

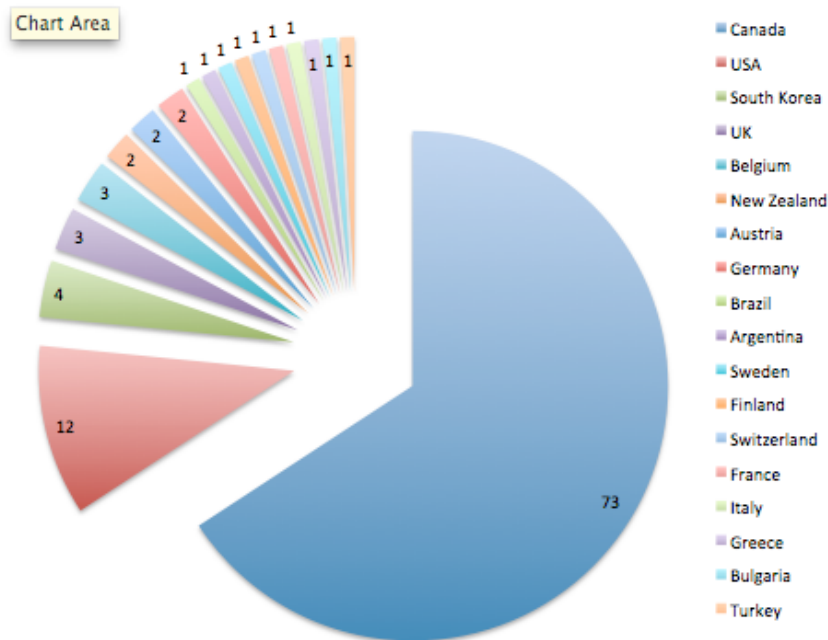
NAME OF THE INTERNATIONAL COMMITTEE:  
**International Committee for the Collections and Activities of Museums of Cities (CAMOC)**

## I. 2012 ACTIVITIES

1) ANNUAL MEETING	
DATE	<b>October 24-27, 2012</b>
LOCATION (CITY AND COUNTRY)	<b>Vancouver, British Columbia, Canada,</b>
HOST INSTITUTION OR ORGANISATION (if applicable)	<p><b>Museum of Vancouver</b></p> <p>CAMOC held a very successful annual conference in collaboration with the Museum of Vancouver.</p> <p>The conference was organized by CAMOC’s Canadian board member Catherine C. Cole, working with an International Committee including Suay Aksoy, Turkey (CAMOC’S Chair); Carol Mayer, Canada; Marlen Mouliou, Greece (CAMOC’S Secretary); Chet Orloff, USA (CAMOC member); and Eric Sandweiss, USA (member of CAMOC’S Executive Board); as well as a Canadian Committee comprised of host and partner Nancy Noble, Museum of Vancouver (MOV); Phil Aldrich, AldrichPears Associates; Connie Baxter, City of Richmond; Hanna Cho, MOV; Viviane Gosselin, MOV; Karen Hasselfelt, City of Vancouver; Norm Hotson, Dialog; Nancy Kirkpatrick, City of North Vancouver; Don Luxton, Donald Luxton &amp; Associates; Carol Mayer, UBC Museum of Anthropology; Rob McCullough, City of Surrey; Gordon Price, University of British Columbia; and Wes Wenhardt, Vancouver.</p> <p>CAMOC also partnered with other local cultural institutions (such as the Museum of Anthropology, Vancouver Art Gallery, National Film Board, and the Vancouver International Film Festival’s Vancity Theatre) to offer alternative venues for its sessions.</p>

**Delegates by Region:**

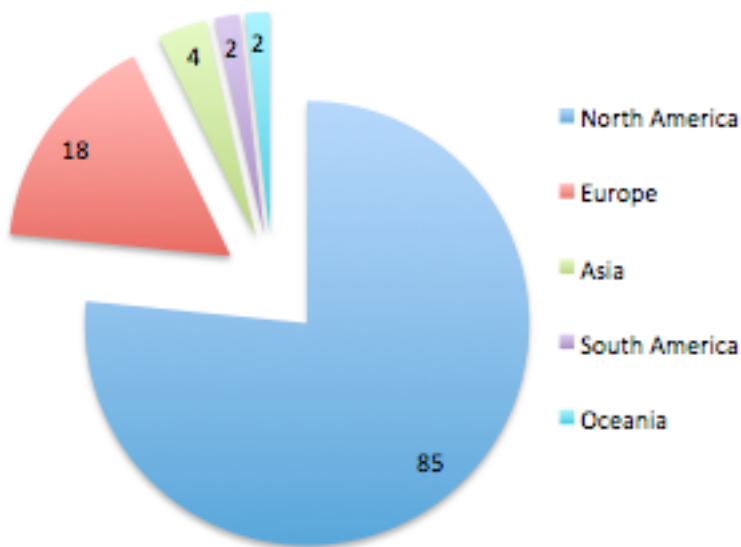
111 delegates from 18 countries attended, most of them coming from Canada (73) and USA (12). Four (4) participants were from South Korea, three (3) from the UK and from Belgium respectively, two (2) from New Zealand, Germany, Austria respectively and finally one (1) participant from each of the following countries: Brazil, Argentina, Sweden, Finland, France, Switzerland, Italy, Greece, Bulgaria and Turkey.



