

# INTERNATIONAL COMMITTEES' ACTIVITY REPORT 2015/2016

NAME OF THE INTERNATIONAL COMMITTEE:

**International Committee for the Collections and  
 Activities of Museums of Cities (CAMOC)**

**DEADLINE TO SUBMIT THE  
 ANNUAL REPORT:  
 11 JANUARY, 2016**

**BY EMAIL TO:**  
[icreports@icom.museum](mailto:icreports@icom.museum)

**BY POST TO:**  
 Florian Courty  
 International Council of Museums (ICOM)  
 Maison de l'UNESCO  
 1, rue Miollis  
 75015 Paris  
 France

NAME OF THE CHAIR OF THE INTERNATIONAL COMMITTEE	MARIA (MARLEN) MOULIOU
SIGNATURE	
DATE	11 <sup>TH</sup> JANUARY 2016

## I PROGRAMMES 2015

### ANNUAL CONFERENCE(S), TRAINING, WORKSHOP(S)

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

It also dedicated a lot of work on research and interactive discussion concerning new definitions and visions for the city museums of the 21<sup>st</sup> century.

Thus, in this part of the Report, **three (3) major Programme events** will be presented in detail. They represent CAMOC's annual conference and two workshops the Committee organized to signpost the special anniversary year and CAMOC's dedication to the themes of migration, new urban museology in the global contemporary.

Each event-programme will be analysed separately following the structure requested by the template (Date, Location, Host Institution, Title and Themes, Number of Participants, Number of Keynote Speakers and Presentations, Outcomes).

The order of presentation is based on the type of the Programme under discussion. We first present the annual conference in Moscow and then the two training and workshop activities in Berlin and Glasgow. The order is as follows:

**PART A: CAMOC's 10<sup>th</sup> Anniversary Annual Conference in Moscow (2-4 September 2015)**

**PART B: CAMOC's 2015 1<sup>st</sup> Workshop in Berlin on City Museum Definitions in the 21<sup>st</sup> century (26-27 March 2015)**

**PART C: CAMOC's 2015 2<sup>nd</sup> Workshop in Glasgow on Migration and the City Museums (26-27 November 2015)**

PART A	
DATE	<p><b>CAMOC's 10<sup>th</sup> Anniversary Annual Conference</b></p> <p><b>2-4 September &amp; 5 September 2015 (optional post-conference tour)</b></p>  <p>A visual panorama of the conference is available in <b>Appendix 1</b> of this report. More photos are also uploaded on:</p> <ul style="list-style-type: none"> <li>• CAMOC's website (<a href="http://network.icom.museum/camoc/conferences/moscow-2015/">http://network.icom.museum/camoc/conferences/moscow-2015/</a>)</li> <li>• Museum of Moscow special conference website (<a href="http://www.camoc2015moscow.com/">http://www.camoc2015moscow.com/</a>)</li> <li>• Facebook page of CAMOC (<a href="https://www.facebook.com/museumsofcities/">https://www.facebook.com/museumsofcities/</a> see uploads on 9/9/15, 14/9/15 and 17/9/15) and <a href="https://www.facebook.com/museumsofcities/?fref=ts">https://www.facebook.com/museumsofcities/?fref=ts</a></li> <li>• INSTAGRAM at insta_camoc (<a href="http://gramlove.com/user.php?id=2190534061&amp;name=insta_camoc">http://gramlove.com/user.php?id=2190534061&amp;name=insta_camoc</a>)</li> <li>• TWITTER at #camoc2015 or #camockians (<a href="https://twitter.com/search?q=%23camoc2015">https://twitter.com/search?q=%23camoc2015</a>)</li> <li>• CAMOC's Youtube Channel presents a special video produced specifically during the conference (<a href="https://www.youtube.com/watch?v=83qDVZX5Oi8&amp;feature=youtu.be">https://www.youtube.com/watch?v=83qDVZX5Oi8&amp;feature=youtu.be</a>)</li> </ul>
LOCATION (CITY AND COUNTRY)	<p>Moscow (Russian Federation)</p> <p>CAMOC, ICOM's International Committee for the Collections and Activities of Museums of Cities was born in Moscow in April 2005 and it is to Moscow it returned for its 10th anniversary conference hosted by the Museum of Moscow.</p>
HOST INSTITUTION(S) OR ORGANISATION(S) (if applicable)	<p><b>Main host institution:</b> Museum of Moscow (<a href="http://mosmuseum.ru/">http://mosmuseum.ru/</a>)</p> <p>The Museum of Moscow is the museum about the city's past, present and future. It is at the centre of a complex of museums spread across Moscow, all concerned in some form or other with the city and its people. The Museum building, across the Moscow River from Gorki Park, is one of the city's finest examples of the neoclassical Empire Style, built in 1829-1831 by Vasily Stasov and Fyodor Shestakov. It was originally an army provisions warehouse.</p> <p><b>Adjunct partners:</b></p> <ul style="list-style-type: none"> <li>• ICOM Russia</li> <li>• Cultural Heritage Department of the Ministry of Culture of the Russian</li> </ul>

