Getting to know a new city**

Participation at the CAMOC's conference was also an opportunity for me to visit Russia, where I haven't been before, and to get to know its capital.

- **Opportunity to share my own current work**

At the conference, I presented some aspects of my current project related to the cultural heritage of a contemporary urban context and to migrants as agents of cultural exchange and urban vitality.

- **Sharing the experience**

During the following months, I intend to share the knowledge I gained through informal meetings with colleagues from ICOM Bosnia and Herzegovina, the Institute for Protection of Cultural, Historical and Natural Heritage of the Republic of Srpska and from FBAUP Porto.

THE OVERALL VALUE OF THE CONFERENCE AND ITS OUTCOMES

The great value of this conference was in its interdisciplinary scope and relevance not only for city museum experts but also for professionals and researchers outside museums who focus on cities. The presenters reflected on migration and its importance for urban life both in historical perspective and nowadays, as mobility and migration are becoming defining elements or even critical issues for many cities. Through the prism of migration, a bigger theme was also addressed: redefinition of the role of museums today. The contributors focused on understanding the city and its challenges, on new ways and possibilities to improve social inclusion and enable everyone's "right to the city", unanimously seeing museums as agents of social change. The conference provided an insight into the most remarkable current city museum projects and innovative approaches in facing challenges related to memory and migration.

Moscow Workshop: “Redefining the city museum in the 21st century”

MARLEN MOULIOU*



Members at the workshop during CAMOC 2015 Moscow Conference. Photo: © Marlen Mouliou

In 2015, as most of you already know, CAMOC kick-started an interactive exchange of experiences, thoughts and suggestions on the identity of museums of cities in the 21st century and possible new definitions about them.

It attempted to do so in three steps: 1) by launching a questionnaire-based survey to its members addressing a number of questions on the new roles of museums of cities, among others their views on new museum definitions; 2) by organizing a special workshop on this very topic to reflect on the answers collected in the survey and brainstorm in small teams on the new roles and challenges of museums of cities. The workshop took place in Berlin (Stiftung Stadtmuseum) on 27-28 March 2015 with the participation of a small number of CAMOC members and distinguished guests; 3) by organizing another short workshop on the same topic during its annual meeting in Moscow (2-4 September 2015) in order to explore regional divergences of approaches and priorities on the aspirations, functions,

values and challenges of city museums.

Below, as a continuation of previous reports on steps 1 and 2 published in CAMOCnews issue 2/2015 and 3/2015, we share the results of the workshop held in Moscow.

Participants were divided in groups based on their regional affiliation. Two groups represented North-West Europe, one group South-East Europe (including Russia) and one more North and South America, Asia and Oceania.

The groups were asked to produce a definition for the 21st city museum that reflected their members' experiences and aspirations on the contemporary

role of city museums in society. Before attempting to draft the definition, participants were advised to identify i) key-aspirations related to the role of city museums in the cities, ii) key-words related to the functions of city museums, iii) key-values that city museums should endorse, iv) key-challenges for city museums today. They were also advised to use the “Pyramid Game” methodology and prioritise their preferred issues in a pyramid manner, where 1 would be the most important and 4 the least important. The task was to use all the pyramids with their elements as baseline in order to draft different definitions.

Unfortunately, time was not sufficient to complete the task, so the groups did not produce any draft definitions. Although they found the pyramid challenge inspiring, they realised how difficult was to select by setting priorities. The groups brainstormed creatively and narrowed down some ideas which are presented in the tables below in a comparative manner: ►