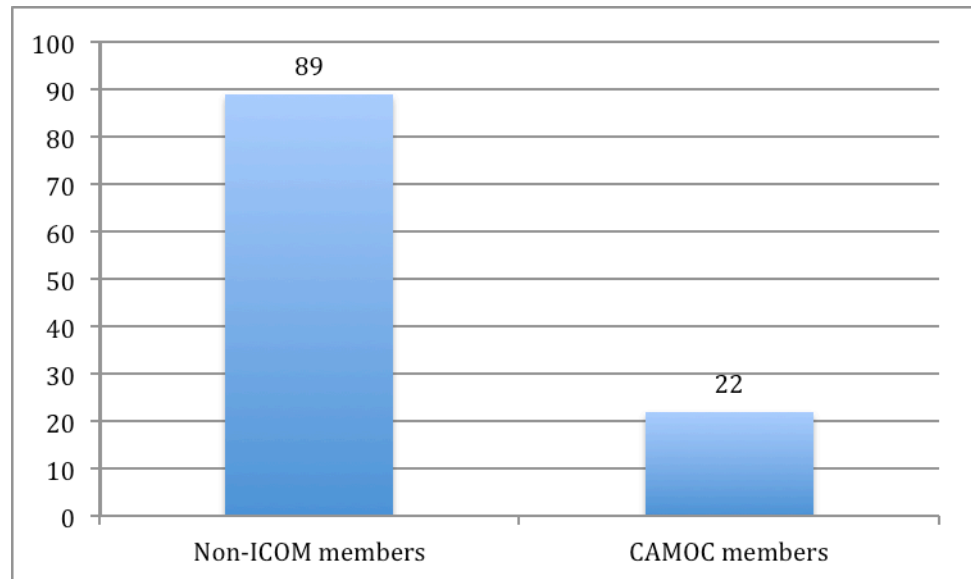
NUMBER OF PARTICIPANTS

- ICOM
- NON-ICOM

Naturally, the vast majority of delegates represented North America (85) and Europe (18), followed by Asia (4), Oceania (2), South America (2).



Only 22 delegates (almost 20%) were CAMOC members. From those, half (11 members) were from Europe. Only one (1) Canadian delegate (the local organiser) was CAMOC member, an indication that there is great potential for expansion of membership in Canada in the aftermath of the conference.



Six (6) of the delegates were students, either of Master postgraduates or PhD researchers.

APPROACHED THEMES

**Theme:**

City Museums: Collisions | Connections

**Brief description of the theme and of the programme :**

What makes a city museum unique? Is it an urban forum and dialogue centre, an agency for urban development, an element of city branding? Cities throughout the world face enormous pressure in terms of aging infrastructure, the need for urban regeneration, economic and environmental crises, and social issues such as global diasporas, increasing immigrant and urban indigenous populations. Changing demographics require city museums to ensure their present and future relevance by changing the way they work with communities and collecting and telling different artefacts and stories. City museums are pressed to demonstrate their social value as collection repositories, contact zones between people and communities, educational resources for society at large, boosters for cultural tourism, generators of powerful multi-sensory experiences, and as agents of social harmony and stability. City museums contribute to community development and well being by engaging in issues such as literacy, poverty, and youth at risk. These are great expectations. What is the impact of these new roles on museums and museum staff? The conference brings people together to talk about how city museums city museums in large and small cities, metropolitan centres and edge cities have recently reinvented themselves, are currently under development, or recently closed.

The programme included:

	<ul style="list-style-type: none"> <li>• Two (2) keynote speeches, by Larry Beasley (retired Chief Planner for the City of Vancouver, Distinguished Practice Professor of Planning at the University of British Columbia, and founding principal, Beasley and Associates) and Jack Lohman (CAMOC Board Member/Chief Executive, Royal British Columbia Museum, Victoria, BC). The titles of the keynote speeches were respectively: 1) <i>The City as Museum and the Museum as City</i>, 2) <i>Collisions   Connections: Transnational Collaboration as Strategy</i></li> <li>• Two (2) <i>Ignite!</i> sessions (each comprising five short presentations)</li> <li>• Twenty three (23) longer presentations in the main and parallel sessions</li> <li>• Two (2) panel discussions, and</li> <li>• One (1) workshop,</li> <li>• One (1) poster session.</li> </ul> <p>All in all, the conference provided more than forty (40) presentations within three days.</p> <p>The majority aimed at questioning the role of city and/or community museums in building and strengthening their connections to the individuals, community groups, organisations, and institutions with which they serve or collaborate, at both a global and local level. Another group of presentations aimed at clarifying the ways in which city museums have dealt with the increasingly apparent collisions that parallel the on-going polarisation and dissolution of contemporary urban societies.</p> <p>Conference sessions and workshops were grouped under thematic titles, including:</p> <ul style="list-style-type: none"> <li>• Canadian Museums and Aboriginal Peoples</li> <li>• Defining a City Museum</li> <li>• Evolving Roles of City Museums</li> <li>• Working Class Neighbourhoods</li> <li>• Branding City Museums</li> <li>• Conflict and Controversy</li> <li>• Transforming a City Museum</li> <li>• Considering City Museums of Large Canadian Cities, and</li> <li>• Exploration of Key Challenges and Solutions Relevant to Edge City Museums.</li> </ul>
PARTICIPATION OF OTHER ICOM COMMITTEES	No

<b>OTHER MEETINGS (if applicable)</b>	
<b>1. CAMOC Business meeting, 6 June 2012, Paris</b>	<p>The meeting was organised immediately after the end of this year’s Advisory Committee Meeting. It was held at ICOM Headquarters (Rue Miollis) and was attended by eight (8) Executive Board members (Suay Aksoy, Susanne Anna, Catherine Cole, Maria Ignez Montevani Franco, Hugh Maguire, Marlen Mouliou, Stratis Stratigis, Isabelle Vinson).</p> <p><u>Agenda of Business Meeting:</u></p> <ol style="list-style-type: none"> <li>1. Vancouver 2012 Meeting – an update of the preparations</li> </ol>

2. Vancouver proceedings: where/how to publish them.
3. A brief presentation of the Rio International Meeting of Museums of City
4. A brief presentation of the 2013 Rio ICOM Conference- A Communication and Publication plan
5. Recruiting new members - strategies of action
6. Collaboration with other IC committees
7. Publications update (editorial team)
8. Newsletter further development
9. Database project – an update of the pilot evaluation
10. Website redesign
11. Ideas for new projects
12. Finances
13. Finding sponsorships for travel grants and various activities
14. Membership update, according to the data gathered by Marlen through ICOM membership on-line database.

## **2. The International Meeting of Museums of the Cities, Rio de Janeiro, 20-24 August 2012 - CAMOC's joint project in partnership with the Secretariat of Culture of the Municipality of Rio de Janeiro and with the contribution of ICOM Brazil**

The *International Meeting of Museums of the Cities*, CAMOC's joint project in partnership with the Secretariat of Culture of the Municipality of Rio de Janeiro and with the contribution of ICOM Brazil has been realised on August 20-24, 2012. It has been a rewarding event in all respects.

The original idea behind the five-day conference was the rehabilitation of the Historical Museum of the City of Rio de Janeiro into a contemporary city museum. This envisaged the option of moving the museum to a new place that was tentatively pronounced during the opening speeches as the former Casino da Urca in one of Rio's traditional and wealthy neighbourhoods.