	<p>Federation</p> <ul style="list-style-type: none"> <li>• Moscow Department of Culture</li> <li>• Jewish Museum and Tolerance Center</li> <li>• Friedrich Naumann Foundation</li> </ul>
TITLE AND THEMES	<p><b>A. MAIN CONFERENCE THEME: Memory and Migration, the City and its Museum</b></p> <p>For its anniversary conference, CAMOC chose a very timely theme: <b>Memory, Migration, the City and its Museum.</b></p> <p>Migrants created cities and they continue to give cities shape and meaning. We, and our parents, may have been born and brought up in the city, but we are all in one way or another the children of migrants, migrants from the rural hinterland or from another country, who found the lure of the city irresistible. Migrants bring memories of their past, their culture and their habits with them. How do they maintain they identity in the new environment? Migration continually redefines a city’s heritage and narrative, and social media now have the power to create new ‘places’ for discussion on the city and its people, their histories, their human rights, their lives. No city museum therefore can be indifferent to the impact of migration.</p> <p>The sessions of the conference were the following:  <u><i>Migration and city museums.</i></u>  In this session the focus was on the role the migrants from the hinterland or from another country in giving shape to the unique characteristics of the city throughout its history.  <u><i>City museums as space for debate and social involvement in the changing city.</i></u>  How are city museums dealing with migration and memory? What are the issues and the challenges for city museums? What is the role of migration in the creation, history, culture and development of a city? How does the museum involve the migrant?  <u><i>The City Museum as a Memory Centre and a Place of Inclusion.</i></u>  Every space in our cities has both collective and individual memory and each develops different narratives. What is memory? Whose memory does the city museum represent? What is cultural exclusion and who is excluded? Is it possible to escape exclusion and what is to be done? The session focused on different ways of working with memory.  <u><i>City Museums – 10 years together</i></u>  This theme was developed in an interactive way, in the form of two workshops, each one with a different thematic orientation:  a) “Redefining the City Museum” Workshop 1 (see <b>Appendix 8</b>)  This session focused on the work CAMOC started in 2015 regarding new trends and approaches to urban museum practices and how this may affect the city museum definition. It was based on the results of the workshop CAMOC previously organized in March 2015 in Berlin, for which more information will be provided below.  Participants were expected to produce a definition for the 21<sup>st</sup> city museum that reflects their members’ experiences and aspirations on the contemporary role of</p>

city museums in society.

b) “City museums and networking: ways of co- creating collaborative projects “ ,  
Workshop 2 (see **Appendix 3**)

What does CAMOC aspire for future collaborations? Any provisions, inspirational methods, new trends that we are foreseeing?

Participants were expected to focus on the alternative methods of creating collaborative projects around four specific themes that would help CAMOC follow its vision. The themes were: Immigration, Museums and Cultural Landscapes, Museums and Contested Histories, and a final general discussion with no specific theme in mind.

## **B. OUTLINE OF PROGRAMME DELIVERIES**

The programme included:

- Three (3) keynotes speeches by:
  - a) Professor Morris J. Vogel (President, Lower East Side Tenement Museum) on the main theme of the conference: Migration and Museums
  - b) Dr. Dmitry Poletaev (Director at the Migration Research Centre) with a lecture entitled “The urban migration museum as a platform for the cultural integration of different groups of citizens”
  - c) Dr. Eugene Tartakovsky (Senior Lecturer at the Tel-Aviv University School of Social Work) with a lecture entitled “Between Sending and Receiving Societies: Hopes, Challenges, and Paradoxes of Modern Immigration”
- Twenty (20) 15’ presentations in all themes of the conference
- Nine (9) Ignite 5’ presentations
- One workshop on the theme “Re-defining the city museum”
- One workshop on the theme “City museums and networking: ways of co-creating collaborative projects “
- A presentation of the Tolerance Center and an interactive discussion on cultural inclusion at the Jewish Museum and Tolerance Center
- CAMOC General Assembly
- An exhibition on the 10-year history of CAMOC (presented in a series of exhibition panels)



- Guided visits to :
  - a) The Bolshoi theatre
  - b) The Jewish Museum and Tolerance Center (The most famous example of contemporary museum design in Moscow, by Ralph Appelbaum).
  - c) The Museums of the Kremlin
  - d) The Museum of Moscow
  - e) A boat trip around Moscow river
- Social events included :
  - a) A reception at the Museum of Archaeology
  - b) A reception at the Museum of Moscow and a Concert
  - c) A reception at the Jewish Museum and Tolerance Center
  - d) A reception during the boat trip around Moscow river

The programme and paper abstracts of the conference has been printed in a booklet which is also available online (see also as **Attachment 1**):



Programme available at:

[http://network.icom.museum/fileadmin/user\\_upload/minisites/camoc/programm\\_a-ok.pdf](http://network.icom.museum/fileadmin/user_upload/minisites/camoc/programm_a-ok.pdf)

A special anniversary booklet on the 10-year history of CAMOC was also produced and printed (see **Attachment 2**):



A series of conference accessories and souvenirs have also been prepared with

enthusiasm and care.



A conference bag

A Russian doll

A conference folder and notebook

Finally, the organisers provided for the following **optional post-conference tours** which took place on the 5th of September 2015:

**1. One-day trip by bus to New Jerusalem**

*The New Jerusalem Monastery is a unique male monastery. It was founded in 1656 as a patriarchal residence on the outskirts of Moscow. The New Jerusalem Museum of History, Architecture and Art, was founded in 1920 and until 2014 was located in the grounds of the Resurrection New Jerusalem Monastery. It has now a very large, modern building and works as a cultural cluster.*

<http://www.njerusalem.ru/mainpage.php>

**2. One-day trip by bus to the Abramtsevo Museum**

*This famous estate, laid out in the mid-18th century, has known several owners and over the years has entertained so many great writers and artists such as Nikolay Gogol, Ivan Turgenev, Ilya Repin, Mikhail Vrubel, and Valentin Serov.*

<http://www.abramtsevo.net/eng>

**3. One-day trip by bus to Yasnaya Polyana**

*A wonderful, picturesque place where Leo Tolstoy was born, where he lived most of his life and where he ended his days. Here he wrote War and Peace, Anna Karenina and so much else.*