* Marlen Mouliou, CAMOC Chair

WORKSHOPS

Team 1: N-W Europe (A)	Team 2: N-W Europe (B)	Team 3: S-E Europe & Russia	Team 4: America, Asia, Oceania
Key-aspirations			
<ol style="list-style-type: none"> 1. relevance 2. connectedness 3. inclusiveness 4. being an integral part of the city fabric 5. accessibility 6. representativity 7. nourishing citizenship 8. keeping up with the city's speed 9. keeping up with new technologies 	<ol style="list-style-type: none"> 1. create connections 2. provoke discussions 	<ol style="list-style-type: none"> 1. knowledge, creativity, sense of belonging 2. inspiring citizens to be proactive 3. Promote different (re) interpretations 4. to be an urban heritage centre 5. connecting urban communities 	<ol style="list-style-type: none"> 1. identity 2. places 3. peoples 4. stories 5. pictures 6. memories 7. vision 8. imagining 9. diversity 10. sharing 11. cultural rights 12. dialogue 13. creative 14. to be the voice of the city
Key-functions			
<ol style="list-style-type: none"> 1. connecting people 2. collecting and preserving 3. serving as a place of dialogue and debate 4. educating 5. (re)presenting the (history of) the city 6. research 7. offer a non-digital, tactile experience in a digitizing world 	<ol style="list-style-type: none"> 1. story telling 2. preservation 3. collection 4. contemporary collecting 	<ol style="list-style-type: none"> 1. research (past, present, future) 2. collect, document 3. communicate 4. preservation 5. learning, education 	<ol style="list-style-type: none"> 1. representation 2. orientation 3. preservation 4. interpretation 5. connection
Key-values			
<ol style="list-style-type: none"> 1. democratic values 2. scientific standards 3. inclusiveness 4. pluralism 5. being true to our core 	inclusion	<ol style="list-style-type: none"> 1. identity 2. diversity 3. inclusiveness, participatory 4. sense of place 5. brave, proactive 6. creativity 	<ol style="list-style-type: none"> 1. preservation 2. openness, accessible 3. collaboration 4. belonging 5. transparency 6. authentic city 7. participation 8. relevant 9. contemporary
Key-challenges			
<ol style="list-style-type: none"> 1. keeping up with change 2. resources 3. positioning your own voice whilst allowing for others to be heard 	<ol style="list-style-type: none"> 1. competition 2. staff 	<ol style="list-style-type: none"> 1. resources 2. politics, bureaucracy 3. constant urban changes 4. public perception 	<ol style="list-style-type: none"> 1. money 2. sustainability 3. accessibility 4. reputation 5. participatory, engaging 6. relevance 7. notoriety 8. quality

WORKSHOPS

It is our belief that the results of the exercises on city museum definitions, initiated by CAMOC in 2015, may be relevant and interesting to the broader museum sector, as they highlight new trends, certain priorities

and specific challenges in the operation of museums in the world. Below is a short digest of key-issues, dissected by the results of all three aforementioned undertakings:

1. Museum collections (material and immaterial goods) are very important as cognitive and evocative triggers for the encouragement of intercultural dialogue in society.
2. Museums must reflect and promote diversity of cultures and voices.
3. Participatory and crowd-sourcing methodologies of work must inform museums and lead their operation.
4. Museums may affect new policy-making and planning in cities where the majority of world population resides.
5. Museums contribute in many ways to the safeguarding and promotion of democratic processes.
6. Museum space is under constant renegotiation, especially as museums move around physical public spaces, can take pop-up forms or can occupy only digital space.
7. Key-museum aspirations are: connectedness, relevance, inclusiveness, citizenship building, promotion of democratic processes and civil rights, creativity and nourishing of inspiration
8. Key-museum functions are: collecting and preserving, research, storytelling, offering learning opportunities, connecting people, promoting dialogue, representing cultures.
9. Key-museum values are: inclusiveness, authenticity and truth, democracy and fairness of representation, pluralism, creativity, relevance, and participation.
10. Key-museum challenges are: sustainability of resources, fair play within a competitive world, keeping up with change, stay relevant as a truly public space, promote participation.



Join CAMOC now!

A DECADE DEDICATED TO CITY MUSEUMS, URBAN LIFE AND OUR COMMON FUTURE!

This year we realise the tenth anniversary of CAMOC and we are delighted to have you all with us. Our foremost aim is to keep CAMOC always fresh and inspiring and expand our borders in every direction. To do so, this year:

- We have started a new debate on defining city museums.
- We are renewing our communication strategies and strengthening our social media channels to reach more people.
- We are planning seminar and training events.
- We will strengthen even more collaborations between members of the network.
- We will invest more on strategic research in collaboration with other key partners within and beyond ICOM.

Your contribution is invaluable for our network!

Please stay connected with us, inform your friends and colleagues about what we are doing and invite more people to be a part of our community. To become a member of ICOM and CAMOC please visit our “web page”. It will have a bridge/link that will direct people to our membership page: <http://network.icom.museum/camoc/get-involved/become-a-member/>



BECOME A MEMBER.



Carlo Vannini, courtesy of the Civic Museum of Reggio Emilia

EXHIBITION THEME

US. Tales of communities, ideas, products and lands of Reggio Emilia

Dates & Place

16/05/2015 – 30/04/2016
Palazzo dei Musei, Reggio Emilia (Italy)

Information online at

<http://www.musei.re.it/noi/>

Description

There is a common feature to all the stories which have forged the lands of Reggio: an ability to create conditions which enable communities to generate products, ideas, ways of being, all continuously perfected and renewed. There is a striking collective intelligence which manifests itself in an array of contexts, from the lower rural areas to the city and all the way up the Apennine slopes, and which crystallises into community and cooperative associations which produce fragments of possible futures, educational models and widespread quality of life.