CAMOC was represented in the conference with five members who presented a number of talks and moderated a number of sessions (Suay Aksoy, Maria Ignez Franco Montevani, Jack Lohman, Jette Sandahl, Marlen Mouliou, Rainey Tisdale).

The composition of the presenters and of the audience was quite interdisciplinary comprising specialists from museums and museology, urban anthropologists, urban planners, social activists, architects and historians. A number of these people were academics from various universities. The five CAMOC delegates contributed to the international character of the event, as did the colleagues from Colombia and Portugal.

The morning hours were reserved for outings to various museums and favelas. The two favelas we visited had their own museums (Museu de Favela at Pavão-Pavãozinho and Museu da Maré), which were quite active in community work and as memory centres. Favela visits were a striking highlight of the Rio Meeting and we are considering incorporating them into our programme next year at the ICOM Rio Conference 2013.

The scope of the conference programme and its discourse surpassed the boundaries of a specific

museum and provided a forum for discussing the concept, role and mission of a city museum as a protagonist in urban change today. It was implicit in this discourse that the point of departure for the stories told in contemporary city museums would be the present more often than the past. This would be the way to involving citizens in the museum and in the efforts for creating a better city.

The importance of temporary exhibitions was underlined as instruments that enabled museums to be quick, flexible and experimental, also allowing for the display of the darker face of a city as well as its brighter face. Just as important would be the city museum's capacity to initiate public conversations on current issues as its skill in collecting contemporary objects.

It was accentuated that the museum was no longer and solely a place of safeguarding, but rather of communication and relations. As much as people kept coming to the museum for knowledge and meta-stories, they were better encouraged to get involved when the museum went out on the streets. The favela museums readily verified this. On the other hand the advent of new technology enriched the visitor experience not only inside the museum, but also outside as with *The Wall* of the Copenhagen Museum and Street Museum Apps of the Museum of London.

All these developments prompting audience involvement and interactivity did not only contribute to citizen identity, conflict solving, representation of multiple and personal perspectives but also helped promote democratisation of the museum and of the society, just the same.

Challenges that a history museum encounters in transforming into a contemporary city museum have been one of the undercurrents of the Rio Meeting. Consequently the global issues brought up had immediate or potential relevance for the prospective city museum of Rio.

The role of the city museum in cultural policy making as well as its place in the cultural policies of the urban government were discussed and identified as an area that needed cultivation in the face of the growing impact of cultural and creative industries in the social and economic lives of cities, in urban regeneration projects and in city marketing. The link between how creative a city could become and the role of the museums in this development needed to be discovered and supported to enhance the impact of museums as urban actors. Our visit to the regeneration area at the Porto Maravilha (the Marvelous Port) was suggestive in this context with the rising silhouette of the Museum of the Future by the renowned architect Calatrava.

Another approach to investigate the city museums' role in society brought to the fore the importance of focusing on the social values of museums and the need to assess those systematically. The argument was that city museums could be key-players in city life and city ethos as well as catalysts for building happier societies, by emancipating their citizens through participatory community involvement and creative work as a way to practice meaningful self-governance and eventually reach self-fulfilment and virtuous, happier lives.

While developing a contemporary city museum, one of the basic points that needed attention was if the collections of the museum matched the discourse of the museum and if they reflected the city that the museum wanted to tell. Therefore it was essential to keep in mind that the collections were the future, not the past – they changed.

Consequently, it was strongly suggested that in order to become a city museum in the contemporary sense the Historical Museum of the City of Rio de Janeiro should immediately start collecting the present. The most effective way of doing this would be through developing targeted projects on current issues of the city and citizens including temporary exhibitions. It was pointed out that the international events that Rio de Janeiro would host in the next three – four years made this time Rio's special moment in history. Therefore capturing the present and the on-going

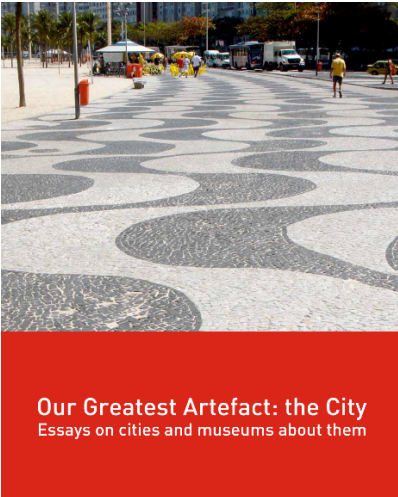
urban transformation was so much more important.

Other suggestions pointed to the need for a central location for the museum and preferably a purpose-built new building. Furthermore, it was underlined that the public must be kept informed and interested at all time. This meant a two-way relation between the museum and the citizens by getting their input also. Creating communication channels like an interactive web site, a newsletter and Friends of the museum would be instrumental in this respect.

It was essential for the City Museum of Rio de Janeiro to be a platform for civic dialogue where citizens discussed the present and developed insights for the future. Just as essential was networking domestically and internationally in order to be able to share a spectrum of experiences from all over the world as CAMOC aimed to provide.

The fully packed conference programme worked out without any flaw and both the contributors and delegates maintained their overt enthusiasm from the start to the end of the event. We owe thanks to Emilio Kalil, the Secretary of Culture of Rio, for his visionary approach to earning Rio a contemporary city museum and to Andréa Falcão, the Manager of Museums at the Secretariat of Culture for realising an impeccable organisation and bringing together a most dedicated group of theoreticians and practitioners.