<http://ypmuseum.ru/en>

<p>NUMBER OF PARTICIPANTS</p> <ul style="list-style-type: none"> <li>- ICOM</li> <li>- NON-ICOM</li> </ul>	<p><b>57 delegates (43 ICOM members and 14 non-ICOM members)</b></p>
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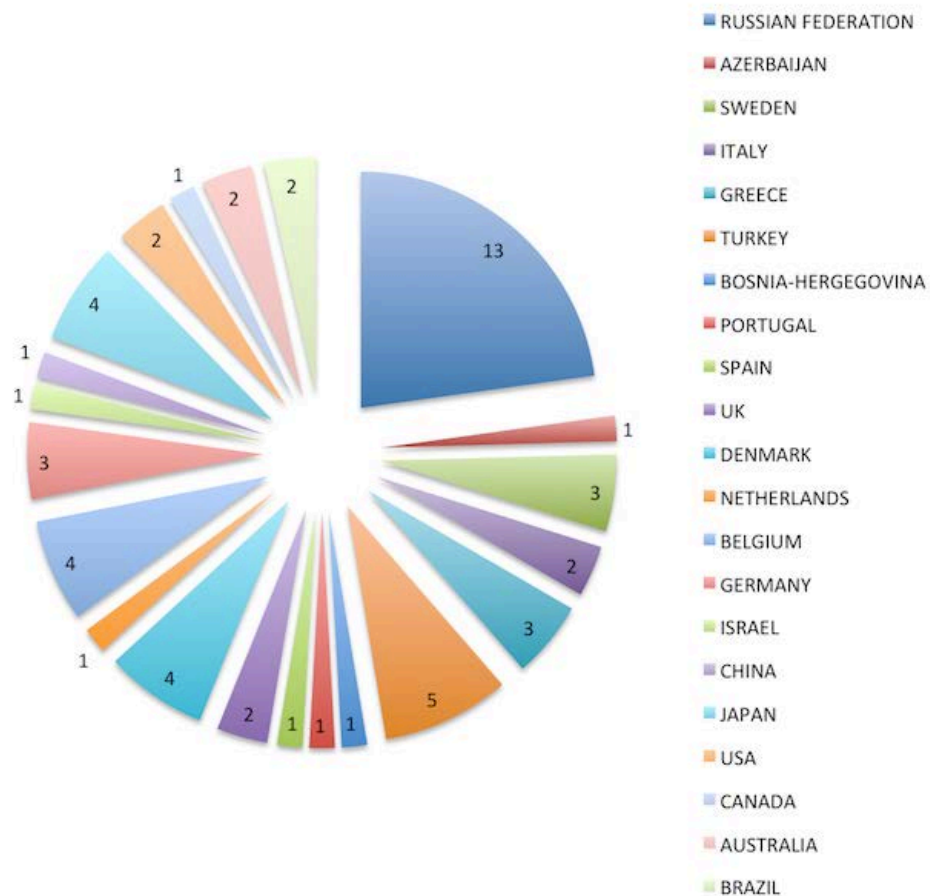




CAMOC had fifty-seven (57) registered delegates from twenty (20) different countries and some more delegates joined its sessions and activities as the conference unfolded (no exact data available). The Conference was really multicultural, as professionals attended it from all continents and corners of the world. Naturally, most delegates came from the Russian Federation.

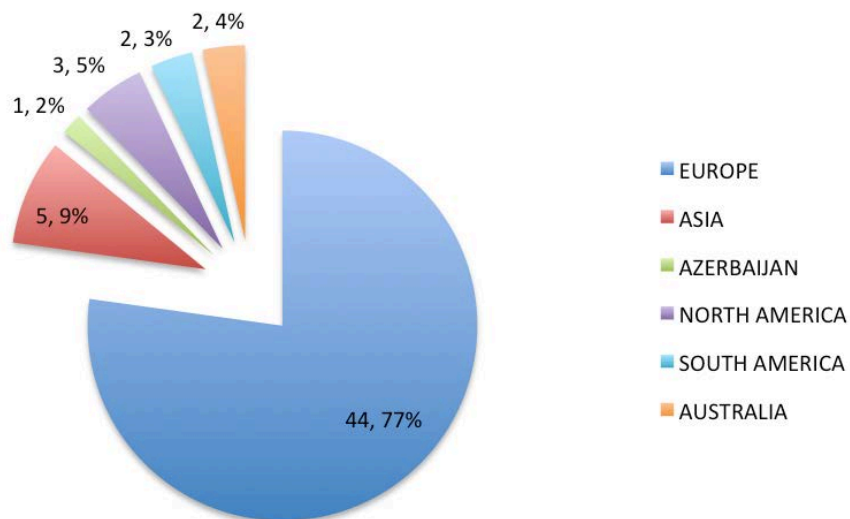
More specifically, the distribution of delegates per country is as follows (see also Graph 1):

UK (2); Sweden (3); Denmark (4); Belgium (4); The Netherlands (1); Germany (3); Greece (3), Italy (2), Spain (1); Portugal (1); Turkey (5); Bosnia-Herzegovina (1) ; Azerbaijan (1); Russian Federation (13); Israel (1); USA (2); Canada (1); Brazil (2); Australia (2); Japan (4), China (1)



**Graph 1: Participants per country**

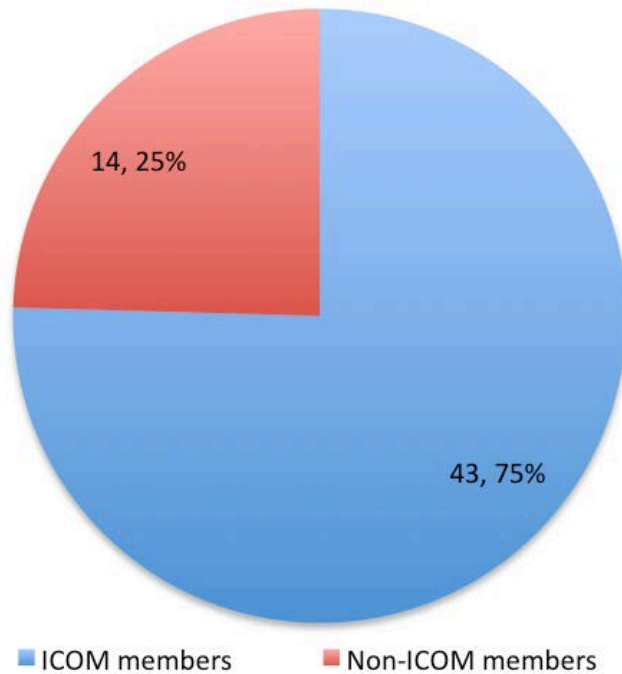
Europe<sup>1</sup> had the largest number of participants, namely 44 delegates who represented the 77% of the total number of delegates, and Asia 5 who represented another 9% (see Graph 2).



<sup>1</sup> Russian Federation, Turkey and Israel have been included in Europe.