Characteristics of the landscape, good agricultural practices and quality food are representative of the local area, as well as the identity of a community which has continuously looked to the world as a horizon of collective change.

"US" would like to provide a transversal narrative, an overview of a land and its communities, which does not succumb to nostalgia despite recognising each element to be a fragment of a continuously renewed present and which identifies relevant elements in apparently distant events from our time.

"US" is an open reflection on the present day, a search for possible routes towards the construction of a sustainable future, sensitive to change but also aware of the heritage of the land's stories and knowledge distilled throughout past centuries.

"US" is a representation of an open community which includes and attracts stories, intelligence, ideas of the world, embracing them all as part of a collective process.

"US" is the idea of a living landscape in which agriculture, the environment, production, nutrition, education and communities merge and coexist in recognition and awareness, ready to undertake a necessary reconstruction.

"US" is above all an open laboratory which produces ideas and visions, a door to a land which has embraced this occasion to introduce itself to the world.

Exhibition Alert

EXHIBITION THEME

Miserachs – Barcelona

Dates & Place

18 September 2015 – 10 January 2016
MACBA – Museum of Contemporary Art of Barcelona

Information online at

<http://www.macba.cat/en/exhibition-xavier-miserachs>

Description

This exhibition completes the task of classification, catalogation and conservation of the extraordinary collection of Xavier Miserachs (Barcelona, 1937 – Badalona, 1998), deposited at MACBA in 2011. It follows the construction of a visual imaginary of the city of Barcelona through the work of the photographer. Curated by Horacio Fernández, historian of photography, essayist and publisher, and designed by the Langarita-Navarro bureau, the exhibition is centred around the photo-book *Barcelona. Blanc i Negre*, 1964.

The show pays homage to the intense relationship Miserachs had with Barcelona and his decisive influence on the construction of a photographic imaginary of the city that is still powerful today. Xavier Miserachs. Barcelona can be regarded as a model for the treatment of the photographic heritage in the age of post-photography, when the materiality and traditional status of photography have been changed forever. The exhibition will show the complexity and richness of Miserachs' collection, kept at MACBA's Study Center.

Accompanying the exhibition will be the photo-book *Miserachs. Barcelona*, published jointly with Editorial RM and edited by Horacio Fernández, as well as a book of essays on the photographer.

EXHIBITION THEME

Milano Città Mondo #1 Eritrea/Etiopia images and histories

Dates & Place

28 October 2015 – 10 January 2016
MUDEC, Milan, Italy

Information online at

<http://www.mudec.it/eng/milano-citta-mondo/>

Description

The World City Forum (Forum della Città Mondo) celebrates the inauguration of the MUDEC with a photographic project by Alan Maglio and Medhin Paolos dedicated to Milan's Eritrean-Ethiopian community.

The exhibit is conceived as the first step of a broader project that wants to give voice to Milan's various international communities, retracing the rise and development of each one and documenting their specific dynamics of integration and citizenship. The first "chapter" of this narration focuses the Eritrean-Ethiopian community, which has been contributing to Milan's social and cultural fabric for at least fifty years. In 2016, the focus will be on the Chinese community. Alan Maglio has spent over two years working with the World City Forum on the theme of migrant communities and their photographic representation. In collaboration with Medhin Paolos, he has done extensive research on Milan's Eritrean community, collecting interviews and oral accounts and conducting archival research of photographic and audio-visual documents in various public and private institutions.

Milan World City. # 1 - Eritrea/Ethiopia sets Alan Maglio and Medhin Paolos' s photographic project on Milan's contemporary Eritrean/Ethiopian community in conversation with two other "threads" of ethnographic narration. On one hand, it converses with objects, documents, and first-hand accounts from the City of Milan collections that cover the period of Italian colonialism in the Horn of Africa. On the other, it is juxtaposed to photographs from the early 1980s by Vito Scifo and Lalla Golderer, published in the 1985 volume *Stranieri a Milano* (Foreigners in Milan), that today belong to the Ethnographic and Social History Archive of the Region of Lombardy.