## 2) PUBLICATIONS

TITLE	<p><b><i>Our Greatest Artefact: the City. Essays on cities and museums about them,</i></b>          edited by Ian Jones, Eric Sandweiss, Marlen Mouliou, Chet Orloff.</p> 
DATE	<p>2012          This e-publication consists of fourteen (14) papers from CAMOC conferences in Istanbul (2009), Shanghai (2010) and Berlin (2011).</p>
PUBLISHING LANGUAGE	<p>English</p>
ELECTRONIC VERSION	<p>YES</p>
NUMBER OF PRINTED COPIES	<p>No printed copies          Available on-line at  <a href="http://www.works.com.tr/camocourgreatestartefact/pageflip.html">http://www.works.com.tr/camocourgreatestartefact/pageflip.html</a></p>
TITLE	<p><b><i>CAMOCnews</i></b> (CAMOC's e-Newsletter, (see copies herewith attached)</p>

	 <p><b>2012</b> (published four times a year in January, April, July, October)</p> <p><b>PUBLISHING LANGUAGE</b> English</p> <p><b>ELECTRONIC VERSION</b> Yes</p> <p><b>NUMBER OF PRINTED COPIES</b> No printed copies <b>CAMOCnews</b> are produced in electronic format and are available:</p> <ul style="list-style-type: none"> <li>on line on CAMOC's website (<a href="http://camoc.icom.museum/">http://camoc.icom.museum/</a>)</li> <li><a href="http://camoc.icom.museum/documents/CAMOC201201.pdf">http://camoc.icom.museum/documents/CAMOC201201.pdf</a></li> <li><a href="http://camoc.icom.museum/documents/CAMOCNewsletter201202.pdf">http://camoc.icom.museum/documents/CAMOCNewsletter201202.pdf</a></li> <li><a href="http://camoc.icom.museum/documents/CAMOCNewsletter2012_03.pdf">http://camoc.icom.museum/documents/CAMOCNewsletter2012_03.pdf</a></li> <li><a href="http://camoc.icom.museum/documents/CAMOCNewsletter2012_04.pdf">http://camoc.icom.museum/documents/CAMOCNewsletter2012_04.pdf</a></li> </ul> <ul style="list-style-type: none"> <li>on-line on ICOM's website on the publications database (<a href="http://icom.museum/what-we-do/resources/publications-database.html">http://icom.museum/what-we-do/resources/publications-database.html</a>)</li> <li>It is also distributed via email to a) CAMOC's members; b) ICOM-L list; c) other museum professionals, architects, academics, students interested in CAMOC's work</li> </ul> <p><b>TITLE</b> Additionally, we should also mention another publication that has been realised with CAMOC's collaboration, but it is not CAMOC's publication per se. A special issue of <i>MUSE</i>, the Canadian Museum Association's bi-monthly, bilingual magazine, was dedicated to City Museums. The issue was published in collaboration with CAMOC, prior to the conference to increase awareness of CAMOC and city museums within Canada and provide a free publication for</p>



	conference delegates.
	
DATE	2012 (September-October issue)
PUBLISHING LANGUAGE	English / French
ELECTRONIC VERSION	Print copies and partly available on-line <a href="http://issuu.com/lmconnell/docs/muse_9_10_2012">http://issuu.com/lmconnell/docs/muse_9_10_2012</a>
NUMBER OF PRINTED COPIES	

<b>3) TRAINING</b>	
DATE	Not applicable for 2012
LOCATION (CITY AND COUNTRY)	
HOST INSTITUTION OR ORGANISATION ( <i>if applicable</i> )	
NUMBER OF PARTICIPANTS	
<ul style="list-style-type: none"> <li>- ICOM</li> <li>- Non-ICOM</li> </ul>	
APPROACHED THEMES	
PARTICIPATION OF OTHER ICOM COMMITTEES	

#### 4) RESEARCH ACTIVITIES

##### The Database Project

As described in 2011 Annual Report, CAMOC aimed to develop a database for city museums in order to map city museums around the world, get to know their work better, assess their social value and their contribution to urban life, create a resource of city museum practice, and provide material on benchmark work as a means to furthering museum training and professionalism. It would also aim to facilitate partnerships for joint projects and assist academic and museum research on city museums and urban narratives.

Stepping-stone for making the project take-off was the formulation of a template as a baseline of the database formation. During the early months of 2012, the project team worked together to develop the template (now accessible at

<HTTPS://DOCS.GOOGLE.COM/SPREADSHEET/VIEWFORM?FORMKEY=DFRNNFRNZE1zUms1OS14U201AHFsdWc6MQ>).

In May 2012, the questionnaire template was submitted to eight city museums for a pilot assessment. The museums were the following: Museum of London, Museum of Copenhagen, Chicago Historical Society, Helsinki City Museum, Cardiff museum, STAM (Ghent), Museum of islands (Turkey), Centre d' Histoire de Montréal.

Their views were asked in order to consolidate the value of this project for city museums and verify the appropriateness and clarity of the questionnaire itself (in terms of structure, content, format and focus). They were asked to i) answer the questionnaire, ii) comment on the clarity and usefulness of the questions, iii) suggest possible amendments (additions/omissions/rephrasing) that CAMOC must take into account before addressing the questionnaire to museums around the world.

After the first call and a reminder, the reception of feedback has been quite limited, possibly due to the length of the questionnaire and the work required for its completion. We did receive some very useful comments from a couple of museums who responded by filling in the questionnaire and sending narrative comments, but the overall result made us reconsider the philosophy of the project.

We are now inclined to base the project on a less ambitious questionnaire and pull together data that can formulate a basic directory of city museums. These data will not require regular or even yearly updates and relate to core information regarding the operation of city museums, (i.e. ID contact details, mission statement, main objectives, average visitors numbers for the last three years and management structure).

If this directory is useful as we hope, we'll then consider its further expansion along the lines originally envisaged for the database project.

#### 5) / ACTIONS WHERE EXPERTISE WAS PROVIDED

## **1. The International Meeting of Museums of the Cities, Rio de Janeiro, 20-24 August 2012 - CAMOC's joint project in partnership with the Secretariat of Culture of the Municipality of Rio de Janeiro and with the contribution of ICOM Brazil**

As mentioned above, this International Meeting of Museums of the Cities was organised as a joint project with CAMOC. From our Committee five members have been invited as experts to moderate a number of sessions, to participate in-site discussions when visited the City Museum of Rio de Janeiro and the Favela Museums and to deliver a number of key speeches on the following subjects:

Suay Aksoy:

1. An opening speech explaining CAMOC's role and plan of actions
2. A talk on the theme of "Representation"

Rainey Tisdale

3. A talk of the theme of "Curatorship"

Jette Sandahl

4. A talk of the theme of "Curatorship"

Marlen Mouliou

5. A talk on the theme of "Public"

Jack Lohman

6. A talk on the theme of "Management and Sustainability"

Suay Aksoy and Maria Ignez Franco Montevani, both representing ICOM and CAMOC, have also been interviewed by local newspapers and TV-channels on the occasion of the International Meeting.

