



CAMOC

ICLM



CAMOC Conference Programme

RIO DE JANEIRO, 12-17 AUGUST 2013

ABSTRACTS OF PAPERS & BIOS OF SPEAKERS



PLENARY LECTURE & KEYNOTE SPEECHES

1. *Andréa Falcão, The City Museum of Rio - between opportunities and challenges, BRAZIL*

This communication aims to discuss the main challenges encountered in the process of upgrading the Historical Museum of the City of Rio de Janeiro. The work began in late 2011 with the hiring of an architectural company to perform the restoration of the museum buildings located within an environmental reserve and the beginning of the identification project and inventory of their collections. The presentation is structured in five central axes, namely: curatorship, collections, infrastructure, public and management.

Bio

Andréa Falcão: PhD in Anthropology and Social Sciences from the State University of Rio de Janeiro, Master in Social Memory, with research on new heritage policies. Formed in Art Education and History of Arts, is currently Manager of the Municipal Museums at Secretariat of Culture of Rio de Janeiro, responsible for the redevelopment project of the Historical Museum of the City of Rio de Janeiro and the policymaking municipal museums, and also Member of the Organizing Committee of the 23rd Conference of ICOM.

2. *Richard Sandell, How Museums Change Lives, UK*

Despite many years of inclusive and socially engaged practice and a rich body of research that evidences the social value and impact of museums, fierce debate surrounding their purposes, priorities, and responsibilities continues within the international museum community. Indeed, recent years have seen a worrying resurgence of conservative thinking in some quarters that continues to constrain the development of museums as socially purposeful institutions.

Drawing on a range of examples as well as recent debates following the launch (in July 2013) of the UK Museums Association's vision for the impact of museums – Museums Change Lives – Richard Sandell considers the different ways in which museums enhance and enrich the lives of the people and communities they engage and shape the societies which they inhabit.

Museums of all kinds, he argues, have the power to significantly change lives and to contribute towards the creation of more just and equitable societies. This tremendous potential, however, can only be untapped by embracing the values and responsibilities that underpin the socially purposeful museum.

Bio

Richard Sandell: As Professor of Museum Studies Dr Richard Sandell teaches across the School's Masters programmes and works closely with museums both in the UK and internationally to develop research, teaching and professional training initiatives.

In 2004 to 2005 he was awarded a Fellowship in Museum Practice from the Smithsonian Institute and spent 4 months in the States undertaking research into the role of museums in countering prejudice. This research was later published in book form as *Museums, Prejudice and the Reframing of Difference* in 2007 by Routledge.

In 2008, Dr Sandell took up a Research Fellowship at the Humanities Research Center at the Australian National University to begin a new research project – 'Museums, Moralities and Human Rights'. He is currently developing research that explores the role museums play in promoting and engendering support for human rights and the moral and ethical challenges bound up with this project.

In 2012 he co-edited a major volume with Eithne Nightingale - *Museums, Equality and Social Justice* - that examines the ways in which museums are responding to, and engaging with, equality concerns and contemporary social issues.

He is currently a member of the AHRC's Peer Review College and a member of the editorial boards

of the international, peer-reviewed journals *Museum Management and Curatorship*, and *Museums and Social Issues*.

For further information about Dr Sandell visit his website here <<http://www2.le.ac.uk/departments/museumstudies/people/Prof%20Richard%20Sandell>>

3. Keynote by José Wisnik, BRAZIL

LECTURES – THEME 1: CITY TEXTureS. Reflecting the City in Literature and Museums

1. Galina Alekseeva, *The image of a city in Leo Tolstoy's fiction and essays*, RUSSIAN FEDERATION

Evolution of Tolstoy's perception of a city could be traced from his trilogy *Childhood-Boyhood-Youth*, *War and Peace*, *Anna Karenina* and other fiction to *Resurrection* and his treatise *What Should We Do*. From his diary entries we could see the difference between Tolstoy's life at Yasnaya Polyana and his life in Moscow, Petersburg or some European cities. Moscow and Petersburg are not just the cities, they are embodiment of city culture, they are the heroes of Tolstoy's fiction. His attitude to Moscow, where he spent quite a number of years, was very changeable – from admiration to complete denial of its culture and society life in later essays and treatises in which he reveals all the evils and all the contrasts of luxury and poverty typical for any industrial city of the turn of the century in Europe. In his fiction we could certainly trace the opposition city-village in favour of a rural life with its robust, organic, close to nature life and culture. In his novel *Resurrection* and later essays and treatise *What Should We Do*, city and its culture is almost a hostile phenomenon, and its inhabitants are unhappy creatures who left harmonious life in the countryside. All his life Tolstoy experienced a strong influence of Rousseau's worshipping of nature and his criticism of the city culture. Influenced by Rousseau, Tolstoy elaborated his own concept of a city and city culture in his fiction and essays.

Bio

Dr. Galina Alekseeva - Head of Academic Research Department of the State Museum-Estate of Leo Tolstoy at Yasnaya Polyana, Distinguished Cultural Scholar of Russian Federation, Fulbright Scholar (2002-2003), Kennan Scholar (1998), Canadian Studies Scholarship Scholar (1996, 1999), Executive Secretary of ICLM (ICOM - UNESCO), Member of Slavic Research Group at the University of Ottawa (Canada). Author of more than 80 academic publications (in Russian, English and Finnish), Editor of Volume 3 "Books in Foreign Languages" of Annotated Bibliography of L. N. Tolstoy's Personal Library. Recent book – *American Dialogues of Leo Tolstoy* (in Russian). – Tula: Yasnaya Polyana Publishing House, 2010. – 256 p. Participated in 2008 in the "BIG READ" programme presentation of Leo Tolstoy's *Death of Ivan Il'ich* (National Endowment for the Arts, Washington DC). Organizer of International Academic Conference at Yasnaya Polyana "Tolstoy and World Literature" (since 1998), International Seminar of Translators at Yasnaya Polyana (since 2006). Participates regularly in academic conferences in many countries with papers on Tolstoy, American Literature, English Literature, Comparative Studies. Coordinator and Curator of the International Exhibition Project "Tolstoy-Leopardi: Spirit of Eternity" in the Year 2011 of Italy in Russia and Russia in Italy. Lectures at the universities of USA, Canada, Norway, Italy, Greece, Finland.

2. Alla Bayramova, *Baku in the works and memories of the musicians and the men of letters*, AZERBAIJAN

Baku, the capital of Azerbaijan, was visited by numerous figures of music, literature and fine arts. Some of them just visited this city, the others lived and worked here. Among those who in the 19th century visited Azerbaijan, being then a part of the Russian Empire, were French writer Alexandre Dumas, père, Russian artist count Grigoriy Gagarin (in 1840s), and composer Pyotr Tchaikovsky (in 1887). It was reflected in their works and letters. During Dumas' travel to Azerbaijan, in November 1858, he visited some Azerbaijani cities. In Baku the writer met the most educated and talented of Azerbaijani women of that century, poetess Natavan and other people. Fascinated with the beauty of Azerbaijan, its rich culture and Azerbaijani hospitality, he described it in his travel book *Le Caucase: Impressions de voyage*, 1859.

In the 20th century Baku was visited by: great Russian opera singer Feodor Chaliapin; ballet dancers Michel Fokine, father of modern ballet, and his wife Vera; one of the greatest pianists of the century Vladimir Horowitz; Russian writer, a founder of the Socialist Realism method Maxim Gorky; one of the foremost representatives of early 20th century Russian Futurism Vladimir Mayakovsky; the most popular Russian poet of that time Sergei Yesenin, who wrote several poems on Baku; renowned classical violinist David Oistrakh; great composer Dmitry Shostakovich; outstanding American pianist, who achieved worldwide recognition Van Cliburn; noted Peruvian singer Yma Sumak, etc. Prominent cellist and conductor Mstislav Rostropovich was born in Baku (1927) and spent his first years here.

The above mentioned has been reflected in the archival documents, kept by The State Museum of Musical Culture of Azerbaijan, establishment of some memorial museums (Yesenin, Rostropovich), memorial signs, and creation of songs, opera, ballets and films, inspired with their visits.

Bio

Alla Bayramova: director of The State Museum of Musical Culture of Azerbaijan since 1988. Graduated from Azerbaijan State Conservatoire, Musicology Faculty, got her Ph.D. in musicology. Honoured Culture Worker of Azerbaijan, Assoc. Prof of Western University, Baku, member of ICOM since 1994. Participated in the ICOM General conferences in Barcelona (2001), Vienna (2007), Shanghai (2010), in the ASPAC Assembly in Shanghai (2002). Presented papers at the CIMCIM meetings in Barcelona (2001), Saint-Petersburgh (2002), the ICAMT conference in Shanghai (2010), the ICLM conference in Chiaravalle, Italy (2011), etc. Took part in the different symposiums, projects and networks, such as Intercontinental Museum Network SAMP and became co-founder of the Association of Musical Museums and Collections. Contributed to the development of the Museum supervised by her with the creating of its main exhibition and three branches. Author, editor and initiator of numerous exhibitions and publications on literature, culture, and music, in particular, musical culture of Azerbaijan (articles, books, scores, and CDs).

3. Erlind Dahl, *Bergen and Rome in Edvard Grieg's life and music*, NORWAY

Edvard Grieg was born in Bergen, Norway in 1843. Bergen was a lively city based on fish trade and shipping, and was the most important "gateway" to Europe from Norway. It had been a Hanseatic city from Medieval time, and the population was a mixture between Norwegians from all over the long coast and people from all over Europe.

Grieg grew up in this "melting pot" of different cultures, and he learned very early to know both the European art music - one of the oldest orchestras in Europe was the music society "Harmonien"'s orchestra (1765) where his mother played and was soloist frequently (pianist). And he also learned to know the traditional, Norwegian folk music - songs and fiddle music.

He said himself that in his music you could hear both cod and herring in addition to the Norwegian landscape and mood.

He studied in Leipzig, and after finishing his studies he went on a 4-month's cultural personal development journey to Italy and Rome. The meeting and experience of the Latin mood and the generations of superb art, made a strong impression on him, and he came back to Italy several times.

The outer points in Europe - Bergen and Rome makes the framework for the paper, and it will be followed by both pictures and music related to the theme.

Bio

Erling Dahl jr. (1946). Norwegian music and museum expert. Professor in Music Paedagogic and String Methode at State Conservatory (1980-90). Director of Edvard Grieg Museum, Trolldhaugen (1991-2003). Director of Bergen International Music Festival (2004-2010). Member of national committees and board within the arts. Board member and President of ICLM/ICOM for 12 years. Int. Museum Consultant for UNESCO. Author of several books,- among them the biography: Edvard Grieg - An Introduction to his Life and Music (2007).