Maglio and Paolos also drew on Scifo and Golderer's 1980s research in the making of *Asmarina*. The docu-film was presented in the last edition of Milan's African, Asian and Latin American Film Festival and will be shown again for the whole duration of the MUDEC exhibit. ▶

ACTIVITIES & EVENTS

EXHIBITION THEME

London Dust. Recent work by Rut Blees Luxemburg

Dates & Place

1 May – 10 January 2016
Museum of London (UK)

Information online at

<http://www.museumoflondon.org.uk/london-wall/whats-on/exhibitions-displays/london-dust/>

Description

London Dust is a small photography and film exhibition, responding to the redevelopment of the City of London and the fallout from the 2008 financial crisis. As property prices rise, and the pressure to maximise space increases, London's financial district has seen ever more fanciful towers appear in the skyline.

Blees Luxemburg's images contrast the idealised, architectural computer-generated visions of London that clad City building sites, with the gritty, unpolished reality.

EXHIBITION THEME

Istanbul – Antwerp. Port City Talks.

Dates & Place

23/10/2015 – 24/01/2016
MAS, Antwerp, Belgium

Information online at

http://www.mas.be/Museum_MAS_EN/MASEN/On-Display/ISTANBUL---ANTWERP-PORT-CITY-TALKS.html

Description

ISTANBUL - ANTWERP. PORT CITY TALKS. traces Istanbul's development as a port in the 19th and 20th century from an Antwerp perspective. Through multimedia installations, you will discover the Golden Horn, a natural inlet of the Bosphorus. This inlet has long been a protected port area around which the city of Istanbul has developed.

Istanbul is literally the crossing point between Asia and Europe. For centuries, its port has been seen as the gateway to the East. For its part, Antwerp has developed from being a port city on a river to a leading world port, a gateway to the rest of the world. Both cities have been known for centuries for their bustling commerce and political influence. This exhibition combines the two port cities, allowing you to stroll along the skyline over the river banks, from the Bosphorus to the Scheldt.

The exhibition will take place in connection with the EUROPALIA TURKEY arts festival. The festival puts a new guest country in the spotlight every two years. The exhibition is a coproduction between Tabanlıoğlu Architects in Istanbul and the MAS.

EXHIBITION THEME

Greater New York

Dates & Place

Through Monday, 7th March
MOMA PS1, New York

Information online at

<http://www.moma.org/calendar/exhibitions/1560?locale=en>

Description

This is the fourth iteration of the renowned series—begun in 2000 as a collaboration between MoMA PS1 (then P.S.1 Contemporary Art Center) and The Museum of Modern Art—that showcases emerging artists living and working in the New York metropolitan area. This Greater New York arrives, however, in a city and art community that has changed dramatically since the first version of the survey. Against this backdrop, Greater New York will depart from the show's primary focus on youth, instead examining key points of connection and intersection between emerging and more established artists across New York, while also exploring aspects of earlier histories of the city itself, and its changing political, social, and architectural fabric.

EXHIBITION THEME

The New York City Marathon: the great race

Dates & Place

20 October – 8 March 2016
New York City Museum

Information online at

<http://mcny.org/nymarathon>

Description

It is one of the ultimate celebrations of strength, of endurance, and of the city. The TCS New York City Marathon is the world's largest ►

ACTIVITIES & EVENTS

footrace, with more than 50,000 participants from around the globe and more than one million spectators along a route that winds through diverse neighborhoods from Staten Island to the Bronx. The exhibition, featuring more than 100 images made by professional and amateur photographers, and video footage, captures the energy, enthusiasm, and spirit of community that New York's "Marathon Sunday" is all about.

EXHIBITION THEME

18th century Rio, when Rio became the capital

Dates & Place

7 July – 8 May 2016

MAR – Museu de Arte do Rio

Information online at

<http://www.museudeartedorio.org.br/en/exhibitions/current?exp=2708>

Description

In the 18th century Rio de Janeiro became the capital of the vice-kingdom of Brazil and effectively transformed into the great city that we know today: a meeting point between culture and commerce, a centre of urbanity and the privileged symbol of Brazilianness across the world. With the exhibition 18th Century Rio, when Rio became the capital, MAR celebrates the 450th anniversary of the city's founding, proposing a visual path through which to enter this century of its history.

From 18th century Rio, from the Rio of gold, baroque and rococo, from the slaves of Valongo and from the palace of the viceroys, survivals remained. Of the Rio that was destroyed, what is ungrateful heritage? Certainly it was in the 18th century that Rio ensured its aesthetic fame. The marvellous city unites natural beauty with urban beauty, an idea recurrent in adverts, political proposals and even criticisms. Also at that moment, the black population expanded, although always on the margins, and the natives, so important in the struggle for possession and foundation of the city together with the Portuguese, simply disappeared from records of Carioca development.