## **2. Seminar organized by the Fondazione Museo Storico del Trentino (FMST), 16 May 2012**

On May 16, FMST brought together a number of civic and city museums to share and discuss the role of their museums in the contemporary world. The seminar took place in the beautiful north Italian city of Trento. The participating museums were mostly from neighbouring provinces except for one from Girona, Spain, the Director of which, together with me from CAMOC, gave the meeting an international dimension.

The Committee's Chair, Ms Suay Aksoy, was invited to represent CAMOC in this seminar. FMST, the Historical Museum Foundation of Trento, does not have a museum space yet. But thanks to its dedicated director and staff, it has already achieved the functions of a contemporary city museum. The seminar fitted perfectly into this context, providing a platform for peer museums to share and learn from their experiences and future plans.

The received view that in Italy city museums are focused on urban history and urban affairs, while civic museums have a diversified set of objectives, which is not necessarily urban, has been refined by the Trento seminar. Yet the boundary lines between the two groups became less evident as one moved away from the collections to the museum activities and events as the determining criterion.

Regardless of the differences regarding their backgrounds and collections, the city museums and civic museums participating in the Trento Seminar displayed many similarities in their efforts to engage their communities in the activities of their museums and prospects of their cities, to reach beyond the boundaries of their geographies and to explore innovative ways of making a difference

in the life of their citizens and cities.

It is in this context that an international organisation like CAMOC could provide the wider networking and the professional platform these museums could benefit from. In return, they will contribute to and enrich this platform with the exchange of a wider array of experiences and ideas.

### **3. MUSE magazine, special issue on City Museums**

CAMOC has been invited to contribute material for this special issue (see detailed information above). CAMOC's Secretary, Marlen Mouliou, wrote the feature article of this issue entitled: "City Matters: City Museums in Principle and in Practice" (accessible on-line at [http://issuu.com/lmconnell/docs/muse\\_9\\_10\\_2012](http://issuu.com/lmconnell/docs/muse_9_10_2012)).

CAMOC's Canadian Ex. Board Member, Catherine Cole, wrote another article in this issue, entitled "Canadian City Museums and Museums of Cities"

### **4. CAMOC's participation as "Associate organization" in the Research Project MENS, Museums & New Societies: Cities, Migrations, Dialogue**

CAMOC has been invited to be partner for this proposed project. The proposal has been submitted under the call for proposals FIRB 2012 managed by the Italian Ministry of Education, University and Research, under the scientific responsibility of Dr. Francesca Lanz.

ICOM's Director General, Mr. Julien Anfruns signed on 20<sup>th</sup> February 2012 a Letter of Intent, on CAMOC's behalf, as legal representative of ICOM to collaborate with the Politecnico di Milano. The project unfortunately although it was very well rated did not secure the required funding.

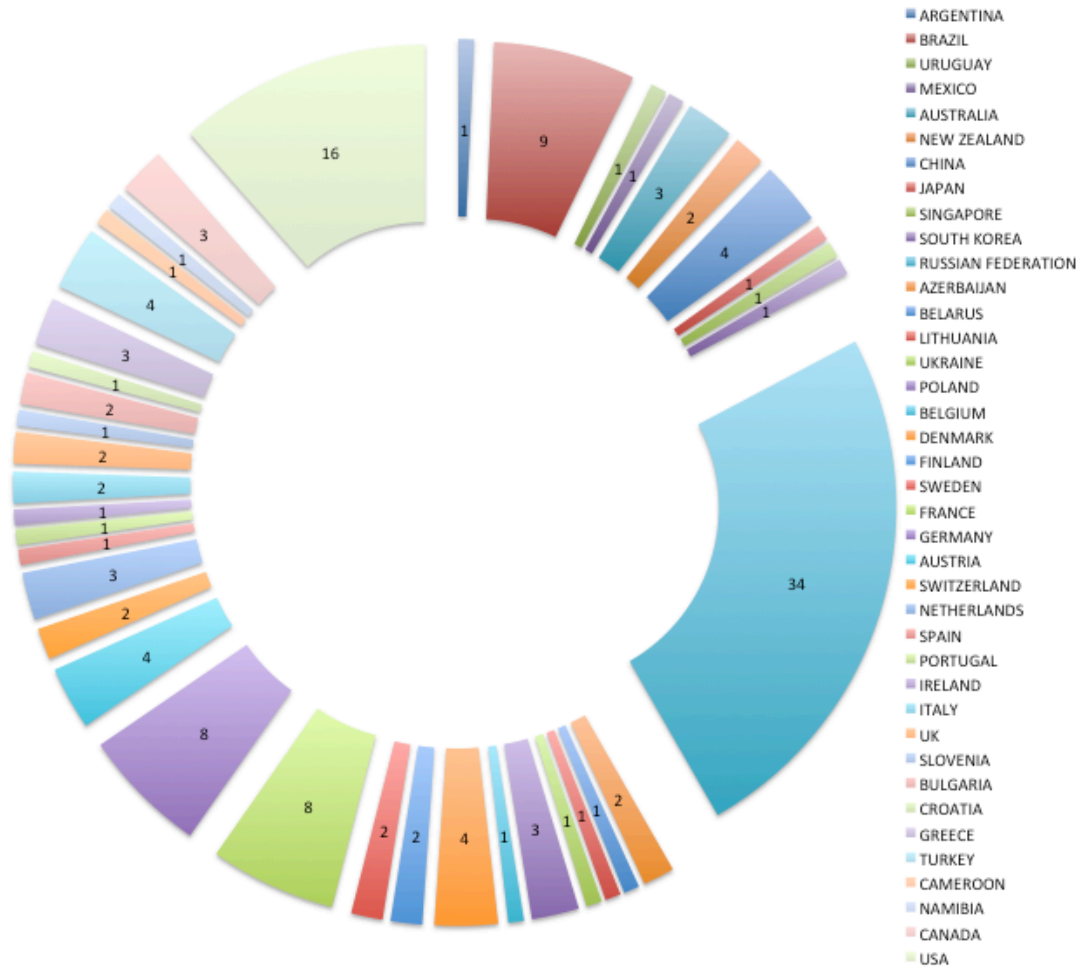
## **6) ACTIONS ALLOWING AN INCLUSIVE APPROACH**