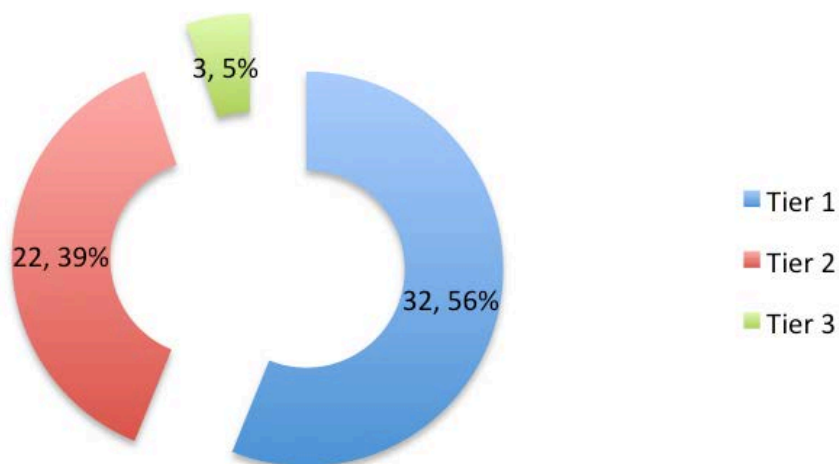
### Graph 2: Participants per continent

ICOM delegates represented  $\frac{3}{4}$  of the total number of delegates (43 in total, 75%) whereas the Non-ICOM members (14 in total) a 25%.



### Graph 3: Status of participants

The vast majority of participants represented countries that belong to categories 1 and 2.



### Graph 4: Country category and number of participants

NUMBER OF  
- KEYNOTE  
SPEAKERS  
- PRESENTA  
TIONS

As mentioned above, the programme included:

- **Three (3)** keynotes speeches by:
- **Twenty (20)** 15' presentations in all themes of the conference

	<ul style="list-style-type: none"> <li>• <b>Nine (9)</b> Ignite 5’ presentations</li> <li>• <b>One (1) workshop</b> on the theme “Re-defining the city museum” (see its structure <b>Appendix 2</b>)</li> <li>• <b>One (1) workshop</b> on the theme “City museums and networking: ways of co-creating collaborative projects “ (see its structure <b>Appendix 3</b>)</li> <li>• A presentation of the Tolerance Center and an interactive discussion on cultural inclusion at the Jewish Museum and Tolerance Center</li> <li>• and a lot of other adjunct activities</li> </ul>
OUTCOMES	<p><b>Evaluation of the 2015 Annual Conference</b></p> <p>For its anniversary conference, CAMOC chose a critical theme. Millions of refugees are trying to escape from their war torn homelands in the justified and honourable hope of surviving and eventually restarting their lives in peace. When CAMOC decided to celebrate its 10th anniversary conference by turning the spotlight on how city museums experience, collect, interpret and rethink the impact of migration and migrant communities in urban environments, it could not have made a more timely and socially relevant choice of theme. Right from the start of CAMOC’s life, the intention was in fact to reflect on the broader social involvement of city museums in cities by reassessing their role as social activists, as key agents of social change. The themes of CAMOC’s annual conferences and other activities over the years provided an indication of this vision and reflected the committee’s interest in strengthening current and future synergies between city museums and urban societies within a rapidly changing world. We remain loyal to this vision. Global Diasporas, memory and democracy in the urban context and the importance of participatory citizens’ work in museums are top issues on our agenda. Fyodor Dostoevsky said and I quote: “there is no subject so old that something new cannot be said about it”. Although migration, memory and democracy are concepts that come to us from antiquity and have been debated time and again, I do agree that under today’s spectrum and social realities, much new must be said about them. CAMOC’s conference in Moscow was a very successful one, a truly inspiring and joyful anniversary meeting, with three great keynote speakers (Morris Vogel, Dmitri Poletaev and Eugene Tartakovsky), a lot of interesting presentations, discussions, workshops, site visits, sightseeing and great social networking.</p> <p>CAMOC will continue focusing on migration and exploring how different museums are building inclusive approaches to the theme of migration within their dynamic, urban contexts.</p> <p>The outcomes of this conference can be assessed in more than one ways:</p> <p><b>a) New members in the aftermath of the conference</b></p> <p>The conference theme, the excellent organization of the conference and the special bonds connecting the members of CAMOC throughout its short life were very positive inspiration sources for the recruitment of new members (individual and institutional alike). Many delegates who were ICOM members but not CAMOC applied in the aftermath of the conference (among them M. Vogel from New York Lower East Side Tenement Museum) and other who have not been ICOM members</p>

also decided to join ICOM thanks to the prospect of their involvement with CAMOC.

### b) Evaluation of the conference through an online questionnaire

Following Moscow Annual Conference, CAMOC has created an online evaluation questionnaire and invited all participants (via email) to share their comments, in a confidential manner, regarding the successes and weaknesses of the annual meeting. The survey also encouraged them to contribute new ideas for the future of CAMOC's annual meetings.



## 2015 CAMOC ANNUAL CONFERENCE-EVALUATION

1. How did you hear about the conference? (Website, email communication, ICOM-L, word of mouth, etc.)

2. How satisfying were the presentations and adjunct activities (on a scale of 1-5 where 1 is disappointing and 5 is excellent):

Keynote speaker 1: Professor Miriam Vogel

1 2 3 4 5

Disappointing ○ ○ ○ ○ ○ Excellent

Keynote speaker 2: Dmitry Poletanov

1 2 3 4 5

Disappointing ○ ○ ○ ○ ○ Excellent

Keynote speaker 3: Eugene Tartakovsky

1 2 3 4 5

The online questionnaire is accessible at  
<https://docs.google.com/forms/d/1TGDu4te5tfGLz->

[AES97wCL5zR6g608H8uGhIv6oxI9M/viewform?usp=send\\_form](https://www.surveymonkey.com/r/AES97wCL5zR6g608H8uGhIv6oxI9M/viewform?usp=send_form)

Twenty-one (21) delegates responded anonymously to the questionnaire. Here below a summary of their responses is presented in brief:

- Level of satisfaction for the presentations and adjunct activities (on a scale of 1-5 where 1 is disappointing and 5 is excellent):