The city's meeting with government is one of the strongest aspects of its 18th century history: the capital for almost two hundred years, Rio realised the relationship between power and money, religion, culture and social exclusion. Are there no longer viceroys, or have they simply changed their names? A century after slavery was abolished, are we free from its shadows? These are questions that this exhibition does not allow to remain silent, challenging any pretence to a natural order of things. Rio de Janeiro is a place privileged by nature, but it is also a consequence of its complex and contradictory history.

Conference Alert

CONFERENCE THEME

NEMO (Network of European Museum Organization) Annual Conference

Dates & Place

5-7 November, Pilsen, Czech Republic

Information online at

<http://www.ne-mo.org/index.php?id=567>

Description

RE-VISITING THE EDUCATIONAL VALUE OF MUSEUMS – CONNECTING TO AUDIENCES

Education is a well-developed field in museums, still museums have to work with and respond to ever-changing needs and demands from society. Who are their audiences, what are their needs and how can museums better connect to them? The conference offers an international view on the state of art on museums' commitment in the educational field and new approaches to building and attracting new and diverse audiences. Next to successful European projects, approaches from museums in the United States, Asia and Ibero-America will be discussed with museum leaders and decision-makers on European level.

Supported by

NEMO

CONFERENCE THEME

Museums, territorial systems and urban landscapes

Dates & Place

27/29 November, Brescia and Milan, Italy



ACTIVITIES & EVENTS

Information online at

<http://www.icom-italia.org/>

Description

The aim of the conference is preparing the theme of ICOM Milano 2016 "Museums and Cultural Landscapes". The results of the debate will be the basis of the "ICOM Declaration on Museums and Cultural Landscapes" which will be approved at the ICOM Milano 2016 Conference.

After the meeting, you will be transferred to Milan on 29 November to visit MiCo, the convention centre where the General Conference will be hosted.

The Presidents of International Committees - or one person delegated by him/her - are invited to the meeting. Costs for accommodation (2 nights in hotel) and Gala dinner are offered.

Supported by

ICOM Italia

CONFERENCE THEME

Annual Meeting on Cultural Heritage / Cultural and Creative Industries: Economic Development and Urban Regeneration

Dates & Place

4-5 December, Rome, Italy

Information online at

<http://creativeindustries.uniroma3.it>

Description

The rise of awareness about the economic significance of creativity in a globalized world has gone hand in hand with the affirmation of the term 'creative industries', often used interchangeably to the term 'cultural industries'. Culture and creativity are considered key competitiveness drivers in the knowledge-based economy. They account for substantial shares of income and employment in developed countries and offer important opportunities to policy makers to raise local levels of urban quality and social well-being. These strengths are the basis for important potential contributions of cultural and creative industries to the 'smart', 'inclusive' and 'sustainable' growth that are placed at the core of Europe 2020 economic strategy.

This is the fourth international event organized by CROMA and the Department of Business Studies of Roma Tre University, after Heritage and Cityscapes (5-6 October 2012), Sustainable Cultural Heritage Management (11-12 October 2013), Cultural Heritage, Present challenges and future perspectives (21-22 November 2014). The conference aims to promote the debate and the sharing of knowledge and experiences on research, policy and projects focusing on Cultural and Creative Industries. The official languages will be English and Italian. All the written materials - abstracts, presentations and full papers - should be in English.

Supported by

AIPAI (associazione italiana per il patrimonio archeologico industriale)

AISU (associazione italiana di storia urbana)

CITY HISTORY MUSEUMS NETWORK

SISE (Società italiana degli storici dell'economia)

CONFERENCE THEME

International Conference on Changing Cities-Challenges to Urban Planning and Design

Dates & Place

9 – 11 December, Thrissur, Kerala, India

Information online at

<http://icettest.gectcr.ac.in/iccc.html>

Description

Economic globalization and information explosion has necessitated an unprecedented pace of urbanization, especially in the cities of the developing world. The last decade in particular, witnessed a series of dramatic changes affecting cities universally, with globalised urban systems, changing space hierarchies and the emergence of new class consciousness among urban society. Rapid and haphazard growth of urban areas and the emerging urban centered networks of new industries, integrated townships, infotainment centers etc. invading the rural hinterlands of cities targeting economic development, often unguided by spatial growth policies, have inflicted a massive strain on the ecological environment.