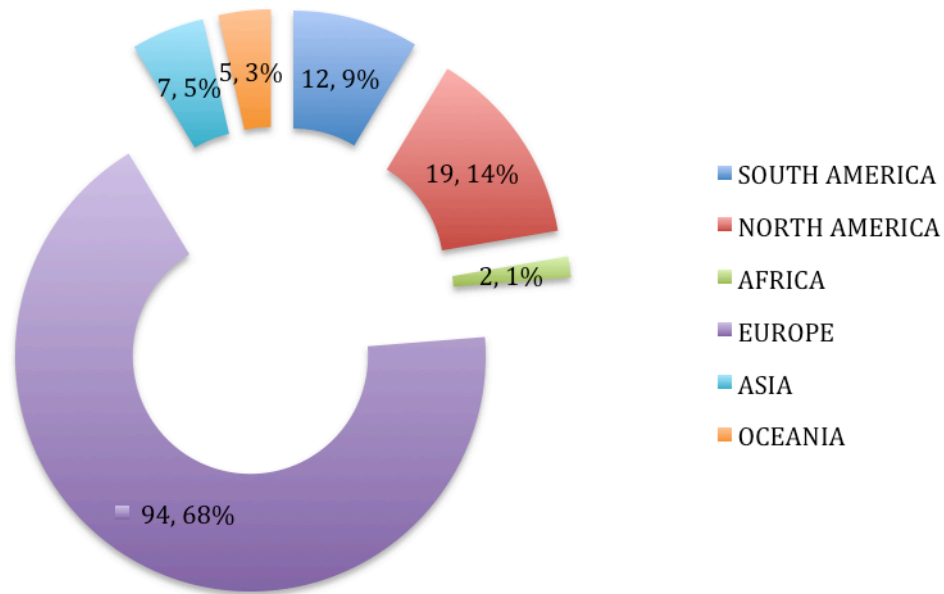
### **1. CAMOC Membership**

In 2012, CAMOC had 139 individual members (voting, non-voting and corresponding members).

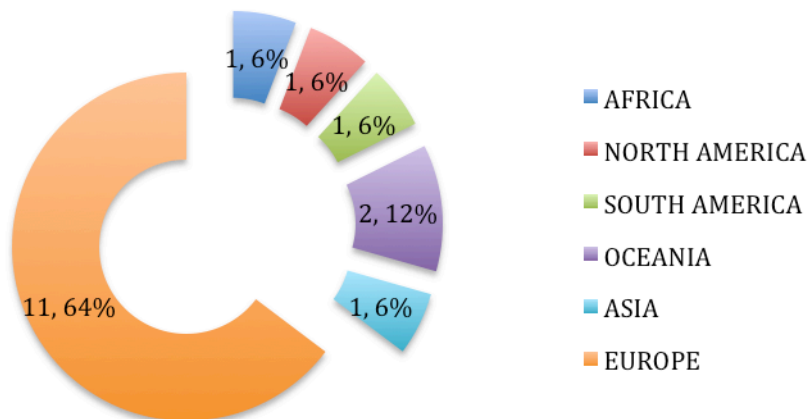
The individual membership is still primarily European (68% of the whole membership), but CAMOC is building up its forces and envisages substantial growth of membership in North and South America in the coming years. The current composition of individual membership for our Committee is as follows:

- Europe 68%, 94 members (including 34 members from the Russian Federation and 4 members from Turkey)
- South America 9%, 12 members
- North America 14%, 19 members
- Asia 5%, 7 members
- Oceania 3%, 5 members
- Africa 1%, 2 member





As regards institutional membership, in 2012, CAMOC had 17 members, out of which most were again from Europe (11 members). In the coming years, CAMOC will increase its efforts to augment its institutional membership all around the world. The database project mentioned above will definitely be an important means towards this direction.



## 2. Travel Grants

In 2012, CAMOC has greatly benefited from the ICOM Travel Grant scheme, as three of its members used the resource in order to travel and participate in the Annual Conference held in Vancouver.

The Organising Committee of the Annual Conference has also offered grant support to two more young professionals from Italy and USA to travel to Vancouver for the meeting. Conference fees have been waived for at least five participants in order to make their participation possible.

### 3. Conference theme & structure

CAMOC's Annual Conference held in Vancouver reflected again the Committee's core values for:

- **Inclusivity:** be a collaborative participatory museum community that promotes interaction between its members (and prospective ones) and offers equal opportunities to different voices to be diversely expressed.
- **Innovation:** be a think-tank in the forefront of innovations and developments within ICOM and city organisations as a whole
- **Transparency:** Be completely open to share information on the decision-making processes followed by the Executive Board.

The choice of theme and sub-themes of the conference, its innovative structure which allowed more voices to be heard through alternative sessions such as the Ignite 5' presentations, the poster competition and the round table discussions, as well as the peer reviewing of the proposals submitted are all indications of Committee's willingness to open up to a variety of interdisciplinary approaches and professionals who study cities and the museums about them.

### 4. Call for text submissions to *CAMOCnews*

CAMOC's Editorial Team is always encouraging submissions of articles and news to be published in *CAMOCnews*, both from CAMOC members and non-members. The objective is to create an all inclusive magazine that is interesting, dynamic and relevant.

### 5. CAMOC in LINKEDIN

CAMOC's member, Rainey Tisdale, has created a group account for the Committee in LinkedIn in order to attract more international interest in CAMOC's work and eventually further expand its membership around the globe.

## 7) SYNTHESIS OF THE ACTIVITIES AND OBTAINED RESULTS

### 1. EVALUATION OF 2012 ANNUAL CONFERENCE

CAMOC held a very successful annual conference in collaboration with the Museum of Vancouver. Catherine Cole, member of CAMOC's Board and local co-coordinator of the conference, organized a questionnaire-based evaluation at the end of the meeting. She collected approximately 20 responses and the overall impression was very positive.

The sessions were all very well received, with most rated four or five out of five. The keynote by Larry Beasley was particularly well received with 95% of evaluation respondents ranking it a five. Participants enjoyed the networking and potential for future collaboration. The concepts of what city museums are and can be, with and without a facility, community not just collection-focused intrigued. The relationship between city museums and urban planning struck a chord.