4. Vesna Delic Gozze, *Museums as Visual Expressions of Literary and Music Works*, CROATIA

Dubrovnik would most certainly benefit from museum display of its long and rich literary and music heritage that is inseparable from its image of a fully developed city since early Renaissance period. Unfortunately, only one historic house has so far been presented as a residence and museum of one of Dubrovnik's numerous writers and composers. It is the historic house of Marin Drzic, the famous 16 century Renaissance playwright that has been turned into a museum in 1981.

My presentation gives a brief overview of writers and composers from Dubrovnik who still has not been presented in a museum. The spirit of the place that is presented in museums of literature/music, as well as spirit of place in works of literature/music, is as alive or authentic as it is strong to inspire both the author/composer and the designer of a museum display. I think that local culture should be presented in museums of literature/music to the extent it is described in the works of local writers or composers.

Contrary to the city museums, museums of literature/music visually support physical place shaped by authors or composers in their work. By means of stage design, a spirit of the place is created to better explain characters and story. Therefore, museums of literature and music need to present a concept of genius loci as an extension to authors' ideas that are strongly rooted in local culture and their approach to style and sense of meaning.

Bio

Vesna Delic Gozze: Director, Museum of Modern Art Dubrovnik, Dubrovnik, 2013. Director, Marin Drzic Museum, 2001-2012. Senior Curator, Dubrovnik Museums, 1999-2001. Acting Director and Curator-Head of Photo and Glass Collection, Dubrovnik Museums, 1986-1999. Artistic Director, Film Programme, Student Cultural Centre, Zagreb, Croatia, 1980–1986. Education: MA, Theory of Arts, School of Philosophy, University of Zagreb. BA, History of Arts and Comparative Literature, University of Zagreb. Research and Study Fellowship, Yale University, 2004. Research and Study Fellowship, Goethe institute, Berlin, 1985

5. Luzia Gomes, *Memories of a boy*, BRAZIL

The paper approaches the book *Bom dia Camaradas* [Good morning Comrades] (2003) by the Angolan writer Ondjaki. The author's goal is to understand how much a boy's memories, the book narrator, can help to comprehend the historic context of Luanda and Angola after its independence.

This work is part of the research project *As Memórias das Palavras: aproximações dialógicas entre Museologia e Literatura Africana* [Word's Memories: dialogues between museology and African literature] held by the Institute for Art's Sciences (ICA) at the Universidade Federal do Pará (UFPA). In a museological perspective, the author tries to promote a debate about memory and representation after African literary works written in Portuguese and in English. In the Brazilian museums' context, the joint approach of museums and literary art is only made by some museums that celebrate important national writers. The author believes that literature have a lot to offer to the creation of new narratives in museums.

Interest for the African continent has recently arisen in Brazil. The academic context is interested in African references to reflect about their influence on the national identity, as well as about the importance of the slaves' descendants in society. There are also groups of individuals concerned about the legitimacy of the Brazilian Negro identity. African contemporary literary production allows new and diverse perspectives on that continent, of great meaning to the American populations. Unfortunately, Brazilian museology hasn't paid the attention to the theme as it should, and that's why some of our museums still present an image of one "Africa" that derives from western colonial perspectives. The book *Bom dia Camaradas* [Good morning Comrades] presents a boy's memories and perceptions from an urban context in Angola within a scenery of a city in its reconstruction process.

Bio

Luzia Gomes: Graduation in Museology (2008), Faculty of Philosophy and Human Sciences, Universidade Federal da Bahia (UFB), with major in Art Museums and History Museums. Master in Social Anthropology (2012) by the post-graduation programme in Anthropology, Universidade Federal do Pará (UFPA). Presently she is assistant Professor at the UFPA, Art Sciences Institute,

Faculty of Visual Arts, where she teaches in the Museology and Visual Arts programmes. Member of ICOM and partner of the Brazilian Association of Anthropology (ABA).

6. Bernhard Lauer, *The Brothers Grimm and the city*, GERMANY

The brothers Jacob (1785–1863) and Wilhelm Grimm (1786–1859) are known all over the world for their famous collection of “Children’s and Household Tales” (“Kinder- und Hausmärchen”). This first systematic compilation and first scientific documentation of the entire European and Oriental fairy tale tradition was mainly developed in the city of Kassel where the Grimms spent their most productive period and was printed 1812/15 in Berlin.

The paper will first contain some reflections on the relationship of the brothers Grimm to their residence city of Kassel – at that time the capital of the so-called “Kingdom of Westphalia” under the rule of Jérôme Bonaparte (Napoleons younger brother) – as well as to Berlin – capital of Prussia – where the Grimms spent the last two decades of their life. During the Second World War many authentic places of the life and the work of the brothers Grimm were destroyed; nevertheless up to the present day we can record in the city of Kassel around the Museum of the Brothers Grimm (Brüder Grimm-Museum) as well as in Berlin around the new library building (Jacob und Wilhelm Grimm-Zentrum) local evidences of their activities. The Association of the Brothers Grimm is regularly organizing guided tours to the preserved authentic places of the brothers Grimm in both cities.

Bio

Bernhard Lauer, Dr. phil.: Born in 1954 in Britten (Saar). He studied Romanic and Slavic languages at the University of Marburg (Lahn) and in Romanic and Slavic countries. Since 1989 he is chief curator of the Museum of the Brothers Grimm in Kassel and secretary general of the international Association of the Brothers Grimm. He is a scholar in philology and has organised during the last three decades many literary and artistic exhibitions in Europe, Asia and America. E-Mail: <https://3c.web.de/maill/client/maill/mailto:jsessionid=2A5D4F280BCD2D7298A75887F7BDB5EA-n1.bs42a?to=grimmnet%40t-online.de&selection=page1>; Web: <https://3c.web.de/maill/client/dereferer?url=directUrl=http%3A%2F%2Fwww.grimms.de&selection=page1>

7. Gegê Leme Joseph, *Literary ‘transmedia storytelling’ for integrated real-virtual city ‘post-museums’*, BRAZIL

Rio de Janeiro was sung in verse and prose by many authors: from Machado de Assis and José de Alencar’s 19th century, Lima Barreto and João do Rio’s Old Republic and Carioca society to Benjamin Costallat’s cosmopolitan turn-of-the-century Rio infused with French mannerisms; Orestes Barbosa’s Rio of miseries and delights and 20th century authors such as Nelson Rodrigues, Clarice Lispector, Vinícius de Moraes and many others. What happens when the works of various authors are connected through planned events designed to provide a 360o experience of the city? And what if these events are part of a more comprehensive museum experience, a ‘transmedia storytelling’ strategy designed for an integrated literary experience both inside and outside museum’s walls?

This proposal for an ignite explores the concept of ‘transmedia storytelling’ in the context of integrated real-virtual collaborative city ‘post-museums’, where storytelling is extended from the museum to both virtual and real objects and places that can be visited, touched and explored. Henry Jenkins defines ‘transmedia storytelling’ as ‘a process where integral elements of a fiction get dispersed systematically across multiple delivery channels for the purpose of creating a unified and coordinated entertainment experience. Ideally, each medium makes its own unique contribution to the unfolding of the story.’ Here, different literary stories are stitched into a narrative framework and delivered through various coordinated channels in various places as a travel guide to explore the city through the eyes of literary masters. This process-focused experience is made of opportunities of traversing information databases through different entry points while connecting users/visitors. It is further supported by rich museum related information of tangible and intangible heritage delivered, in addition to the ‘story’, in-situ, in the museum and online, through real and virtual methods that work in unison.

Literary ‘transmedia storytelling’ brings the visitor to the centre of the interpretive process through participation and social interaction, extending meaning-making to wider audiences, and in the case of museums of city creating a layered heritage and cultural experience of the city for tourists and local visitors alike.

Bio

Gegê Leme Joseph is an architect and urbanist (Brazil–1994), production designer (South Africa–2004) and museologist (MA Museum Studies, University of Leicester, UK–2013). She has worked in the culture sector since 2000 with Brazilian scenographer J.C. Serroni and subsequently in South Africa (2004–2013), where she developed exhibitions and experiences for heritage and culture, collaborated in the development of strategies for dissemination of heritage for museums, heritage routes, television and publications. She has participated in museum planning, worked for public and private sectors, government departments, in both urban and deep rural areas. She has returned to Brazil in February 2013.

8. Prachi More, *Literary Documentary: Appreciating Heritage, Imagining Identity*, GERMANY

In *Where You're At: Notes from the Frontline of a Hip-Hop Planet* (2003), the author Patrick Neate, travels to Rio in order to document the Brazilian Hip Hop scene and is immediately confronted by the realities of Rio's favelas. His combination of colloquial writing and 'documentary sobriety' to investigate the development of Hip Hop in Rio, conjure up an image of a haphazardly developed megacity and we 'see' through the author's 'eyes', the urban alienation faced by people, an alienation which ironically propagates hip hop. We see how music in this context performs as memory, opening up possibilities of imagined identity for the less privileged communities of Rio, the politics of which reclaims space for social creativity and new forms of 'social collectivity'.

In light of this, a city's literary museum must inevitably incorporate the notion of change as central to the experience of contemporary urban life. Change does not necessarily efface the past. Rather, it intensifies for the people of a city, the memory of what is no longer there. This nostalgia has the potential to allow the people to move beyond it (beyond 'mere' nostalgia), to accept and engage with change and finally, to perceive it not only as loss but also as enrichment. In this role of a catalyst of social change, a literary museum can become common ground for the discovery and evolution of various arts and sub-cultures - a meeting place of people and literary or other artistic productions which blend the author's/ artist's experience or memory of the city and creativity (artistic license) while addressing and analysing the various 'spheres' as well as 'peoples' of a city. Rather than exercising an hegemonic role of viewing them (the different streams of artistic productions) as separate paradigms, for e.g. by choosing one over another as more authentic, the literary museum can highlight them as distinct positions within an urban discourse – as 'imaginaries' of urban socio-cultural complexity representing diversity and division in contemporary urban cultural production.

Through the incorporation of visual or tactile elements, independent or group-oriented interactive and participative display strategies or perhaps by offering a contemplative experience based programme, a city or literary museum can offer an entertaining and yet didactic and personalised experience of a city and literary works concerned with it. It can thus provide a space, which can slow down the (possibly threatening or overwhelming) pace of contemporary urban change and facilitate for its visitors, access to a city through the unique vantage point of the authors and artists.

Bio

Prachi More: she has a PhD in English Literary Studies with the working title "Literary Documentary: Contours of the Megacity Today". Her project analyses a contemporary body of texts, which illustrates a personalised, discursive engagement with 'facts' in the prevalent context of the megacity, urbanisation and globalisation. By way of a narratological analysis of these texts, the classification Literary Documentary is claimed and argued for. It will be shown that the significance of Literary Documentaries lies in their potential to transform abstract 'matters of fact' into context-specific 'matters of concern' and thus provoke a 'renewed empiricism.' Her research interests include: Documentary Studies, Urban Studies, Narrative Theory, New English Literatures, Globalisation and popular culture.