Contemporary cities currently face a series of challenges like ad-hoc spatial developments, congestion and chaos, depletion of agricultural and other natural resources, environment degradation due to accumulation of wastes and unmanageable air and water pollution, as well as ever widening social and economic inequalities. As cities continue to grow under economic and environment uncertainties, these problems tend to become more acute and it is hence imperative to evolve better practices and policies to address existing and emerging concerns and ensure sustainable and equitable development. This conference aspires to bring together architects, urban

ACTIVITIES & EVENTS

designers, landscape designers and urban planners; to explore new challenges and to become a forum of transaction of ideas on new paradigms of sustainability in city growth and development.

Funded by

Govt.Engineering College, Thrissur

CONFERENCE THEME

International Conference on Urban Planning, Transport and Construction Engineering (ICUPTCE'16)

Dates & Place

2-3 January 2016 Pattaya, Thailand

Information online at

<http://icuptce.urcae.org/>

Description

International Conference on Urban Planning, Transport and Construction Engineering (ICUPTCE'16) on Jan. 2-3, 2016 at Pattaya (Thailand) is aimed for the scientists, scholars, engineers and students from the Universities all around the world and the industry to present ongoing research activities, and hence to foster research relations between the Universities and the industry. This conference provides opportunities for the delegates to exchange new ideas and application experiences face to face, to establish business or research relations and to find global partners for future collaboration.

Spaces & Flows

Funded by

URCAE

CONFERENCE THEME

International Conference on Civil, Architecture and Transportation Engineering (CATE-16) Dubai - UAE

Dates & Place

10-11 January 2016, Dubai, United Arab Emirates

Information online at

<http://caeer.org/conference.php?slug=CATE-16&sid=3&catDid=91>

Description

International Conference on Civil, Architecture and Transportation Engineering (CATE-16) scheduled on Jan. 10-11, 2016 at Dubai (UAE) is for the scientists, scholars, engineers and students from the Universities all around the world and the industry to present ongoing research activities, and hence to foster research relations between the Universities and the industry. This conference provides opportunities for the delegates to exchange new ideas and application experiences face to face, to establish business or research relations and to find global partners for future collaboration. The conference is sponsored by Universal Researchers (UAE). All the submitted conference papers will be peer reviewed by the program/technical committees of the Conference. All accepted papers of the conference will be published in the printed conference proceedings with valid International ISBN number that will be registered at: London, UK.

Funded by

International Association of Civil, Agricultural & Environmental Engineering Researchers

CONFERENCE THEME

Fictional Maps

Dates & Place

21-23 January 2016, Katowice, Poland

Information online at

<http://creativeindustries.uniroma3.it>

Description

Mapping the imaginary has always been a challenge for world-building and storytelling alike. Map of the fictional world subverts the very essence of an actual cartography: it represents a territory that cannot be discovered or traversed in a non-fictional realm and yet it delivers much more than a usual map: a promise of the journey into unknown. An exquisitely quotable phrase coined by J. R. R. Tolkien, who claimed to “start writing with a map and [then] make the story fit” is only reprising what have always been evident to cartographers and creators of imaginary worlds: maps precede territories and are inevitably becoming the most essential part of modern and postmodern storyworlds. Ambrosius Holbein's wood-cut in the first edition of Thomas More's Utopia, collectors editions map in video games, atlases of fictional universes, animated map routes in online reportages, or even interactive maps outlining the worlds of blockbuster TV shows—these are all indications of a significant shift in contemporary storytelling that looks for creating many and more access points to the fictional storyworld.

Funded by

Facta Ficta Research Centre



ACTIVITIES & EVENTS

CONFERENCE THEME

2nd International Conference on Urban Tree Diversity

Dates & Place

22-24 February 2016, Melbourne, Victoria, Australia

Information online at

<http://urbantreediversity.org/>

Description

Urban trees are central to providing healthy, vibrant and attractive cities throughout the world. They provide a wide range of ecosystem services, from mitigating the effects of climate change to providing a sense of place. Diversity in our urban tree population can increase their overall resilience to drought, heatwaves, storms and the rise of pests and diseases. These challenges call for the selection of appropriate tree species and the design and implementation of novel urban tree management strategies to enhance diversity and resilience.

Diversity can take many forms. It can relate to the diversity of genus, family of species that make up the urban forest, but it can also relate to the diversity of tree locations: for example pavements, car parks, private gardens, biofilters, golf courses and of course remnant woodlands. Diversity may also relate to the wide range of perspectives and values that urban residents associate with trees in their city, and how they engage in the decision-making and management of those tree.