Several different formats were incorporated. As usual participants commented that they would prefer not to have concurrent sessions; concurrents result in more people committing to present at, and attend, the conference. Two Ignite! sessions, featured five, five-minute presentations, with 20 slides each shown for 15 seconds, timed automatically. Participants liked the structure and suggested time for a Q&A after the Ignite! Presentations.

More time should also be allowed for a poster competition. Although there were few entries, several people commented that they would prepare a poster in future. The idea of asking people to send them electronically and printing them locally had been considered and would be good to do next time. If another poster session is held as a competition, the winner should be announced

that day, as none of the poster submitters were at the workshop the following day.

The half-day workshop in North Vancouver allowed participants the opportunity to see Vancouver from the North shore, to visit a proposed museum site, and to discuss museum planning issues in small groups. Several participants commented that they would have liked more roundtables and opportunities for discussion. The hotel venue was not inspiring but unavoidable in order to visit the inaccessible museum site. Participants were otherwise very satisfied with the variety of museum/ gallery venues and the opportunity to see some of the city but would have liked more time in each.

The post-conference tour to the Gulf of Georgia Cannery and Britannia Heritage Shipyard in the City of Richmond and the walking tour of Museum of Vancouver's new Neon Vancouver app were greatly appreciated by those who participated.

One of the objectives of hosting the conference in Canada was to increase membership in North America. The majority of delegates were not CAMOC members and for most this was their first CAMOC conference. A number said that they would consider joining CAMOC as a result of the conference. Location, ease of travel and reasonable fee were considered much less significant than conference theme, speakers, and participation as factors in attending this year but were also pointed out as factors in choosing to attend in future.

The Canadian Museums Association published a theme issue of *Muse*, the CMA's bimonthly, bilingual magazine, prior to the conference to increase awareness of CAMOC and city museums within Canada and provide a free publication for conference delegates.

The online registration system was fairly smooth although a number of delegates registered more than once so it required monitoring. One unexpected challenge was the number of individuals, primarily from Africa, who submitted false registrations in hopes of receiving a letter of invitation in order to access a visa to come to Canada. The conference organiser took a lot of time to try to determine whether the applications were legitimate or not. Some organizations post a generic letter of invitation that delegates can use for this purpose without personally guaranteeing the individual's legitimacy.

Financially the conference was very successful, netting 2.128 Euros for CAMOC. A publication is planned and the surplus could be allocated towards associated costs. The cities of Vancouver, North Vancouver, Richmond and Surrey all contributed financially. The conference received a donation from a local philanthropist to bring two speakers, from Italy and the USA respectively. As well, the in-kind contributions from the Museum of Vancouver, the Museum of Anthropology, and the keynote speaker (more than 15,000 Euros total, the speaker discounted his fee by 80%), made the conference possible. The Museum of Vancouver managed the finances on behalf of CAMOC; we were fortunate that the museum was willing to do so but it would be preferable if in future CAMOC could accept payment directly by PayPal or some other online service.

Suggested themes for future conferences include:

- Tradition & innovation
- Whatever but papers linked to the conference theme
- Urban planning and city museums; tourism
- Community & city museums / Museum as forum/agora
- Cooperative approaches / working on concepts (communities, etc.)
- Smart cities / museums and creative industries
- Social justice / working with high risk communities / partnerships & collaborations with non-museum organizations



The informal feedback received by the Organising Committee (local and international) has also been very positive and enthusiastic. Catherine Cole has received many congratulating messages and this is a small sample:

- *“Congrats on a most successful and well-run conference. Most stimulating. Sorry for being not doing the social bits. Smooth operation, and everyone seemed most pleased with both content and arrangements. Particularly enjoyed the North Vancouver part”;*
- *“I thought last week's conference was one of the best I've been at in years. Intellectually fresh and enjoyable. Great curating of speakers and topics. And great logistics and food”;*
- *“Thanks for all your hard work with the conference we got a lot out of it and new perspectives that we change use”;*
- *“I really liked the sessions I attended. Always inspirational when you come away with ideas that charge you”;*
- *“I would also like to congratulate you on the successful organization of the conference. It was a meeting that I really enjoyed and in which I learned a lot and I benefited both professionally and personally. Vancouver is a wonderful city, friendly and with a great contact with nature. The Museum of Vancouver is an institution very well organized and with skilled staff. The tours inside the institution have been very instructive”.*

Finally, to quote one of the awardees of the ICOM Youth Travel Grant, Mr. Afsin Altayli:

*“The Vancouver conference successfully treated a diverse range of topics and brought together theoretical and practical issues. Many of the presentations based on academic research offered useful models for combining the knowledge provided by case studies on individual museums with more theoretical museological work. By linking theory and practice, these presentations promised to bring together a wide range of the professionals and scholars concerned for the future of city museology. CAMOC's 2012 Vancouver conference provided considerable knowledge, created rich insights, and brought new perspectives on city museums worldwide”.*

## **2. CAMOCnews**

All four issues of the e-Newsletter have been received with a lot of enthusiasm by CAMOC members and non-members, and the Editorial Team keeps on receiving very positive comments for the quality (content, format, graphic design, relevance) of publication.

Its success and high quality has attracted more contributors who want to gain visibility for their work through this platform.

## **II. 2013 PLANNED ACTIVITIES**

<b>1) ANNUAL MEETING</b>	
DATE	<p><b>10-17 August 2013 – Triennial ICOM Conference</b></p> <p>and during its course</p> <p><b>13-15 August CAMOC's Annual Meeting</b></p> <ul style="list-style-type: none"> <li>• <b>13-14 August 2013</b> Joint meeting with the Committee for Literary Museums (ICLM)</li> <li>• <b>15 August 2013, CAMOC MEETING continues</b></li> </ul>