9. Jette Sandahl, *Objects of love – Works of Love: Søren Kierkegaard*, DENMARK

The Museum of Copenhagen holds a collection of personal and symbolic objects left after writer and philosopher Søren Kierkegaard – with his writing desk and the engagement ring from the famously broken relationship vying for the position of protagonist. Through new research, a new exhibition and a programme of contemporary collecting the museum explores his continued relevance, and revitalizes this traditional collection from a contemporary perspective.

The dramaturgy of the exhibition sets the stage for a number of intertwined epistemologies and interpretations. It constructs an inner circle of original Kierkegaard objects and text, and a concentric outer circle of contemporary objects and their personal provenance. Both circles take their themes from Kierkegaard's differentiated concepts of love – spanning parental love, erotic love, friendship, marital love, love of self and the other and beyond death, and the concomitant underlying tension that love may be temporary or not reciprocated.

The ambiguous references of the exhibition title, to the philosopher's objects and to his texts, united and separated by a comma only, mirror the basic grammar of subject and object of the exhibition.

To some extent the leap from the Kierkegaard objects to his biography and to the philosophical content is a leap of faith. Or an act of fiction. The juxtaposition of material object and text objects is not always based on specific autobiographical or biographical facts, and only some of the objects are clearly provenanced or cathected as objects of love, or love's objects. In the contemporary circle, however, the specific meaning carried by each object is explicit, as narrated by its owner.

In museological terms this exhibition marks a change in the status of the object, as text is given status as objects. As the personal, the (auto) biographical is given primacy. As objects from contemporary, everyday life are responding to the national, icon philosopher. And not least as, in the new collecting paradigm, audiences become speaking subjects, who register, document, and narrate the symbolic objects they donate to the exhibition and select for the museum collection.

All text, images and information in the exhibition are transmitted digitally. The contemporary circle is interactive, allowing commenting and a wider dialogue, in the exhibition as well as via the museum homepage.

Bio

Jette Sandahl: Director of the Museum of Copenhagen. She was a Founding Director of the Women's Museum of Denmark, Director of Exhibitions and Public Programmes at the National Museum of Denmark, Founding Director of the Museum of World Cultures in Sweden, and, most recently, Director Experience at Te Papa Tongarewa National Museum of New Zealand.

Publications include: *Living Entities*, in *The Native Universe and Museums in the 21st Century: The Significance of the National Museum of the American Indian, USA*, 2005; *The Included Other – the Oxymoron of Contemporary Ethnographic Museums?*, in *Journal of Anthropology and Culture, Russia*, 2007; *Ein fortwährender Prozess der Aussöhnung*, in *Humboldt Forum Berlin, Berlin*, 2009; *Disagreement Makes Us Strong?*, in *Curator. The Museum Journal*, 4, 2012.

10. Patrizia Schettino, *The Ramayana and three different cities, Hampi (India), Berlin (Germany) and Melbourne (Australia). Immersive experiences and visitors storytelling about their path inside real and the virtual places, SWITZERLAND*

This paper describes the relationship between the Ramayana and cities, and with the implications of that relationship for the history and future of museums.

The Ramayana is an ancient Hindu mythology: how this ancient story from India can be part of different visitors narratives and interpretation processes inside postmodern museums and cities, as Berlin and Melbourne?

How do visitors make sense of one experience combining the real path inside a modern city and the museum and the virtual path in time and space in another city?

The paper will presents patterns emerging from a qualitative study done in Berlin and Melbourne about the immersive environment PLACE-Hampi. This project, designed by Sarah Kenderdine and Jeffrey Shaw in 2006 and included in different exhibitions around the worlds, is a pivotal cultural heritage immersive experience visualizing places and deities from the Ramayana mythology and Hampi. PLACE-Hampi became from 2012 part of a permanent exhibition in a new museum in India. The projects combines 360 degrees photographic panoramas and 3D computer graphic animations, to create what designers defined as "augmented panoramas" of Hampi, a city in Southern part of India and one of the UNESCO World heritage site.

The papers will focus on the interpretation process of three visitors as three cases, to show in depth how they used this ancient story inside their personal narrative about the visit and the path inside the city, using also their creativity, their memory and their imagination. In conclusion, the paper will summarize how those processes can foster social change and visitor engagement with the museum, with their community and other communities inside the cities and in general the city.

Bio

Patrizia Schettino: PhD student at TEC-Lab, University of Lugano, Switzerland. She is doing research in design, cultural diversity and multimedia in museums. After a Masters in Design, Multimedia and Visual Communication at Politecnico in Milan, she worked as multimedia designer in Milan and Paris and taught at NABA, in Milan. She was a McLuhan Programme Fellow in 2000, University of Toronto, an eLearning consultant for the European Network ERIC (European Resources for Intercultural Communication), and she was involved as a graphic designer and instructional designer in 12 eLearning projects supported by the Swiss Virtual Campus in Switzerland. As filmmaker, storyteller and photographer, she has participated in several film festivals and exhibitions in Italy (POLI.design, Triennale, Milan, 1999; International Photography Award Viaggio in Basilicata, travelling exhibition 2006 and 2007; Potenza Film Festival, Potenza, 2006; Young Movie Festival, Potenza 2007 and 2009; and the Lucania Film Festival, Pisticci, 2006 and 2010). She has been Visiting Scholar at the Department of Information Studies and Interactive Media (INFIM), University of Tampere, the iCinema Center, University of New South Wales (UNSW), Sydney, the Immigration Museum, Melbourne, and the School of Museum Studies, University of Leicester, supported by a grant from the Swiss National Science Foundation.

11. Sàrolta Schredl, *The digital exhibition on important books of the writer Thomas Bernhard in the Museum of Havana, AUSTRIA*

The focus of the project is the idea of a bilateral cultural exchange of the literary heritage of the two countries. Cultural exchange has an important social function and can give insights into the former political and cultural relations. As result of discussions between the Thomas Bernhard Foundation, the International Thomas Bernhard Society, the Austrian Ministry of foreign affairs, the Cuban Embassy in Vienna, and Sàrolta Schredl from the Austrian Ministry of education, Art and Culture, following ideas for the first presentation of the Austrian writer Bernhard would be presented.

The project is a matter of different levels. There are three main points:

- 1) Photography-Exhibition about Thomas Bernhard, with pictures coming from his estate (Thomas Bernhard Private Foundation). Completion- Programme: film of Ferry Radax "Der Italiener", several videos, interviews of Bernhard and with the writer (DVD) and a documentary report about the house of Thomas Bernhard (Sàrolta Schredl), Ohlsdorf.
- 2) Presentation of Thomas Bernhards work "Wittgenstein's Neffe" (Spanish translation) at Havana International Book Fair 2014 –Thomas Bernhard XIV Feria del Libro de la Habana RS. 351/2014. With the permission of the Suhrkamp Verlag this work of Thomas Bernhard can be published in the Spanish language by "Arte y Literatura", Instituto Cubano del Libro.
- 3) Bilateral Framework Programme between the University of Havana (Cátedra Humboldt, Prof. Dr. Iván Muñoz) and the University of Salzburg (German Studies), Archive of Literature Salzburg (Director Dr. Manfred Mittermayer). Collaboration with the students, sustainable cultural exchange. Lectures by contemporary authors.

Location: Centro de Arte Contemporáneo Wifredo Lam. Organizer of the Havana Biennial.

Bio

Sàrolta Schredl: 1989 doctorate (Promotion Dr. phil.) - Philosophy, Literature, Art history/ University of Vienna. 1989/90 Postgraduate Studies: Cultural Management/ University Music and Performing Art, University of Vienna. International Congresses (active participation), Curator of International exhibitions. 1988-90 Belvedere Vienna, 1990- 92 Director of the Cathedral and Diocesan Museum, Vienna (Member of ICOM), 1992 – 2007 Austrian Federal Office for the Care of Monuments and the care of the movable Cultural Heritage. There since 1992 Head of the Department of Museum and Library. 1997 Member of ICLM. Since 2008 Federal Ministry for Education, the Arts and Culture.

LECTURES – THEME 2: Museums (memory + creativity) = social change

1. Susanne Anna, *Dementia and urban society - a participative project of the Stadtmuseum, GERMANY*

The "Deutsche Ärzteblatt" titled 2012 "115 million people with dementia until 2050 worldwide". 2% of the inhabitants of the city of Düsseldorf are actually living in the state of dementia. The main question: How will the city develop in the context of demographical change? The Stadtmuseum offers this platform for participation in the transformation of urban processes.

Since 2008 the Stadtmuseum organizes participatorial projects about demographical change in urban society as there are exhibitions, workshops and lectures. These projects deal more or less with the relationship between generations and cultures in the sociological city climate.

Discussing the cities challenge, the team of the Stadtmuseum works together with the part of citizens, who are considered to form the majority in the future time: elder people up from 60 years. Most of them are working as so called keyworkers at the Keywork Academy in the Stadtmuseum. Gerhard Matthäus, the director of the Keywork Academy, initiated a cooperation project between the partners Stadtmuseum, Keywork Academy and Diakonie Düsseldorf in 2010, which still develops. The name of the project is "Biography of the city". This activity is so important that it covers its own chapter in the programme publication of the Stadtmuseum and on the museums website.

Since three years now also people who have dementia come to the Stadtmuseum regularly and participate in the museological work. They started with tours through the collections, discussion with the staff about the city history and its artefacts and continue by making their own objects. They are telling now their own history a so-called "inner biography". All these artefacts and interviews of the project will be exposed and integrated in the Stadtmuseums collections. The next project step is to work together with architects, city planners and designers. The goal is to make these citizens also part of planning, architecture and design of the city society. To profit from their experiences of their city means being well prepared for the year 2050.

Bio

Dr. Susanne Anna: CAMOC board member for the term 2010-2013. She studied history of art, archaeology, and French at Johannes-Gutenberg-Universität Mainz (Germany). Between 1989-1991, she was Curator at Museum Morsbroich Leverkusen (Germany). From 1992 to 1995, she was Director of Städtische Kunstsammlungen Chemnitz (Germany). Between 1995-1999, she was Director of Museum Morsbroich Leverkusen and between 1999-2003 Director of Museum für Angewandte Kunst Köln (Germany). Since September 2003 she has been Director of Stadtmuseum Landeshauptstadt Düsseldorf (Germany). Her field of activity includes, exhibitions, publications, lecturing in the field of city, art, architecture, design, and fashion.

2. Rosa Maria Barboza de Araújo, *Museum of Sound and Image, BRAZIL*

The Museum of Image and Sound of Rio de Janeiro has 48 years and it will open a new modern and creative building at Copacabana Beach next year. It is a pioneer institution in the world for it celebrates the memory of Brazilian urban culture and creative industry through precious collections of the most important figures of Brazilian music, photograph and old cinema concerning Rio.