This bi-annual international conference, brings together leading researchers and practitioners to discuss aspects of urban tree diversity from around the world. The aim of the event is to assess the state-of-art of research and promote the development of good practice and innovative approaches to urban tree planning and management. The conference will be interdisciplinary, while also engaging urban tree professionals working for the public and private sector, as well as NGOs.

Funded by

The University of Melbourne

CONFERENCE THEME

Islands Cities and Urban Archipelagos 2016

Dates & Place

7 – 11 March 2016, Hong Kong

Information online at

<http://www.islandcities.org/icua2016.html>

Description

This conference brings together researchers from across the globe to explore urban life on islands and archipelagos. Islands are often associated with peripherality, yet they have long been important sites for the growth of cities. Physical separation from the mainland and spatial limitations can encourage the transport of products and ideas, improved defence infrastructure, construction of social capital, consolidation of political power, formation of vibrant cultures, and concentration of population. Some island cities were located on inland river islands and have since expanded far beyond their original borders while others are still strongly associated with their island cores. Fostering dialogue between the fields of island studies and urban studies, this interdisciplinary conference will feature presentations that explore and critique the varied connections between the urban and the insular from a diversity of perspectives on culture, planning, politics, architecture, economy, and environment in island cities worldwide. We welcome papers and panels focusing on individual case studies as well comparative analyses and conceptual frames.

Funded by

Island Dynamics

CONFERENCE THEME

2016 3rd International Conference on Civil and Urban Engineering - ICCUE

Dates & Place

23-25 March 2016, Amsterdam, Netherlands

Information online at

<http://www.iccue.org/>

Description

The aim objective of the 2016 3rd International Conference on Civil and Urban Engineering (ICCUE 2016) is to provide a platform for researchers, engineers, academicians as well as industrial professionals from all over the world to present their research results and development activities in Civil and Urban Engineering. 2016 3rd International Conference on Civil and Urban Engineering (ICCUE 2016) will be held in Amsterdam, Netherlands during March 23-25, 2016.

This conference provides opportunities for the delegates to exchange new ideas and application experiences face to face, to establish ►

ACTIVITIES & EVENTS

business or research relations and to find global partners for future collaboration. Submitted conference papers will be reviewed by technical committees of the Conference.

Funded by

CBEEs

CONFERENCE THEME

Contemphoto '16/ 3rd International Visual Culture and Contemporary Photography Conference

Dates & Place

1-2 April 2016, Istanbul, Turkey

Information online at

<http://www.contemphotoconference.org/>

Description

CONTEMPHOTO '16 / 3rd International Visual Culture and Contemporary Photography Conference is a interdisciplinary event dedicated to study the visual culture, visual communication, documentation of the urban environment and photographic arts. The conference will be held in Istanbul on April 1-2, 2016, created by DAKAM (Eastern Mediterranean Academic Research Center), organized by BİLSAS (Science, Art, Sport Productions) and hosted by Cezayir Conference Halls.

CONTEMPHOTO '16 Conference aims at achieving a comparative and interdisciplinary perspective on identity in the form images with special focus on gender issues, immigration, urban issues and memory. Multiple roles of visual culture are going to be explored in relation to urban psychology, daily life, the self and expression of the identities in urban landscapes as a document, art, advertisement or hobby.

Funded by

DAKAM

CONFERENCE THEME

Museum Next

Dates & Place

18-20 April 2016, Dublin, Ireland

Information online at

<http://www.museumnext.com/conference/>

Description

Museum Next is a major conference on the future of museums, since 2009 it has acted as a platform for showcasing best practice today to shine a light on the museum of tomorrow. MuseumNext Dublin will be our 8th European conference and will feature a day of activity with tours, workshops and exhibitions highlighting the city of Dublin followed by two days of curated conference sessions at the Mansion House in the city centre.

Funded by

Museum Next, SUMO

CONFERENCE THEME

CONTEMPART '16 / 5th International Contemporary Arts Conference

Dates & Place

27-28 May, Istanbul, Turkey

Information online at

<http://www.contempartconference.org/>

Description

URBAN IDENTITY, SPACE STUDIES AND CONTEMPORARY ARTS

CONTEMPART '16 is an annual multidisciplinary conference dedicated to study new approaches in contemporary arts worldwide. In 2015, contemporary arts will be focused on the basis of urban life and identities.

Individual examples and tendencies dealing with urban identities will be discussed, while the transformation of cities and urban cultures will also be mentioned in terms of their share to shape the current scene of art in different places of the world.