	partly in collaboration with the International Movement for a New Museology (MINOM) (The Favela Insight Project)
LOCATION (CITY AND COUNTRY)	Rio de Janeiro, Brazil
HOST INSTITUTION OR ORGANISATION (if applicable)	
NUMBER OF PARTICIPANTS  - ICOM  - NON-ICOM	
APPROACHED THEMES	<p>"<b>CITY TEXTureS</b>: Reflecting the city in literature and museums"</p> <p><b>Joint meeting of the ICOM Committee for the Collections and Activities of Museums of Cities (CAMOC) and the ICOM Committee for Literary Museums (ICLM, 13-14 August 2013)</b></p> <p>Tolstoy's Moscow, Joyce's Dublin, Grass' Danzig, Pamuk's Istanbul, Baudelaire's Paris: the cities that we "know" through the works of great writers and poets are numerous. In these fictional works, as well as in the pages of authors' autobiographies or letters, we find both useful historical sources and inventive reconceptions of the places we might otherwise see through quite different eyes. Put in different terms, cities are themselves among the writer's most important sources of inspiration—cities make for great literature, as literature can make for a great city.</p> <p>CAMOC and ICLM invite members and non-members alike to submit proposals for papers, workshops, and presentations that deal with the relation between literature and cities, and with the implications of that relationship for the history and future of museums.</p> <p>The joint program committee invites practitioners and scholars to reflect on how literary museums and city museums make visible the intrinsic relation of urban space and literary imagination. How do museums treat the tension between fictive and historical depictions of urban sites? How does an awareness of the literary dimension of urban life affect their collecting, display, and program strategies? What role do cities play in the offerings of literary museums, and what role does literature play in the life of city museums? How, in highlighting the connection between writers and cities might we attract either new local audiences or a larger</p>

tourist market? How can museums—whether devoted to cities or to literature—cultivate the creativity of other arts, such as performance, music, cinema, and visual arts (including new media) in order to develop new urban narratives?

### **INSIGHT FAVELA – Museum of Favela MUHVF**

#### **Joint Meeting of CAMOC and MINOM together with the Museum of the Favela MUF**

Taking as a starting point the central theme of the ICOM General Conference that will be held in Rio de Janeiro, in August 2013 – **Museums (memory + creativity) = social change** – and also CAMOC's object of study – the cities and the people who live in them – the museological actions developed by the Brazilian Favela Museums stand out as an innovative object of interest, of study and reference for CAMOC and its members.

Moreover, CAMOC aims to develop an on-line resource to pull together material (visual, audio, moving images, texts) related to the collection and projection of urban narratives from a number of different projects developed by museums and other organisations around the world. Thus, our Committee envisages the project below as a challenging first example to feed this on-line resource and portray a wide array of urban changes (social, economic, gentrification, etc.) as well as collective and personal narratives that described the community memories about them.

More specifically, as regards the Favela Insight paradigm, the broad concept of *territorial museum* developed by the Favela Museums in Brazil combines inventive strategies of appropriation and the rescue of the community memories to the prospect of better standards of living – in the devastated territories or in the cities –, thus stimulating entrepreneurship and the establishment of a network of creative business that can generate and improve the income of the families that live there.

The MUF – Favela Museum, that integrates and mobilizes the favelas Pavão, Pavãozinho and Cantagalo, proposes to develop and attract qualified tourists visitation, that can not only make a tour in the “Casas da Telas” – which tells 100 years of history of the community –, but also participate in workshops and creative activities, thus generating revenues and developing new relationships in the communities.

In this context arose the idea of conceiving a special urban narrative collecting activity for the members of CAMOC during the Conference, which can be turned into an experience to be shared

	with the most significant Favela Museums in Rio. The suggested venue is the Favela Museum of Pavão, Pavãozinho and Cantagalo (MUF), today a territorial museum that play an important role in museological and social scenario.
EXPECTED PARTICIPATION OF OTHER ICOM COMMITTEES	ICLM MINOM

### **OTHER MEETINGS (if applicable)**

<p><b>Executive Board Business Meeting, due to be held in Bologna (Italy), 6-8 April 2013</b></p> <p>Seizing the opportunity of a previous invitation by the Director of the recently rehabilitated Museum of Bologna, CAMOC Board will have its Business Meeting in this city. The main items on the meeting agenda will comprise CAMOC's Rio 2013 programme in general and the fine-tuning of its joint projects and activities in particular. Aside from the business meeting, CAMOC Board members will participate in and moderate a workshop the theme of which is yet to be proposed by the museum director. So far we are informed that museum professionals from nearby towns will be attending the workshop. This will provide CAMOC an opportunity to discuss possible collaborations in anticipation of the ICOM General Conference 2019 in Milan, Italy.</p>
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### **2) PLANNED/PROPOSED PUBLICATIONS**

TITLE	<p><b>1. CAMOCnews</b> CAMOC will continue the publication of its e-Newsletter. The first issue of January 2013 is already edited and will be ready for uploading in the second half of the month.</p> <p><b>2. The Vancouver Annual Conference</b> There is already a core publication plan based on a number of keynote, feature and short presentations of the conference. Decision is still pending on the actual format of the publication (namely digital, print or a combination of both)</p>
DATE	<p><b>1. CAMOCnews</b> is published quarterly: January, April, July, October</p> <p><b>2. The Vancouver Annual Conference.</b> The objective is to have the publication ready before the 2013 Annual Conference in Rio de Janeiro</p>
PUBLISHING LANGUAGE	English

ELECTRONIC VERSION	YES
EXPECTED NUMBER OF PRINTED COPIES	

<b>3) SCHEDULED TRAINING</b>	
DATE	
LOCATION (CITY AND COUNTRY)	
HOST INSTITUTION OR ORGANISATION ( <i>if applicable</i> )	
NUMBER OF PARTICIPANTS - ICOM - NON-ICOM	
PLANNED THEMES	
EXPECTED PARTICIPATION OF OTHER ICOM COMMITTEES	
PROFILE OF THE TRAINERS	

#### **4) PLANNED RESEARCH ACTIVITIES**

- 1. The Database project realised as a City Museum Directory**
- 2. Re-launching of CAMOC's website based on the mini-web ICOM template**

#### **5) PLANNED ACTIONS ALLOWING AN INCLUSIVE APPROACH**

**All the planned programmes for the ICOM GC Rio 2013 are designed to involve an audience wider than the memberships of our committee and collaborating committees, both in population and in time.**

**The "Favela Insight", CAMOC's joint project with MINOM is totally based on inclusion and engagement and it is carried out together with the community, which makes up its subject matter.**

**"City Textures...", the ICLM-CAMOC joint project, will literally embrace and engage the inhabitants of Rio in the poetry, music and dance activity that will be organised at the Botanical Garden.**

**Both of these projects will be widely accessible and visible via the Internet as per their aimed outputs. The Favela Insight project will extend to the following years with new participating museums and communities.**

#### **6) OTHER PLANNED ACTIVITIES**