Keynotes speeches: **3,95**

All the presentations: **4,1**

- Level of satisfaction for the choice of conference venues, museum visits, outings and receptions: **4.1**
- Level of satisfaction for the programme structure: **3,65**
- Level of satisfaction for the creativity in themes: **4.25**
- Level of satisfaction for the creativity in site visits: **4.15**
- Level of satisfactions for the professional value of the conference: **4.5**
- Level of satisfaction for the level of adherence to the time schedule: **2.95**
- Overall feedback - Quality and content of the general conference kit: **4.65**
- Overall feedback- Conference fee (good value for money): **4.4**
- Overall feedback - Food & drinks: **4.05**
- Overall feedback - Quality of material provided from CAMOC (programme, abstracts): **4.5**
- Overall feedback- Quality of CAMOC specific planning and organization: **4.5**
- Overall feedback - Communication with CAMOC conference organizers: **4.6**
- Overall feedback - Communication with CAMOC conference organizers (i.e. online registration platform): **4.5**
- Determining factors to attend this year's CAMOC Conference? Three were the most popular choices:

Conference theme & sessions topics (**4.8**)

Reasonable fee (**4.1**) and

Appealing location (**4.0**)

- Some general comments on the quality of the presentations:
  - The theme of the conference could not have been more important;
  - The atmosphere was great, well done;
  - They were more than excellent;
  - I think the program was great but also demanding;
  - Overall good conference, well organized, good host museum;
  - The number of speakers was a bit too much.
  
- Some general comments on how new ideas were born to the respondents thanks to the conference:
  - Ideas concerning both migrations and museums, and city museum definitions;
  - It is not only for the migrant to know about the country s/he migrates to but vice versa;
  - Many stimuli related to the next Conference's organization;
  - Specific impulses regarding biographical work from other museums, new connections with colleagues from around the world;

**c) Evaluation through Conference Reports provided by CAMOC Travel grantees**

Here below, we present a summary of comments contributed by one of the grantees, Jelena Savic (from Bosnia-Herzegovina). All three complete conference reports submitted by J. Savic, L. Betti, and A. Altayli are available in **Appendix 4**.

**Comments by Jelena Savic**

This year's meeting was dedicated to one of the most relevant present-day global topics, migration. I learned about the many faces of migration and the challenges that migration and mobility pose to a city museum; I reunited with the colleagues I met at previous annual conferences and expand both my professional network and the circle of friends; I got to know bits and pieces of the fascinating city of Moscow and its urban history; the meeting was also an opportunity to share my own research findings and a personal experience as an immigrant in Portugal through participation at an "ignite" session.

The conference was an opportunity for a summary and a reflection to the ten years of CAMOC's history.

*The overall value of the conference and its outcomes*

The great value of this conference was in its inter-disciplinarity and relevance not only for city museum experts, but also for professionals and researchers outside museums who focus on cities. The presenters reflected on migration and its importance for urban life both in historical perspective and nowadays, as mobility and migration are becoming defining elements or even critical issues for many cities. Through the prism of migration themes, a bigger theme was addressed too: redefinition of the role of museums today. The contributors focused on

understanding the city and its challenges, on new ways and possibilities to improve social inclusion and enable everyone's "right to the city", unanimously seeing museums as agents of social change. The conference provided an insight into the most remarkable current city museum projects and innovative approaches in facing challenges related to memory and migration.

#### *The most memorable moments*

The three conference days were intense and fulfilling, with lectures looking at the phenomenon of migration both in retrospect and as a contemporary challenge, with formal and informal discussions, two workshops and several visits to museums and cultural heritage sites across Moscow.

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

- The motivating lecture by the Museum of Copenhagen on migration as a driving force for a museum change.
- The presentation about the transformation of the Museum of Moscow into a contemporary city museum.
- The workshop on redefining museums of cities, because CAMOC addressed and overviewed the involvement of city museums in the living experiences and challenges of today's society. The workshop showed thus how this choice of the highly relevant topic to focus on was not accidental, but deeply based on CAMOC's (and ICOM's) strategic goals.
- Eugene Tartakovsky's keynote speech. Besides learning a lot about immigration patterns, I could personally relate to many issues discussed: immigrant adjustment in their new countries, the feeling of existential unsettlement, the role of migrants as cultural mediators.

#### *Other benefits*


- **Friendships, contacts and cooperation**

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

- **Getting to know a new city**
- **Opportunity to share my own current work**
- **Sharing the experience**

During the following months, I intend to share the knowledge through informal meetings with the colleagues from the ICOM Bosnia and Herzegovina, from the




	Institute for Protection of Cultural, Historical and Natural Heritage of the Republic of Srpska and from FBAUP Porto.
<b>PART B</b>	
DATE	<p><b>CAMOC's 1<sup>st</sup> workshop, <i>Defining museums of cities in the 21st century</i>, 27-28 March 2015</b></p> <p><b>A workshop co-organised by CAMOC and the Berlin Stadtmuseum</b></p>  <p>A visual panorama of the conference is available in <b>Appendix 5</b> of this report.</p>
LOCATION (CITY AND COUNTRY)	Berlin (Germany)
HOST INSTITUTION(S) OR ORGANISATION(S) (if applicable)	A workshop co-organised by CAMOC and the Berlin Stadtmuseum and hosted by the Berlin Stadtmuseum
TITLE AND THEMES	<p>After surveying a range of city museums in early March 2015 (see more information below), a group of CAMOC members and other city museum professionals came together in Berlin for the workshop “<b>Defining Museums of Cities in the 21<sup>st</sup> Century</b>,” which coincided both with the occasion of CAMOC’s 10<sup>th</sup> anniversary and the on-going transformation of the host and co-organising institution: Stadtmuseum Berlin.</p> <p>With active collaboration of CAMOC and Stadtmuseum Berlin, the workshop aimed at evaluating the responses to CAMOC’s questionnaire on new trends in city museum practice and at initiating a more targeted discussion about the role and definition of city museums in our era. Thanks to the contribution of its participants, this two-day workshop revealed a number of enriching ideas and fruitful thoughts for CAMOC’s future work. Besides the museum professionals from various</p>