CONTEMPART '16 Conference opens its doors to studies on contemporary arts related to urban identities representing different identities and tendencies and, of course, on theory of art since 1960s.

Funded by

DAKAM



ACTIVITIES & EVENTS

CONFERENCE THEME

ARCHDESIGN '16 / 3rd Architectural Design Conference

Dates & Place

17-18 June 2016, Istanbul, Turkey

Information online at

<http://www.archdesignconference.com/>

Description

Contemporary architectural design constitutes multiple layers in terms of methods, digital technologies, representation, construction techniques and marketing. From single objects to apartment blocks, from restoration to the recent digital design technologies, from construction techniques to new materials, architecture needs to be reconsidered in terms of methodology.

Special Focus: Design and Nature

ARCHDESIGN '16 / 3rd International Architectural Design Conference will focus on current trends, different methods on design in general, analysis of single buildings and projects and contemporary issues related to design, representation and construction.

The conference will host many keynote speakers, prominent architects and representatives of construction innovative construction firms.

Funded by

DAKAM

CONFERENCE THEME

SDC 2016 - 4th Annual Sustainable Development Conference

Dates & Place

7-9 July 2016, Kuching, Malaysia

Information online at

<http://www.sdconference.org/>

Description

This highly exciting and challenging international Conference on sustainable development is intended to be a forum, discussion and networking place for academics, researchers, professionals, administrators, educational leaders, policy makers, industry representatives, advanced students, and others.

More specifically, it targets:

- Government officials and policy makers: Learn about the best practices, sustainable development strategies and educational systems around the world; network with other policy makers and NGOs working in the field of supporting the sustainable development.
- NGOs: Network with other international NGOs, possible donors and colleagues from around the world and share your achievements and strategies with others.
- Graduate students: Meet your colleagues from around the world, make new friends, and improve your knowledge and communication skills.
- Company representatives: Chance to improve your leadership skills, learn more about the importance of sustainability issues in achieving the high performances of your organization, meet your colleagues, exchange ideas and establish new connections and partnerships.
- Scholars: Learn some new approaches, hear about others' experiences and pass on your knowledge and experience on to the others.
- Others: Interested in making some positive changes around them and gaining new knowledge, skills and friends and becoming more useful to their own communities.

Funded by

Tomorrow People Organization

CONFERENCE THEME

Culture in Urban Space: Urban Form, Cultural Landscapes, Life in the City

Dates & Place

22-26 August 2016, Copenhagen, Denmark

Information online at

<http://www.islanddynamics.org/cultureurbanspace.html>

Description

The city cannot be understood in terms of its buildings, infrastructures, and physical geography alone. Urban materiality is inextricably linked with city life: Urban spaces are influenced by the cultures that inhabit them, and urban form shapes these cultures in turn. This ►

ACTIVITIES & EVENTS

conference brings together researchers, planners, designers, policymakers, and architects from around the globe to explore the mutual influence of urban culture and urban form.

Impacts of past urban planning reverberate long after original rationales have become obsolete: Fortifications (walls, moats, fortresses), transport infrastructure (railways, highways, city gates), and other elements of the built environment structure future development. Aspects of urban form contribute to dividing the city into neighbourhoods, determining which areas will flourish while others decay, encouraging shifts from industrial to tourism or leisure use. The city's architectures affect the cultures of the people who use them: Different kinds of housing foster different forms of sociality or isolation, and different networked infrastructures promote different pathways to the internal cohesion and/or citywide integration of urban cultures. Whether urban cultural landscapes evolve gradually over time or result from decisive, top-down planning, they reflect and influence the city's multitude of identities, industries, cultural politics, ethnic relations, and expressive cultures.

Funded by

Island dynamics

CALL FOR CONTRIBUTIONS

Send us news about your museums, new exhibitions and projects!

We wish to publish them in our newsletters and put on our website to inform our members about the activities of city museums all around the world.

The deadlines for submissions are:

May 30th, 2015; August 30th, 2015; November 30th, 2015; March 1st, 2016.

We need visuals of your museums (outside and inside) to use on our website.

Images that can be used horizontally would be easier to adjust to the narrow rectangular space that our graphic artists reserved for this purpose.

Please send your emails to:

Layla Betti, CAMOC Secretary: secretary.camoc.icom@gmail.com

Afsin Altayli, CAMOCnews, Chief Editor: afsinaltayli@gmail.com

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THE COLLECTIONS AND ACTIVITIES OF MUSEUMS OF CITIES

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