Its purpose is to preserve and diffuse cultural memory of Brazil, emphasizing music and image. It counts upon 350 thousand documents from 24 collections including photograph, records, tapes, videos, films, lyrics, partiture, musical instruments, dress, jewels, letters and a variety of texts.

The Museum also produces its own collection through an oral history project that has more than one thousand interviews with the most important Brazilian artists, composers and intellectuals. The MIS of Rio influenced the creation of 27 similar museums all over Brazil.

The Museum of Image and Sound will open a new building of 10 000 m² at Copacabana Beach that will present permanent and temporary exhibition spaces with high technology and interaction with the public. It will offer the visitant a promenade through the cultural memory of Rio concerning

different themes such as humour, urban political and aesthetic reaction, carnival, musical genres such as samba, choro, bossa nova, radio, television, the history of Carmem Miranda, cinema and photography concerning Rio de Janeiro.

It will also keep its main purpose of research with a special library with all the documents digitalized. The Museum will have a strong educational programme specially devoted to social inclusion. It will also have a touristic project. My presentation will count upon a 9-minute animation film.

Bio

Rosa Maria Barboza de Araújo: Phd in History, John Hopkins University; Master, University of Paris X – Nanterre. She is author of the books *O batismo do trabalho*. [The Baptism of Work] *Civilização Brasileira*, 1982; and *A vocação do prazer: a cidade e a família no Rio de Janeiro republicano*. [The Calling for Pleasure: city and family in the republican Rio de Janeiro] Editora Rocco, 1993. She was coordinator of *O imperador das idéias: Gilberto Freyre em questão*. [The Emperor of Ideas: Gilberto Freyre in question] Ed. Topbooks, 2001. Head of the History Sector (1982-93) and Executive Director (1995-99) of the Fundação Casa de Rui Barbosa [Foundation of Rui Barbosa's House] at the Ministry of Culture. She is researcher at CPDOC, in the IUPERJ, and History teacher of PUC-RJ. Consultant in the Roberto Marinho Foundation, Globo TV, Director of the Universidade Candido Mendes, and Cultural Coordinator of the Book Biennial of Rio de Janeiro (1999-2007). She is co-author of the musical shows *Sassaricando: E o Rio inventou a marchinha*, and *É com esse que eu vou*. Is President of the Museu da Imagem e do Som do Rio de Janeiro [Museum of Image and Sound of Rio de Janeiro] since 2007.

3. Luiz Henrique A. Garcia, *Museum Intervention in urban space: history, culture and citizenship, BRAZIL*

Between 2003 and 2009, the History Museum Abílio Barreto (MHAB), at Belo Horizonte, formulated a collections policy dedicated to increase the range of objects to be comprehended as museum artefacts. Considering the urban space as memory medium, the museum promoted what I call "museum interventions", by which the history of city places was narrated through panels located in display cases made of steel and glass above a concrete base, designed to integrate (and communicate with) the chosen place. Addressing here particularly the last of these projects, I will consider the experience of musealisation of the place, a particular grange that would be claimed by residents to become a municipal park and receive a cultural centre. Crossing material obtained in field studies with archive research, contrasting everyday life and official records, the survey resulted in an exhibition that addresses the configuration of the place in its dynamics and complexity, as an area disputed by different actors in different historical contexts, showing dimensions of urban experience hitherto neglected. The field methodology developed by the team coordinated by me seeks to recognize the role of the citizen in the making of city's history, and consequently the production of social memory, in that it gives importance to their testimonies and private collections as fundamental elements for the conception and design of the exhibition. In its panels, it incorporates the memory of engagement and participation of civil society in occupying and managing of public space. What its narrative discusses is the meaning of the collective construction of the city through a critical reading of its history and heritage. Through the museum intervention, going to the city, the museum positions itself as a mediator in a process of democratization of historical knowledge about the city that recognizes in its inhabitants the ability to transform it.

Bio

Luiz Henrique A. Garcia: Graduation, Master and Phd in History, Faculty of Philosophy and Human Sciences, Universidade Federal de Minas Gerais (UFMG). He coordinated the research sector of the Museu Histórico Abílio Barreto (Historical Museum of Abílio Barreto) in Belo Horizonte, Minas Gerais, Brazil, between 2002 and 2010. He participated in the Master course in Integrated Landscape Management from 2010 to 2012. He is a Professor and researcher in ECI-UFMG, particularly in the Museology course. He coordinates the Observatory of Museums and is a member of the Centro de Convergência de Novas Mídias [Centre for New Media], both research centres at the university UFMG. Main research lines: history of Brazilian popular music, heritage and memory, cultural exchanges, landscapes and cities.

4. Joshua Gorman, *Down by the river where the dead men go: museums in Anacostia in changing times, USA*

Anacostia in Washington, D.C. has long been portrayed in literature, film and media as a poor, unsafe, disenfranchised African-American neighbourhood on the margins the United States capitol. The neighbourhoods separated to the east of the Anacostia river have been painted as a monolithic space of desperation and crime that do not reflect the histories, geographies or realities of the people who live there. This paper examines the role of cultural heritage organizations across corresponding periods in mediating demographic and economic change in the communities east of the river.

The Smithsonian Anacostia Community Museum (ACM), was created in 1967 as a response to dramatic demographic change in Washington, D.C. and a nascent effort by the Smithsonian to respond to minority communities. Embraced and appropriated by the residents of Anacostia and the surrounding neighbourhoods, the ACM became a site for promoting community identity, declaring shared histories, and creating the basis for exhibiting community, culture, and history in a space portrayed as lacking cultural heritage.

Today, Washington and the neighbourhoods east of the Anacostia River are seeing economic and demographic change reminiscent of the 1960s. Despite the popular portrayals of "Anacostia," new residents are pursuing economic development simultaneous to a new community identity through the creation of cultural heritage organizations and spaces. Today the creation of these new east of the river arts spaces seems largely focused on the idea of cultural heritage as an economic development engine. Organizers are consciously utilizing the arts to replicate successful economic development of neighbourhoods around the city.

This paper documents the economic and demographic histories of these spaces as a way to map the opportunities and effects presented cultural heritage organizations in community economic development. By looking at the development of programmes and exhibitions that challenge the portrayal of "Anacostia" in the public narrative, this paper explores the roles of culture in a community's formation, perpetuation and self-identification. Comparing changes and strategies for cultural heritage programmes across generations the paper examines the uses of history, heritage and culture in identifying a community both for its residents and within the fabric of the city.

Bio

Joshua Gorman: Collections Manager of the Smithsonian Anacostia Community Museum. He serves on the Smithsonian Collections and Digitization Programme advisory committees as well as his local neighbourhood citizen's association. He has an enduring research interest in the ways museums and heritage sites are used for community and economic development as well as the roles these public sites play in community formation and corroboration. He recently wrote *Building a Nation: Chickasaw Museums and the construction of history and heritage* (University of Alabama Press, 2011) contributed a chapter to Marstine, ed., *New Directions in Museum Ethics* (Routledge, 2012).

5. Yani Herreman, *Diego Rivera's Museum: The Anahuacalli, MEXICO*

I believe that everyone has seen or heard about Diego Rivera and his famous mural paintings, but few, unfortunately very few, have read about, let alone seen, one of his most cherished works: the Anahuacalli Museum.

The building has a long and interesting story in itself along with who designed it, why was it built and the mission it was created for. This paper will focus on its relationship with the community that surrounds it.

Built in the 1950 and opened several years later, with a peculiar architecture, the museum houses an important collection of nearly 50,000 pieces of prehispanic art that belonged to Diego Rivera, who donated it, together with over 40,000 square meters of land and the building itself, to Mexico and its people.

Being a declared and active Socialist it is important to enhance the social approach that Rivera had in mind when designing what he wished to be a place where all the arts would come together- a sort of Mexican Gesamtkunstwerk and the fact that he wished "The People" to benefit from it.

After Rivera's death in 1957, the museum was almost abandoned. Fortunately, one of his most important admirers sponsored the completion of the building according to the painter's wishes. It officially opened its doors in the 1960s, but the Anahuacalli lacked the staff and the budget to aim at Rivera's main target- to serve the community.

This paper focuses on the on-going project, demanded by the present Director, to design and execute a plan that involves the surrounding community using anthropological, sociological and museological methods. The Project includes urban research, social and anthropological approaches that will set the foundations for the museological proposal.

Bio

Yani Herreman: an architect with a Master in History of Art and a Master in Museum Studies and a PHD in History of Art. She has occupied different governmental positions in the museum field such as Director of the Museum of Natural History in Mexico City and Assistant Director of Collections in the Ministry of Finances in Mexico. She has had an international career that includes the Vice Presidency of the Executive Council of ICOM and the Founding Chair of ICOM's Latin American and the Caribbean Group. She was part of the Editorial Committee of Museum International for many years. At present she teaches at several universities and lectures in different museums worldwide.

6. Marina Piza, *Cultural life in today's society: the Cree Culture revitalized, CANADA*

Aanischaaukamikw Cree Cultural Institute mission states that Cree culture must be captured, maintained, shared, celebrated, and practiced. How ACCI promotes the Cree culture to younger generations using creativity and technology? This paper presents ACCI's creativity to promote social change within the Cree communities from the Northern Quebec.

At ACCI culture is being captured and the knowledge that flows from our learning experiences is changing the look of society. The Cree communities from James Bay region are slowly losing space for new non-native traditions, ACCI strives to open the communication between the old and the new through Educational Programing, exhibits and special events. ACCI is providing tools to the Eeyou Istchee communities to enhance the culture promoting social changes. The Family Week project gave the community and visitors a hint of the Cree traditional knowledge. Activities like tamarack making and beading techniques engaged visitors and community members to rediscover forgotten traditions. The project had the participation of community members willing to share their knowledge with the younger generations. The outcome was surprisingly good and the format for the project proved to work and it can now be used in different settings and topics.

Replication projects and workshops were designed to show and teach forgotten elements of the Cree culture, the projects are part of ACCI's vision to share, celebrate and practice the Cree Culture. By using community members to present projects, ACCI strives to keep the traditions with the ones who will embrace the historical techniques and materials used. Technology is a partner in the gathering of the information and transmission of knowledge to the Cree Communities in Northern Quebec. The web, through Social Medias and online projects is facilitating the contact with the public, adapting the old and static museum format, to a new dynamic and active museum.

Bio

Marina Piza: coordinator of Collections and Exhibits at Aanischaaukamikw Cree Cultural Institute. Born in Brazil, where she spent most of her life, Marina travelled to Vancouver in the late 1990's for a language exchange programme. It was there that she had her first contact with North American indigenous peoples, the Haida among others, and was immediately taken by the beauty of their culture, and especially their art. Their culture was different, yet at the same time similar, to the culture of South American indigenous peoples, which she felt was something worth studied. Several years later, Marina immigrated to Canada to pursue a career in the field of museology and then expand her knowledge on native cultures and traditions within Canada. At ACCI she currently manages Collections Department and, more importantly, proposes long-terms partnerships with museums, Cree community and private donors/lenders, to ensure the sustainability of the collection. In a near future, Marina plans to develop a temporary exhibit to display Cree culture and traditions around Canada.