	<p>countries, the workshop benefited also from the presence of ICOM President Hans-Martin Hinz and Advisory Committee Chair Suay Aksoy, reminding us once again of the strength of ICOM’s trust and support for CAMOC.</p> <p><u>Programme</u> (see also <b>Appendix 6</b>)</p> <p>The meeting started with a short welcome and a guided visit to the St. Nikolaikirche (St. Nicholas’s Church) and the surrounding Nikolai quarter, where the main building of the Stiftung Stadtmuseum Berlin is also situated. Introducing the workshop, CAMOC Chair Marlen Mouliou shared with conference participants the preliminary outcomes of the questionnaire.</p> <p>In the workshop’s first session, the participants divided in two groups to discuss four issues that challenge contemporary city museums. While one group concentrated on “museum content – collections” and “museum – society,” the second focused on “urban space – museum location” and “future focus – challenges/development.” The first group discussed the importance of museums’ contents for their exhibitions (keeping in mind the critical question, “What is a collection?”), and also revealed critical perspectives on the changing relationship between the museum—now often serving as a moderator and facilitator—and society.</p> <p>Meanwhile, the second group explored the changing significance of museums’ physical location, the impact of new information and communication technologies and e-culture, and possible future challenges for city museums.</p> <p>The workshop continued the following day with an excursion that started at the Märkisches Museum and continued first to a tipi village on the bank of the River Spree and then to a lunch gathering in the Künstlerhaus Bethanien, an international community-based cultural space in Kreuzberg, one of Berlin’s most multicultural neighbourhoods. For its participants, “Defining Museums of Cities” proved important not only as an opportunity to reflect on the definition and future social role of city museums, but also as a reminder of the crucial importance of urban democracy to city museums in the twenty-first century.</p> <p>The workshop’s final report that summarizes the outcomes of both the questionnaire (see <b>Appendix 7</b>) and the Berlin workshop has been published in <i>CAMOCnews</i>, 3/2015 (see <a href="http://network.icom.museum/fileadmin/user_upload/minisites/camoc/PDF/Newsletters/CAMOCNewsletter2015_3_Corrected8.15.2015.pdf">http://network.icom.museum/fileadmin/user_upload/minisites/camoc/PDF/Newsletters/CAMOCNewsletter2015_3_Corrected8.15.2015.pdf</a>). The aim was also to prepare the ground for a more participatory discussion at CAMOC’s annual conference, which would be held in Moscow on September 2-4, 2015.</p>
<p>NUMBER OF PARTICIPANTS</p> <ul style="list-style-type: none"> <li>- ICOM</li> <li>- NON-ICOM</li> </ul>	<p>Thirteen (13) participants from eight (8) countries (Germany, Greece, Turkey, Belgium, UK, Portugal, Austria and the Netherlands). Namely:</p> <ol style="list-style-type: none"> <li>1. Hans Martin Hinz, ICOM International, President</li> <li>2. Suay Aksoy, ICOM International, Advisory Committee Chair</li> </ol>

3. Afsin Altayli, CAMOCnews, Istanbul
4. Lars De Jaegher, STAM-Ghent City Museum
5. Claudia Gemmeke, Stadtmuseum Berlin
6. Nele Güntheroth, Stadtmuseum Berlin
7. Otto Hochreiter, GrazMuseum
8. Renée Kistemaker, Amsterdammuseum
9. Crawford McGugan, Open Museum, Glasgow Life/ Glasgow Museums
10. Joana Monteiro, Museum of Lisbon and ICOM Portugal
11. Marlen Mouliou, CAMOC Chair and Athens University
12. Peter Schwirkmann, Stadtmuseum Berlin
13. Brinda Sommer, Stadtmuseum Berlin



	
<p>NUMBER OF - KEYNOTE SPEAKERS - PRESENTATIONS</p>	<p><b>1<sup>st</sup> day</b></p> <ol style="list-style-type: none"> <li>1. Introduction to the workshop by CAMOC Chair</li> <li>2. Group-work in two groups</li> <li>3. Conclusions</li> <li>4. Guided Visit of St. Nikolai church and Nikolai quarter</li> </ol> <p><b>2<sup>nd</sup> day</b></p> <p>Post-workshop-excursion themed as “Urban culture – Urban development – Urban history: From Märkisches Museum to a tipi-village on the bank of the river Spree”</p> <p>A visit of Märkisches Museum and an adventurous walking tour alongside the river Spree which displays the immense change of a so far forgotten area in the city centre. Creative cultures have used the space temporarily but now urban planning and investors have discovered this auspicious area. Citizens’ initiatives try to accompany the process of change and demand consideration of their interests.</p>
<p>OUTCOMES</p>	<p>Reports on the Berlin Workshop have been published in <i>CAMOCnews</i>, issues 2 and 3/2015, by Marlen Mouliou, Afsin Altyali and Crawford McGugan (see <a href="http://network.icom.museum/fileadmin/user_upload/minisites/camoc/PDF/Newsletters/CAMOCNewsletter2015_3_Corrected8.15.2015.pdf">http://network.icom.museum/fileadmin/user_upload/minisites/camoc/PDF/Newsletters/CAMOCNewsletter2015_3_Corrected8.15.2015.pdf</a> , pages 24-34)</p> <p>The Berlin workshop “Redefining Museums of Cities in the 21<sup>st</sup> century” revealed a number of fruitful thoughts on the role and definition of city museums as well as on CAMOC’s future orientation and work. Two groups of participants discussed four issues that challenge contemporary city museums. One group concentrated on “museum content – collections” and “museum – society” and discussed the importance of museums’ contents for their exhibitions (keeping in mind the critical question, “What is a collection?”). It also revealed critical perspectives on the changing relationship between the museum—now often serving as a moderator and facilitator--and society. The other group focused on “urban space – museum location” and “future focus – challenges/development” and explored the changing significance of museums’ physical location, the impact of new information and communication technologies and e-culture, and possible future challenges for city</p>

museums.