LECTURES – THEME 3: The Role of Urban Revitalisation in Generating Social Capital

1. Jerneja Batic, *Urban Heritage connected. Case study – Roman Emona archeological parks in Ljubljana, SLOVENIA*

Ljubljana is a city standing at the crossroads of European history and culture, where, over centuries, influences from the west and east, north and south have mixed. It lies at the juncture where Romanic, Germanic and Slavic worlds meet. We can argue that it is this crucial position that - through the centuries - provided for extremely rich cultural heritage dating back to prehistoric times and is today reflected in the vibrant tempo and cultural life of the city. Currently Ljubljana with 260.000 inhabitants is operating 14 museums and 33 art galleries, 10 theatres, 47 non-governmental cultural organizations. In a year Ljubljana hosts more than 10,000 cultural events, 10 international festivals, and in 2010, we held the prestigious UNESCO title of the World Book Capital. As part of this we set a very important task to bring the cultural heritage closer to the people and intertwine it with the everyday urban beat.

This task is formalised in the “Strategy of cultural development of Ljubljana” where one of the main objectives is curate heritage management that allows for a sustainable development of the city centre. By presenting the heritage to the public we provide conditions for the conservation and better protection of cultural heritage in the city and consequentially also expose its vast educational and tourism potential. We use culture to contribute to greater creativity and better understanding among people. We also use a culture to trigger urban regeneration of neglected parts of the city and to contribute to social cohesion.

In this context, as part of wider strategy City of Ljubljana is following a primary objective: to establish a system of cultural heritage management policies and develop contemporary methods of heritage popularization in the public realm. By implementing cutting-edge technology and innovative design, the interpreted content of the heritage will help users better understand the city and its urban development. Contemporary interpretation techniques (in-situ, multimedia virtual reconstructions, mobile applications) will provide new possibilities for various cultural, educational and tourist programmes.

The measures that we have set, are currently aimed at setting up dedicated information points for each major period in the development of settlements and cities in the wider area of present-day Ljubljana. The agenda currently has three objectives:

- Establishment of information points on presentation and promotion of the prehistoric heritage of Ljubljana, with the presentation of the settlement of Ljubljana and Ljubljana marsh with its pile dwellings, as a cultural heritage inscribed on the UNESCO list.
- Establishment of information points on archaeological heritage of Roman Emona to ensure appropriate management and presentation of archaeological remains in situ.
- Establishment of information points for presentation of development and cultural monuments of medieval Ljubljana.

The first step towards the realization of these objectives is a project of the archaeological sites in situ.

Perhaps the most significant of presented heritage are the archaeological sites from the Roman Emona period. Especially the in situ methods of presentation and its integration in the built environment has always proved a challenge both for the professionals of archaeological and museums sciences and the community. Whilst offering a great cultural and tourism potential the sites unfortunately often remain neglected, mostly due to holistic management strategy. For the most part archaeological monuments so far were also lacking concise interpretative contents and museum programmes.

Considering the present condition of the existing archaeological parks and other archaeological

findings scattered around the city, which were very difficult to discern, and the concurrent extensive archaeological excavations on the construction site of the new car-park under Congress Square, we were looking for opportunities for their revitalization. In 2011, we have acquired the assets of European funds and began a project of archaeological parks revitalization management. All the set objectives were realized: the construction of facilities for archaeological presentations of Emona, the conservation and revitalization of archaeological parks and refurbishment of individual monuments. In all interventions we used an approach of sustainable and integrated conservation of cultural heritage and its integration with modern life supported with programmes catering for different target groups. Our focus was to connect the archaeological monuments into a significant assemblage and to add value to the heritage by means of modern interpretation content.

This challenging task has been entrusted to the City Museum of Ljubljana, which is also a leading Slovenian museum known for its exceptional innovation in popularization and presentation of cultural heritage.

One can now visit the sites individually along the so called Emona trail, while together with Ljubljana tourism office we are developing new tourist products, designed for groups and guided tours. In 2014 Ljubljana will celebrate the 2000th anniversary of Emona, so this project is especially important for Ljubljana.

The trail through present-day Ljubljana lead you to the times of Emona, the first antique town in the territory of Slovenia which was alive from the 1st to the beginning of 6th century. The circular trail of finds connects 10 sites. Non of them is fare away. You can visit the trail with the map, where Emona is shown in the network of modern Ljubljana's streets. On this way special interest is focused on archaeological presentations in the City Museum of Ljubljana, than you can open the doors to the Emonan House and Early Christian Centre archaeological parks. On your way you will also visit the Roman Wall. In Congress Square you can search for former town gate and the statue of an Emonan, which is one of Ljubljana's most beautiful finds and in the underground passage you can indulge in some interactive experience of Emonan period. What would otherwise be an obscure underground passage is now become a space of a curated interactive experience dedicated to the presentation of Roman road and a virtual museum presentation of life on it. The informational content about Emona is provided through an interactive module table comprising touch-screen pads and scaled tree-dimensional model of Emona. There is also a film reconstructed the city and it's life.

The Congress Square redevelopment was for Ljubljana a very challenging and complex venture. The success of such projects is certainly very closely dependent on the sensibility of the architects and their comprehension of urban space. It is in their ability to transform existing city structures into new environments and - through interpretation of past urban concepts – to skillfully intertwine them with the necessities of the modern way of life.

And what would be an everyday life of these archaeological sites? In one hand we have a new tourist attraction, which is important for the tourism development. But on the other hand how to encourage the people to include the archaeological sites in there every-day life?

Museum offers different programmes for children and youth with workshops, games, and outdoor classes like: Archaeosandpit with Honorata, Archaeology ROCKS and also for adults like When roman ghosts awaken or On the trail of ancient Emona.

But we know, that even this is not enough and our Cultural department of the City of Ljubljana encourage and support different activities which will be performed on this sites like theatre, dance, concerts, performance. One of our most popular activities is so called Library under trees, which is going on from May to the end of September. In the park long the Roman Wall, everyone can borrow books for free, set in the park and read them. People like this very much.

Kakuzo Okakura in *The Book of Tea* (1906) said: "Art, to be fully appreciated, must be true to the contemporaneous life. It is not that we should ignore the claims of posterity, but that we should seek to enjoy the present more. It is not that we should disregard the creation of the past, but that we should try to assimilate them into our consciousness."

Bio

Jerneja Batic: Undersecretary of the Cultural Department at the City of Ljubljana.

2. Layla Betti, *When urban regeneration meets culture. Notes from Italy, ITALY*

After the economical and productive boom, many firms and factories arose in the whole country, changing in an indelible way the landscape and the shape of Italian cities. After some decades, many buildings lose their functions. Society changed again and subsequently cities got new frames. What remains of the traces of the past often causes debates amongst citizens and administrators. Italy, as other countries, has many examples of disused buildings and many cases of social problems related to them. In some cases, culture has been an answer, even if does not always resolve problems related to those places.

This paper aims to guide the audience along the country, from the South to the North, through different examples of urban regeneration realized through cultural projects. This path will go from the Città della Scienza of Naples, now destroyed by a fire, to the Centrale Montemartini and the MACRO Future in Rome, from the art foundation Fondazione Burri (Città di Castello – Perugia) to the Manifattura Tabacchi in Bologna, which hosts one of the greatest film archives of Europe, passing through Milan (La fabbrica del Vapore, Triennale Bovisa and Hangar Bicocca) and Turin (Officine Grandi Riparazioni). Last but not least, the M9 Museum in Venice – Mestre, which is opening in 2015 after a great effort of urban regeneration.

The travel will culminate with an analysis of my region, Trentino – Alto Adige, where are many examples of urban renovation achieved with cultural projects. I am going to present the case of the two tunnels called 'Le Gallerie' in Trento, once filled by the traffic jam and now transformed into an exhibition place. The presentation will also analyse Centrale Fies, an old hydroelectric plant which is now, with its annual Festival, one of the greatest places for the contemporary experimental theatre in Italy. Finally, I will show the brand new MUSE, the science museum of Trento, which is opening in June 2013 in a new block designed by the "archistar" Renzo Piano in place of one of the greatest industrial zone of Trento, the Michelin factory.

Bio

Layla Betti: she studied Humanities in Trento (Italy) and started researching about activity in museums for her thesis, entitled 'City Museums in Europe'. Then she studied at the IED of Rome, master for Curators in contemporary art, presenting a thesis project about involving citizens in an urban project through visual art. Then she worked as a researcher at the Fondazione Museo Storico del Trentino, with a project entitled 'Representing the City's History', which culminated in the international seminar 'Come raccontare la Storia della Città' (Trento, 05/16/2012). Now she is curating a project at the MAG (Museo Alto Garda) of Riva del Garda.

3. Denise Caubarrère de Leborgne, *History of an Urban Heritage Icon: Carrasco Hotel 1913-2013, URUGUAY*

In 1912, The Carrasco Resort Corporation organized a contest of ideas for the design of a new Hotel in the upcoming resort just 10 miles from the city of Montevideo. Altogether ten projects were submitted by French, Argentine and Uruguayan architects. The winning entry was that of French architects Dunant and Mallet. After ten years in the making the Carrasco Hotel was inaugurated in February 1921.

The main features of this grandiose palace were its monumental façade, its huge windows overlooking the sea and its spacious, airy, well lit guest rooms. It was thought at the time, that architecture should not only attract the visitor but also flaunt his or her social status.

The Carrasco Hotel was one of the most elegant in South America. The dining hall with its bronze baccarat chandeliers was built to accommodate 500 guests. The main entrance hall with its gold leaf mouldings, its stained-glass windows and its tall marble pillars was clearly an example of elegance and impeccable taste. The Hotel was always brimming with famous guests from all over the world. One of its most illustrious visitors was the great Spanish poet Federico García Lorca, who while vacationing there in February 1934 wrote the third act of "Yerma", two years before his tragic death.

From opening day until the 1950's the Carrasco Hotel enjoyed a very healthy life. Then came a

long period of stagnation and agony until 1997, when after several failed attempts at restoration and revitalization, the Hotel finally closed its doors.

In 1975 it was declared a National Historical Monument.

In 2010 The Carrasco Nobile Corporation is awarded the bid for reconstruction and the Sofitel Corporation is awarded the management of the Hotel and Casino.

The renovation of the Carrasco Hotel has been an example of perfect restorative workmanship with absolute respect for every detail of the original design.

March 7, 2013 the completely renovated Carrasco Hotel opens its doors one more time. The legendary, historic, gigantic symbol of the neighbourhood with its twin towers and its monumental facade has finally awoken from its lethargic hibernation and is ready to regain the brilliant splendour of its glorious past.

“What is the role of architecture and high profile buildings?”

We have received as a legacy of our forebears a set of aesthetic and architectural values that it is our duty to preserve, not only the Hotel, but also the testimonial houses of this traditional neighbourhood. One of the goals of the new management team of the Carrasco Hotel is to open, in its premises, a public Museum to house all the memorabilia of the history of the surrounding neighbourhood.

Bio

Denise Caubarrère de Leborgne: Uruguayan researcher and editor who has published several books, of which two: “Carrasco, The Mysterious Charm of a Neighbourhood” and “El Prado and the Old Shores of The Miguelete River” deal with urban heritage neighbourhoods in the city of Montevideo. Denise is frequently invited to give lectures about both urban renewal projects. Denise has been a member of ICOM since 1996 and has organized several meetings related to museum work.

4. Dinah P. Guimaraens, *Transcultural Living Museum: Rio de Janeiro as World Heritage Cultural Landscape Nominated by UNESCO in 2012, BRAZIL*

My paper addresses CAMOC’s greatest interest in matters of urban regeneration, its impacts and the role of city museums as urban actors ranging from mediation to citizen identity. As an Architect and Anthropologist, I will focus on an innovative approach to the question: How the intangible heritage of a colonial city as Rio de Janeiro is marketed and sold in the era of the “mega events” of World Cup of 2014 and Olympiads of 2016? And how global and neoliberal markets are moulding a “reinvention” of the museological institutions of Rio de Janeiro? The case study emphasizes the role played by the historical architecture of Rio de Janeiro and the intangible heritage of native populations. On 1st July 2012, Rio de Janeiro was nominated by UNESCO as a World Heritage Cultural Landscape, thus representing a new approach to cultural property inscribed on the World Heritage List.

The museum as a temple could be viewed as a “panoptic apparatus” described by Bentham and commented by Foucault (apud Donald Preziosi: 1989), as that ideological apparatus built to collect and amplify perspectives of knowledge and authority of Western culture. By opposing to the traditional role played by museums as temples, the new model of the Living Museum aims at increasing the public to more than 35,000 Indians that inhabited Rio de Janeiro. A new indigenous museum thus derives from a participative posture that allows real Indians to become members of staff as curators, docents and even builders.

The Living Museum permanently exhibits digital interactive products and indigenous objects, side by side with live demonstrations of traditional gastronomy and arts-and-crafts’ techniques, and performance of music and dance. The Transcultural Living Museum locates on the landscape facing the inlet channel of the Guanabara Bay, an innovative space of convergence of Architecture, Landscape, Visual Arts, Digital Design, and Ecology that aims fostering dialogical academic activities of professors and students with agents of indigenous cultures.

Bio

Dinah P. Guimaraens: Associate Director of the Museum of Art and Origins, NYC, and Professor at Graduate Programme of Architecture and Urbanism, UFF. Advanced Researcher at Graduate Programme in Museum Studies, UFRJ. Publications: *Kitsch Architecture*; *Architecture of Motels*; *Museum of Art & Origins*. Doctorate in Social Anthropology at Graduate Programme of Social Anthropology, UFRJ; Postdoctoral Fellow in Anthropology at University of New Mexico. Deputy Director at the National Museum of Fine Arts – IPHAN-MINC. Certified by Museum Studies Programme, Graduate School of Arts and Science, NYU (Fulbright Advanced Scholar). Joined the staff of the Metropolitan Museum of Art of New York.

5. Anita Lucchesi, *The past in the construction sites of the new Port Area in Rio: the story of "Meu Porto Maravilha"*, BRAZIL

The Media calls it "digital museum", "exhibition room" and "cultural centre". The space "Meu Porto Maravilha" ["My Marvellous Port"] opened in July 2012 as part of the urban revitalization of Rio de Janeiro Port area. It has 585 square meters for the public presentation of all the different aspects of Rio Port Area. Using a 22-meter (70-ft) multi-touch screen - the largest in Brazil -, visitors can access information on all the changes taking place in the port zone, from the colonial times to the republican period. This cultural marketing project offers a strong experience using its innovative multimedia resources to approach the relation between memory, history and heritage of the changing Rio de Janeiro.

The Porto Maravilha project seeks to re-integrate the Port Region into the city of Rio de Janeiro by revitalizing five million square metres (over 1,200 acres) in 15 years. Within this period of time they expect to bring a new vision of urban development, with new sustainability, mobility and interaction paradigms. Porto Novo is carrying out the work for constructing a new port region. The consortium is in charge of maintaining the main municipal public services in the entire port area, and of the works in the "Special Urban Interest Area".

The presentation will be focused on the historic-cultural role of the "Meu Porto Maravilha" project, conceived by the consortium Porto Novo. This discussion is relevant as this project wants to be innovative in the social dialogue, mainly with Rio de Janeiro residents and those who live in the Port neighbourhoods like Santo Cristo, Gamboa e Saúde. "Meu Porto Maravilha" brings to light the memory of the urban city evolution, within a special kind of Public History that shall focus on the project's intentions towards citizenship learning.

Bio

Anita Lucchesi: Bachelor in History, Universidade Federal do Rio de Janeiro. Presently she is attending a Master course in Comparative History in the same university, as a scholarship student of the programme Coordenação de Aperfeiçoamento de Pessoal de Nível Superior. She is a member of the Grupo de Estudos do Tempo Presente (Present Times Study Group) at the Universidade Federal de Sergipe. For the past five years she maintains the blog "Historiografia na Rede" (<http://historiografianarede.wordpress.com/>) about her main research line: digital historiography.

6. Marlen Mouliou & Yiorgos Arachovitis, *All about the city. The urban revitalization of a Mediterranean port through museum infrastructure*, GREECE

Amidst a major economic and social crisis affecting all countries in the south of Europe during the last few years, Piraeus, the largest and most important port city of Greece, faces a more promising future. A major urban revitalization project has been under way since 2010, aiming to regenerate an abandoned industrial area of the central port and transform it into a cultural and recreational cluster for the people of Piraeus as well as its numerous visitors mainly through cruise tourism. The so-called "Piraeus Cultural Coast" project is run by a private entity, the Piraeus Port Authorities, but also benefits from a close collaboration with governmental agents (General Secretariat of Culture and local authorities).

According to the master plan, three existing industrial buildings will be converted into museums, which will be three unique new entries in the country's museum map. These are the Museum of Underwater Antiquities, the flagship first part of the project, housed in the iconic old SILO building; the Thematic Archaeological Museum dedicated to the port and the city of ancient Piraeus housed in a building neighbouring one of the most important and still visible remains of the ancient wall

of Piraeus; and the Museum of Immigration located in a refurbished Stone built Warehouse. The master plan of the project also envisions the making of other recreational, commercial and public facilities within the cultural zone, all aiming to ameliorate the quality of life of 1.000.000 inhabitants and intergrade the port into the city so that the former is no longer a “barrier” for the latter in its access to the sea.

Although the making of a city museum per se, presenting the more recent history of the city and its current life is not in the core of the “Piraeus Cultural Coast” agenda, our paper aims to document how the project is in fact all about the city, past and present. It also endeavours to reflect on most of the themes addressed in the synopsis of the session by highlighting the characteristics of this specific example and thus assessing how these can be relevant for other regeneration projects in port cities.

Bio

Dr. Marlen Mouliou: Secretary of CAMOC for the term 2010-2013. She is a full-time Lecturer in Museum Studies at the National and Kapodistrian University of Athens. She has previously worked for fifteen years at the Hellenic Ministry of Culture, as a senior Heritage and Museum Officer. She holds an MA and PhD in Museum Studies from the University of Leicester (UK) and a Diploma in Archaeology and History of Arts from the National and Kapodistrian University of Athens (Greece). Some of her research interests are on material culture, museum archaeology and interpretation, city museums, and museum professionalism. She has published widely in Greek and international books and journals. She is a Board Member of the Association of Greek Museologists and a founding member of the Editorial Board of the Greek scientific journal *Tetradia Mouseiologias* [Museological Notebooks].

Yiorgos Arachovitis: a practicing architect (MA of Architecture of Aristotle University of Thessaloniki, School of Architecture). Since 2010 he has been the Project Manager for the Development of the “Cultural Coast of Piraeus” area of the Piraeus Port Authority S.A. He also runs his own office “Domorinthos” in Athens- involved in a number of large scale architectural and Urban Development projects (i.e. several public and private buildings, Olympic 2004 projects, distinctions and awards in national as well as international competitions). He has done research and publications on the social, political and legal conditions of the illegal building in Greece and on other topics. He had been elected as councilor in the Municipality of Athens and as president of the Committee for the Town planning and Transportation.

7. Nadja Tomoum, *The Revival of the Egyptian Museum in Cairo, EGYPT*

The Egyptian Museum in Cairo, Egypt’s first National Museum, houses the largest collection of Pharaonic art with more than 160.000 priceless artefacts. As one of the country’s major touristic attractions, it serves visitors as an entry point into the richness of the material culture of ancient Egypt. The artefacts are displayed in a historic building designed in the Beaux-Arts style of the 19th century when museums were established in urban centres to set the cultural stage for national identity.

Although the Egyptian Museum has been appreciated by connoisseurs of Pharaonic art for its unparalleled density of priceless objects, conservators have expressed serious concerns about the desolate state of object display and preservation, and their exposure to environmental pollution and other alarming threats. Over many decades, the Egyptian Museum has been facing serious challenges and has not been keeping up with the minimum standards required by the ICOM Museum Code of Ethics.

The Revival of the Egyptian Museum Project was instigated in May 2012 to study the museum’s critical conditions and find solutions for its full rehabilitation, since its foundation in 1902. This landmark initiative also aims at re-appropriating the land next to the Egyptian Museum to open it onto the Nile and establish gardens as recreational spaces for local and foreign visitors, much needed in a city lacking greenery and public spaces. Situated in the heart of Downtown Cairo, the Egyptian Museum is a city museum par excellence and has a great potential to becoming the cultural hub of a vibrant local and international neighbourhood.

The revitalization of the Egyptian Museum forms an essential part of a vast urban upgrading

programme developed for Downtown Cairo. To reconnect the museum to its outer surroundings and create in the Egyptians a sense of ownership for their cultural heritage, various community outreach activities will be integrated to the rehabilitation concepts designed for the area surrounding the museum. Social and economic aspects are also addressed to help Egypt bring back tourism and generate revenue that has been stagnating since the 2011 Revolution.

Bio

Dr. Nadja Tomoum: Instigator and Project Manager of The Revival of the Egyptian Museum Project, funded by the Foreign Office of the Federal Republic of Germany. Dr. Tomoum has gained extensive experiences with developing, leading and fundraising for major museum, exhibition and cultural heritage projects in a high profile international setting. Recruited by the Centrum für Internationale Migration und Entwicklung (CIM) since 2006, she has been intensively engaged in the Ministry of Antiquities of Egypt overarching vision to place its major institutions on the international museum map. Ms. Tomoum has also been fostering public-private partnerships for landmark activities in the cultural heritage sector.

8. Linda Wigley, Toitu Otago Settlers Museum – a catalyst for change, NEW ZEALAND

What is the Museum's role in raising awareness of the City's cultural heritage and how can the museum actively participate in the process to revitalise a City's Cultural landscape?

In December 2012, the newly refurbished and substantially enlarged Toitu Otago Settlers Museum opened its doors after a 2 1/2 year period of closure. The Museum is the City's newest cultural institution and tourist attraction and is a catalyst for further cultural development in the vicinity of the Museum (see CAMOC News 04 2012).

The Museum consists of two significant heritage buildings, an original Edwardian Art Gallery and an Art Deco Bus Station plus two newly constructed ones which although modern in design, reflect the building materials used in the surrounding heritage buildings. To one side of the Museum is the historic Dunedin Railway Station, opposite are the Law Courts and Prison, both currently empty but important heritage buildings in their own right. Adjacent to the Museum is the Dunedin Chinese Garden, the only authentic Chinese scholars garden in New Zealand and opposite is Queen's Gardens a national war memorial. Beyond is Vogel Street an impressive yet mostly derelict area of architecturally significant historic warehouses and shipping offices.

This entire area is being transformed into a popular Cultural Precinct, with the existing attractions the new Museum, Railway Station and Chinese Garden at the forefront of the re-development plans. Dunedin City Council has set aside development funding for the Vogel Street area, to attract new business, enhance the streetscape, encourage the conservation and restoration of heritage buildings and stimulate new cultural activities such as markets, fairs and artistic creativity. The Council is also improving visitor flow throughout the precinct.

In less than 3 months since opening the Museum has attracted over 100,000 visitors to an area of the City, which previously attracted few. Toitu Otago Settlers Museum is an active participant in the revitalisation of this previously neglected Cityscape, working in conjunction with Dunedin City Council, the Dunedin Chinese Garden Trust, The Dunedin Prison Trust and others.

Bio

Linda Wigley: she is actively involved in museums on an International level and is committed to putting New Zealand museums on the map. She has worked in Museums in both the UK and New Zealand, specialising in capital redevelopment projects and enabling museums to reach their full potential. Linda is a Committee member of ICOM New Zealand, a member of CAMOC, Museums Aotearoa and is a Fellow of the UK Museums Association.

Linda is a past President of the Northland Museums Association and represents museums on a number of Regional boards and committees. She is currently Director of Toitu Otago Settlers Museum.

LECTURE – FREE THEME

Rainey Tisdale, *Why City Museums Should Care About Trees, USA*

- In Boston in the years leading up to the American Revolution there was an elm tree that residents met under to mount public acts of protest against the British government. Unlike Boston's indoor meeting places, which were generally limited to white, male landowners, anyone could witness or participate in the activities under this Liberty Tree. British troops cut down the tree when they occupied Boston in 1775-1776, but Bostonians continued to consider the spot sacred ground. A plaque still stands there today.
- A large cotton tree in the oldest part of Freetown, Sierra Leone, is believed to mark the spot where former African American slaves founded the city in 1792. It is one of Freetown's most important landmarks.
- In 2010 in Amsterdam, the tree that Anne Frank studied (and wrote about) from her attic hideaway fell down, despite on-going efforts to support its weakened trunk. In the years before it fell, knowing the tree might not survive, the Anne Frank House germinated seedlings from the tree to distribute to schools, museums, and cultural institutions throughout the world.
- Software developed by the USDA Forest Service helps North American cities analyse their urban tree population. Using this software urban forestry experts have been able to determine, for example, that New York City's trees contribute approximately \$22 million in annual benefits to the city by reducing carbon, pollution, and energy consumption.

From Tokyo's cherries to Buenos Aires's ombús to Helsinki's birches, trees matter to cities, and they should also matter to city museums. During the 2013 conference we will be meeting at the Rio Botanical Garden. In this lush environment—one of the most beautiful and distinctive urban green spaces I have ever seen—someone should talk about trees. In my presentation I will discuss the different ways trees matter to urban residents—as landmarks, as witnesses to history, as respites from the concrete jungle—and I will also outline strategies city museums can employ to integrate urban trees into their interpretation of the city.

Bio

Rainey Tisdale: an independent curator based in Boston. She researches city museums, writes about city museums, and consults to city museums. She spent most of the last decade working for Boston's city historical society. In 2010 she was a Fulbright Scholar in Helsinki, Finland, studying European city museums, and in 2011 she was a fellow at Brown University's John Nicholas Brown Centre for Public Humanities. She blogs at CityStories and teaches in the Museum Studies Programme at Tufts University. With Linda Norris she is writing a book about museums and creative practice, to be published by Left Coast Press later this year.

IGNITES – THEMES 1-3:

1. Eminov Nazir Gadjimagomedovich, *Derbent. The ancient city of Russia, RUSSIAN FEDERATION*

Derbent, one of the oldest cities in the world, and the citadel "Naryn - kala" is one of the four fixed on today's largest fortifications in the world. Derbent was the centre of the three religions. The Juma Mosque Cathedral of the 8th century A.D. is situated there as Albanian Christians cross-domed church of the 4th century A.D. It is a place where history as well and culture of Dagestan emerges. Today, Derbent is famous for multinationalism, multiculturalism and tolerance.

It survived the turbulent historical events, assaults and destruction periods of decline and prosperity. Here lies one of the most important sections of the Great Silk Road, and Derbent served as the crossroad of civilizations, connecting East and West, North and South.

The first settlements appeared here in the early Bronze Age - at the end of the 4th millennium BC. This was proved by Alexander Kudryavtsev – Professor-doctor of History, who held 25 years of

archaeological excavations in Derbent. He found the remains of an ancient settlement in the citadel "Naryn-kala", dating back to the 4th-3rd millennium BC. In particular, in the cultural layer of this period has been found the most ancient ceramic figurine, which received the name "Madonna of Derbent."

The first fortification of stacked roughly featured stones on clay was built by the local tribes in the Albanian-Sarmatian period of the 8th-7th centuries BC.

In 439-457 years, Derbent shakhianshakh Yazdegerd II were built raw-clay fortifications, which lasted until their replacement on stone walls in the 570's BC by Shahinshah Khosrow I Anushirwan.

Khosrow Anushirwan I greatly expanded the scale of construction, adding no pre-existing southern ramparts and the Great Caucasus wall (Dag - bahri), which started from the southwest corner of the citadel and went to the mountains for 42 km. Thus to go Caspian pass, passing the fortress, seemed almost impossible. At that time the fortress is beginning to take form, which has been preserved till nowadays.

Today, the old part of town with traditional buildings is an open-air museum and is recognised as a UNESCO World Heritage Site.

Bio

Eminov Nazir Gadjimagomedovich: born in 19 February, in 1980. He studied at school N 18 in Derbent. In 1997, he went to the Dagestan. State University in Derbent, and graduated in 2002. He is the State University's candidate of the pulp common history. Since 2006 he is working as science assistant in the Derbent citadel "Naryn – Kala"

2. Javier Jiménez Figares, Lessons learnt from urban revitalisation museum projects in Dhahran (Saudi Arabia), Patna (India), Chicago (USA), and Galicia (Spain), CANADA

Emerging cities East to West are investing strongly on museum infrastructure following successful urban projects such as the Guggenheim Museum Bilbao and with occasion of special events such as the Olympics. The speaker will compare three/four case studies in which he has been involved to draw valuable lessons that can be applied to Rio's city museum developments.

1. King Abdulaziz Center (Dhahran, Saudi Arabia): a perfect example of a museum aiming to change a complex society through knowledge exchange, creativity and incipient tourism. Lessons: the challenge of stimulating cultural demand among a very young population that is not accustomed to visiting museums, and in the outskirts of Dhahran.

2. Bihar Museum (Patna, India): a new iconic museum aimed at advancing one of the most depressed states of India. Lessons: how to implement the vision of government authorities and bring together different agents; how to build local capacity.

3. Chicago Cultural Plan 2012 (USA): a new plan for culture and museum planning forte next 20 years. Lessons: how to integrate cultural planning on all citywide plans for increased social capital; how to involve the community at the neighbourhood level in the vision and the implementation of museum plans.

4. Ciudad de la Cultura (Galicia, Spain): museum-complex development that will be left unfinished after years of controversy. Lessons: how and why the Guggenheim Bilbao model based on iconic architecture does not always succeed; importance of realistic planning to avoid costly "continents" with scarce "content".

Underlying each case study is the theoretical argument of the convenience to integrate museum planning projects with all other city initiatives and stakeholders, and to balance global outreach aspirations with local long term sustainability and capacity.

Bio

Javier Jiménez is specialised in cultural planning and urban regeneration through museum projects. He has experience in Europe, North America and Asia. Javier has had a leading role in

several museum projects with direct impact on urban revitalization, including the Strategic Plan for the Guggenheim Museum Bilbao (Spain), the King Abdulaziz Center for World Culture in Dhahran (Saudi Arabia), or the Chicago Cultural Plan 2012. Javier is Senior Consultant at museum planning firm Lord Cultural Resources (www.lord.ca) since 2008. He holds a Master's Degree in Cultural Management, and lives in Barcelona. Full profile at: <http://www.linkedin.com/in/javierjimenezfigares>

3. Louise Anne D. Marcelino, *The Shoe Museum of Marikina City: History, celebrity, and spectacle afoot*, PHILIPPINES

Marikina, east of the capital Manila, Philippines was declared a city in 1996. Not long after, it was identified Shoe Capital of the Philippines. It was the cradle of shoemaking tradition in the country that began in the late 19th century when a local businessman and civic leader brought home and learned to reconstruct a pair of imported shoes. It later developed into an industry acknowledged nationwide and in the Asian region for shoe manufacturing.

In 2001, the Shoe Museum was inaugurated. The nucleus of the collection is the 800-pairs of shoes belonging to former First Lady Imelda Marcos. Although Mrs Marcos does not come from Marikina and majority of the shoes displayed are imported shoes, the influential First Lady was said to have played a significant role in promoting locally produced shoes during the '70s. Every month, she was reported to receive various samples from local shoe producers as gift and would figure as part of her famous 3,000-pair collection. Other pieces in the Shoe Museum include pairs once worn by celebrities, athletes, and politicians who do not necessarily come from Marikina. In 2011, as part of the city's celebration of the Shoe Festival, the Shoe Museum received donations of old shoes once worn by 'celebrities'. To reinforce the idea of celebrity, names of selected donors lined the perimeter of the museum similar to the concept of the Hollywood walk of fame. A discussion on local shoemakers and the history of shoemaking is downplayed in the city's main museum and taken over by discourses on celebrity and spectacle.

I propose to examine the Shoe Museum in light of its collections, programmes, and in parallel to the projects of the city that aim to reinforce Marikina as the Shoe Capital of the Philippines. I attempt to propose revisions on how the Shoe Museum could reprogramme to include in the writing of history its major stakeholders: the local people, to which the city museum must address itself first and foremost.

Bio

Louise Anne D. Marcelino: Instructor of Art Studies at the University of the Philippines-Diliman where she received her bachelor's degree magna cum laude. She was Researcher at the Vargas Museum for four years. In 2011, she was selected International Fellowship Researcher at the National Museum of Contemporary Art, Korea. Her research interests include museum education, systems of representation in cities, and alternative spaces. At present, she is writing her master's thesis in Museum Studies titled *Shoe Last: Heritage and Shaping of Marikina's Symbolic Vision*.

4. Scott Marsden, *Open Conversations - Contemporary Issues and Art Galleries in the City*, CANADA

As the gap between rich and poor widens and the environmental crises grips public awareness, the need for civil society to have a public and open space to discuss contemporary issues becomes more critical. This paper that explores how dialogical aesthetics can be used as a process in public art galleries where individual citizens can engage in debate about contemporary urban issues.

The concept of dialogical aesthetics can help situate art galleries as public spaces that invite participation, dialogue, involvement, and have the potential to support profound social and transforming experiences. The process of a socially engaged art practice is intended to facilitate critical reflection of multiple and diverse ways of understanding our complex and constantly changing contemporary world.

This paper will explore the concept of dialogical aesthetics through the exhibition, *Open Conversations* that examines the art practice of Canadian photographers, Carole Conde and Karl Beverage whose art practice involves direct collaboration in the production of art and employs a participatory, socially engaged framework. *Open Conversations* investigates Conde and Beverage's use of dialogical aesthetics as a way of breaking down the conventional distinction between artist,

artwork, and audience - a relationship that allows the artists to catalyse emancipatory insights through dialogue. This type of art practice makes assumptions about the relationship between art and the broader social and political world, and about the knowledge that aesthetic experience is capable of producing.

The art works in Open Conversations challenge the visitors' understanding of contemporary social, cultural and political issues and encourage multiple narratives and representations that reflect everyone in the community.

The work of urban art galleries is fundamentally changing, as they increasingly take up contemporary issues in their exhibition, education and programming initiatives. Urban art galleries are becoming the public sphere for civil society and offer the possibility of dialogue. The introduction of dialogue into curatorial practices marks an emergence of cultural institutions' engagement in diversity and opens a space for public voices. Dialogical aesthetics offers art galleries a range of possibilities to be explored, where social hierarchies can be questioned and where the bounds of dominant cultural practices can be tested.

Bio

Scott Marsden: a PhD candidate and Sessional Lecturer in Department of Curriculum and Instruction at the Faculty of Education in the University of Victoria, Victoria, and British Columbia, Canada. Scott is also currently working at the Reach Gallery Museum Abbotsford in British Columbia, Canada as Gallery Curator. He has over 25 years of experience within the visual art sector with a focus on different aesthetic and cultural perspectives and their relation to contemporary visual art practices. He is an Associate of the Ontario College of Art (AOCAD) and has a Master of Fine Art Degree (MFA) from York University both located in Toronto, Ontario, Canada.

5. Christian Nana Tchuisseu, *The cultural education problem of young people in the urban areas in Cameroon: the case of Museums, CAMEROON*

The cultural education of young people in urban areas in Cameroon the case of museums, takes its justification from the fact that the cultural education of young people in urban areas is becoming increasingly problematic. Indeed, many young people have lost their cultural references because of the increased influence of "globalization" which leads to such excesses like, intolerance, incivility, lack of patriotism, vandalism and so on. Conscious of this reality, we asked ourselves the reason for this phenomenon despite the existence of institutions such as museums. Such Institutions it should be noted are real bases for the preservation, safeguarding, recovery, sharing and dissemination of cultural, social, economic and political values. Museums are a public service to serve people of all ages, from all cultural, spiritual and professional motivations for some. They consist of content, collections and events in which cultural education is part. In addition to its educational function included in the definition and missions, museums today are first-class and at the forefront in the building and consolidation of cultural values. Thus museums today have to be a major medium to the cultural education of young people in general and especially those in the urban areas where today are confronted with several thoughts and lifestyles. The African continent today must not remain on the side-lines or insensitive to this aspect which has to guarantee a sustainable and reliable human development.

Bio

Christian Nana Tchuisseu; Director of the Musée camerounais de la Blackitude and the Fondation Fo Nab Ngo in Yaoundé, Cameroon. He also heads the communications and audiovisual firm JCE Production (Just Communication and Entertainment Production). Blackitude en clair, his short film on the museum, was a prize-winner at the 2009 FIAMP in Turin.

6. Eleftherios Skiadas, *The City of Athens seen by famous Greek poets and writers, GREECE*

If we accept that "history teaches everything», it becomes clear that museums and in particular "City Museums" have to turn towards a new direction: To constitute a social microcosm that expands the knowledge and the critical thinking of the citizen on the conditions in which he lives or "co-lives".

The "Museum of the City of Athens" responds to the challenge by developing related activities during the last two decades; identifying and obtaining a 19th and 20th century cultural treasure: The photographic archive of Dimitris Hatzopoulos, an important writer and chronicler.

While Hatzopoulos didn't own any land in Attica, he was the first to identify, photograph and describe the most unknown parts of Attica. The "Museum of the City of Athens" in order to make this wealth worthy, is constructing an online platform through which the material and historical notes will be made accessible by the public as a "Topography of Attica" in 19th and 20th century. A work similar to nothing that already exists.

Carving its course in the 21st century, the museum chooses to take an even more innovative step by acquiring the traditional newspaper of Athens "Mikros Romios" and thus revealing unknown pages of modern history of the capital while allowing great spiritual figures to «walk» through its columns.

The newspaper "Mikros Romios", which was first published in 1886 by Panagiotis Theodosiou, is accompanied by unique in scope and quality material (libraries, documents, records, photographs, etc.), sent monthly in the homes of thousands of our fellow citizens. The newspaper survived to see its transition to the world of Internet. Its website www.mikros-romios.gr is enriched daily with volumes of documents and information, also redistributed through social media.

A complete research centre was successfully created in "Museum of the City of Athens": the Department of Archival Studies and Publishing, having a rich library of rare collections and unique manuscripts, like one of the great Alexandrian poet Constantine Cavafy which the museum prepares to publish, bringing to light a unique treasure. Similar unknown items from the life of other Greek great poets and prose writers like Kostis Palamas and George Seferis, will allow everyone to re-read their unknown unique work.

"The Museum of the City of Athens" ambition to become a knowledge ark including rare documents and information is already regularly disseminated to the public.

Bio

Eleftherios Skiadas: journalist and historian was born in Athens in 1961. He has been Deputy Mayor of Athens for the last eight years. He has been working for over 25 years in daily Athenian newspapers and magazines. He holds presently the position of Director of the Archives Department of Historical Studies and Publications of the «Museum of the City of Athens - Vouros Eutaxias Foundation» and edits the Museums monthly magazine, «O Mikros Romios». Member of the «Journalists' Union of the Athens Daily Newspapers», the «Hellenic Union of Editors of Periodical Press (HUEPP)» he is also a lifetime member of the «International Society of Olympic Historians». He is also the Chairman of the oldest (1895) and most prestigious Athens citizens society " O Syllogos ton Athinaion". His prolific writing regarding the history of Athens since it became the capital of the new Greek state in 1833 to date, has earned him an award by the Athens Academy. He has written 24 historical books and several articles based on unpublished documentary material regarding the history of Athens in daily newspapers and in the "Mikros Romios". One of his studies «The Historical Chart of the Municipalities of Greece 1833-1912» has been used by the Ministry of Interior for the recent administrative restructuring of Greece. Married to Pinelopi Panopoulou they have one son.

ROUND TABLE: Regeneration projects, urban life and prospects

Speakers:

President of CDURP-Mayor's Office - *Porto Maravilha Project*

Suay Aksoy - *Insight Istanbul: urban regeneration and urban protests*

Luiz Fernando Almeida - *Insight Brasil*

Maria Cristina Lodi - *Cultural Landscapes between mountains and the sea*

Transform is the British Council Brazil Arts programme from 2012 to 2016 celebrating the Olympic connections between Brazil and the UK. It is a long term exchange programme aimed at strengthening the relationships between institutions, producers, artists and arts professionals from both countries for mutual benefit and legacy, creating sustainable cultural connections.

So far, more than 40 projects in Literature, Music, Visual Arts & Museums, Drama & Dance, Creative Economy and Film connected 40 Brazilian and 25 UK institutions in 8 Brazilian States.

As part of Transform, the British Council Museum Development Programme Brazil-UK aims to create links between museums in both countries, facilitating the establishment of long-lasting peer- to-peer partnerships in three main areas:

- Public Policy, Museums & Galleries, and Universities.

The Programme's main activities include themed study tours in Brazil and in the UK, joint academic research projects, support for specific projects developed collaboratively between British and Brazilian museums, seminars, courses, workshops, debates and publications, and the exchange of shared public policies between governments in both countries.

The British Council Museum Development Programme is proud to have supported a variety of activities promoted by different committees during ICOM's 23rd General Conference in Rio de Janeiro, including CAMOC's Annual Conference.

Learn more about the Transform Museum Programme at www.transform.org.br

Transform é o programa de Artes do British Council de 2012 a 2016 que celebra as conexões Olímpicas entre o Brasil e o Reino Unido. É um programa de legado e troca de longo prazo que visa reforçar as relações entre as instituições, produtores, artistas e profissionais das artes de ambos os países para o benefício mútuo, criando conexões culturais sustentáveis. Até agora, já foram realizados mais de 40 projetos em Literatura, Música, Artes Visuais e Museus, Teatro e Dança, Economia Criativa e Cinema, conectando 40 instituições do Brasil e 25 instituições do Reino Unido em 8 estados brasileiros.

Como parte de Transform, o Programa de Desenvolvimento de Museus do British Council pretende criar ligações entre museus dos dois países, facilitando o estabelecimento de parcerias duradouras em três áreas principais: Políticas Públicas, Museus e Galerias e Universidades.

As principais atividades do Programa incluem viagens de estudos temáticas no Brasil e no Reino Unido, pesquisa acadêmica, apoio a projetos específicos desenvolvidos em colaboração entre museus brasileiros e britânicos, seminários, cursos, oficinas, debates e publicações, bem como o intercâmbio de políticas públicas compartilhadas entre os governos de ambos os países.

O Programa de Desenvolvimento de Museus do British Council tem o prazer de ser parceiro de uma série de atividades promovidas por diferentes comitês durante a 23^a Conferência Geral do ICOM no Rio de Janeiro, incluindo a Conferência Anual de CAMOC.

Para conhecer mais o Programa Transform de Museus visite www.transform.org.br