The main conclusions of the two groups are summarised below:

- City museums are based on collections of various kinds, not only material objects but also a wealth of immaterial goods (stories, emotions, memories) which offer the possibility to create spaces of interactive dialogue and experience sharing in society moderated/mediated by the museum.
- Yet, museum professional need to be reminded that museums have the obligation to represent all voices and all social groups whose stories are often untold or misinterpreted.
- Museum collections and museum stories need to be accessible (both physically and intellectually) and this is very crucial in the era of web 2.0 and knowledge sharing.
- City museums must approach communities and individuals in a proactive way and become co-production spaces and crowd-sourcing collectors of memories by developing participatory methodologies of collecting, curating or even governing.
- In terms of their presence in the urban space, city museums can play a key role in the process of urban planning by providing historical knowledge about the city and can change urban areas by their mere existence (e.g. new museum buildings, increased tourism, retailing etc.).
- They can also act as meaningful interfaces between different agents (authorities and citizens) and thus contribute to democratic processes, in tune with the desirable visions for the creation of a fairer and happier city.
- There is of course certain fluidity and flexibility in city museums' operation today in terms of their physical space. A city museum can operate in a diversity of locations in physical urban spaces or in digital platforms.
- City museums' presence in e-culture is very strong (websites, blogs, social media, apps on smart phones) and some city museums may exist only digitally. They are therefore able to reach a bigger and more diverse audience.
- City museums form strategic partnerships with other institutional and non-institutional agents in order to present their collections and work beyond their restricted locations. Today there is much more imagination in the use of public space by museums as an extended urban lab for their work (e.g. presentations and performances in public space)
- Many city museums of course operate in historic museum locations, which need to be respected as monuments but also be used creatively as modern functional spaces. Conflicts of interest between preservation and accessibility issues often arise and this is a challenge to be taken into account. Some do feel that new museum buildings may be a viable solution for city museums to display more recent history and developments of the present city, but this is not necessarily the only way.

The workshop did not only enrich our vision for CAMOC's future, but also informed the broader ICOM community as it seeks to update the definition of museums at its June 2015 Advisory Meeting in Paris.

For a more detailed analysis of the whole project, see also **Appendix 8**.

**PART C**

**CAMOC's 2<sup>nd</sup> workshop in Glasgow, Migration and City Museums**

**26-27 November 2015**

An interactive workshop organized by CAMOC and the Open Museum in Glasgow (see **Attachment 3**)

DATE

**ICOM**  
**CAMOC**  
26–27th Nov 2015  
Glasgow, Scotland

**CAMOC**  
International Committee for the Collections  
and Activities of Museums of Cities

**Migration Workshop**

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

Through the opportunity to meet and discuss with people involved in live projects, the workshop will explore how different museums are building inclusive approaches to the theme of migration within their dynamic, urban contexts. Participants will have an opportunity to gain an understanding of the step-by-step process of project development, ethical considerations, overcoming challenges and measuring impact.

**Over the 2 days participants will:**

- Benefit from small group discussions on a variety of international perspectives on migration project work and
- Help to develop a short list of principles on participatory museum practice and a basic toolkit of work with migrants in museums.

**The hosts**  
With support from CAMOC, the programme will be hosted by the Open Museum, Glasgow Museum's community outreach team and Glasgow Museum's migration forum – a mix of museum staff, artists, researchers and voluntary organisations, with their own personal and professional connections to the theme of migration.

A rich mix of performances, pop up events, speakers and project visits will inspire honest discussion and reflections which will enable key principles to be drawn out and shared. We will be joined in facilitating this event by international colleagues: Mariña Bonas Conte, Immigration Museum of Sao Paulo, Martin Dijkstra from Kreuzberg Museum, Berlin and Nicole van Dijk from Rotterdam Museum.



**The City** Glasgow is a city of increasing diversity. There are many individuals and organisations involved in celebrating its diversity through arts and film festivals, in promoting dialogue and social cohesion and in challenging inequalities. The Programme will be based at the Riverside Museum, Glasgow's museum of travel and transport (European Museum of the year 2013) and at a range of community venues across the city.

10th Anniversary

**Fees** No fees will be required.

**Join us** The programme will be open to 18 participants. Please write a 300 word piece outlining the context in which you work, why you are interested in participating, any particular questions or challenges you hope to address through your participation and how you will share the learning with colleagues on your return. Good command of the English language by all trainees is recommended, as interaction during the workshop will be necessary.

**Grants** CAMOC will provide up to three grants (500 euros each) for prospective participants who will be eligible according to the following criteria:

- Active membership in ICOM (and preferably CAMOC) for at least two years;
- Professional affiliation with a museum organisation (academic research, part-time or full-time work in a museum), which belongs to a Tier 2, 3 or 4 country and cannot support funding for the candidate's participation in the workshop;
- Current or planned forthcoming involvement with community projects involving migrants.

To apply, send a C.V. with a cover letter explaining your cause. Applications should be sent to CAMOC's Chair (Marlen Moulou at mmoulou@gmail.com) by the 8th of November 2015. The successful applicant will be informed by 10th of November 2015.

CAMOC

**Accommodation** Glasgow is a medium sized city with many accommodation options to fit all budgets and needs. Two airports serve the city Glasgow International (15km away) and Prestwick (53km away). Public transport is good and includes a small underground system. Details of what's on and accommodation can be found at <https://peoplemakeglasgow.com/indepth> contextual information about the city's life and health can be found at <http://www.understandingglasgow.com/>


**Contacts** for further details please contact:  
 Marlen Moulou mmoulou@gmail.com (CAMOC)  
 Chris Jamieson chris.jamieson@glasgowlife.org.uk (Glasgow Museums)  
 Crawford McSigan crawford.mcsgan@glasgowlife.org.uk (Glasgow Museums)



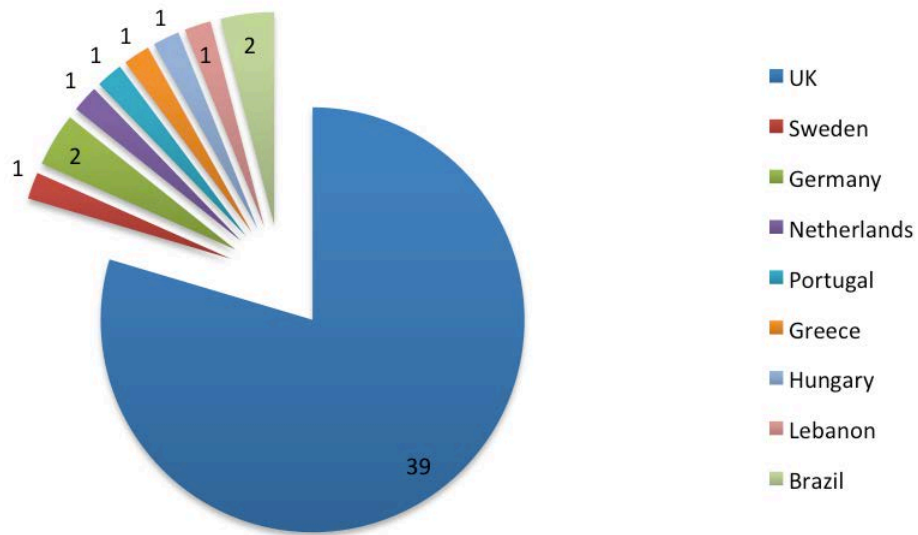
A visual panorama of the conference is available in **Appendix 9** of this report and online at:

- CAMOC's website (<http://network.icom.museum/camoc/conferences/moscow-2015/>)
- Facebook page of CAMOC (<https://www.facebook.com/museumsofcities/?fref=ts> see uploads on 25, 26, 27/11/15, 30/11/15, 1/12/15, 5/1/16)
- 
- TWITTER at #camoc (<https://twitter.com/search?q=%23camoc&src=typd>)
- CAMOC's Youtube Channel provides for a full coverage of all the presentations of the programme (excluding the site visits) (<https://www.youtube.com/watch?v=83qDVZX5Oi8&feature=youtu.be>)

LOCATION (CITY AND COUNTRY)	Glasgow, UK
HOST INSTITUTION(S) OR ORGANISATION(S) (if applicable)	<p>The workshop was co-organised by CAMOC and the Open Museum/Glasgow Life Museums (a CAMOC institutional member), Glasgow Museum's community outreach team and Glasgow Museum's migration forum</p> <p>It took place at the Riverside Museum, the winner of the European Museum of the Year award in 2013.</p> <p>It also benefited from the collaboration of the Maryhill Integration Network in Glasgow, a community centre working with migrants and refugees.</p>

<p>TITLE AND THEMES</p>	 <p>The workshop aimed to explore how cities are shaped by arriving communities and how these communities can get involved in museum work and be assets and real stakeholders of the museum through reflecting, collecting, safeguarding and disseminating their stories and life experiences. Through the opportunity to meet and discuss with people involved in live projects, the workshop ought to enable understanding of the step-by-step process of project development, ethical considerations, overcoming challenges and measuring impact.</p> <p>The programme was hosted by the Open Museum, Glasgow Museum’s community outreach team and Glasgow Museum’s migration forum – a mix of museum staff, artists, researchers and voluntary organisations, with their own personal and professional connections to the theme of migration.</p> <p>A rich mix of performances, pop up events, speakers and project visits inspired honest discussion and reflections which enabled key principles to be drawn out and shared.</p> <p>For a detailed programme of the workshop, see <b>Attachments 4 &amp; 5</b> as well as the following link:</p> <p><a href="http://network.icom.museum/fileadmin/user_upload/minisites/camoc/PDF/Newsletters/Presentation_details_Glasgow.pdf">http://network.icom.museum/fileadmin/user_upload/minisites/camoc/PDF/Newsletters/Presentation_details_Glasgow.pdf</a></p>
<p>NUMBER OF PARTICIPANTS</p> <ul style="list-style-type: none"> <li>- ICOM</li> <li>- NON-ICOM</li> </ul>	<p><b>Forty-nine (49) participants from nine (9) countries.</b></p> <p>From those, three (3) have been invited speakers from Germany, Netherlands and Brazil (Martin Dusphol-Kreuzberg Museum Director, N. van Dijk-Curator of the Rotterdam Museum, M. Bonas-Director of the Immigration Museum of Sao Paulo).</p> <p>Also CAMOC offered three (3) grants to participants from Brazil, Lebanon and Hungary.</p>





Graph 6: Participants per country



Speakers came from the UK, Greece, Germany, the Netherlands, Brazil, Lebanon.

The programme (see **Attachments 4 & 5**) included:

- Three (3) introductory speeches
- Six (6) 15' min presentations
- Seven (7) 5' min Big Idea presentations
- Two (2) Artistic presentations
- Four (4) round table discussions
- Two (2) final discussion sessions about principles of migration, representation and museums
- A workshop activity (Help Yourself 2015) around a reproduced and enlarged map of the world using limited edition button badges
- Three site visits namely:
  - a) Meet with the Scottish Refugee Council to discuss and find out about their Belgian Refugee project Lest We Forget with project participants
  - b) Pop-up Migration Museum project screening, discussion and tour of

NUMBER OF

- KEYNOTE  
SPEAKERS

- PRESENTATIONS

	<p>Glasgow Museums Resource Centre pods</p> <p>c) Visit the Muslim Elderly Day Care Centre at the Central Mosque to find out about project work there and Journeys to Glasgow film</p> <p>- An evening music event</p>
<p>OUTCOMES</p>	<p>The workshop proved to be a truly powerful experience for all the participants. The outcomes of the presentations, the site visits, the discussions, the networking etc. have been immediately apparent.</p> <p>In January 2016, CAMOC and the Open Museum of Glasgow will compile an extensive report on the workshop which will be made available online through CAMOC's media (Website, <i>CAMOCnews</i>, etc.).</p> <p>All presentations have been video recorded and will also be freely accessible through CAMOC's YouTube channel.</p> <p>In this report, we present some of the results/outcomes of the workshop in three ways and forms:</p> <ul style="list-style-type: none"> <li>• By harvesting some of the thoughts and statements produced by the workshop participants at the end of the 1<sup>st</sup> day discussions (Comment Wall)</li> <li>• By synthesizing the comments submitted by the participants who responded to the evaluation online questionnaire addressed to them after the workshop.</li> <li>• By presenting some of the impressions provided by the workshop grantees in their written reports.</li> </ul> <p><b>1. Migration Workshop Comment Wall (see Appendix 10)</b></p> <p><u>Regarding migration issues in general and in museums</u></p> <ul style="list-style-type: none"> <li>• There is no 'us' and 'them'. Migration is a constant and we are all migrants. This is not systematic. How do we tell that potentially confused story?</li> <li>• How do we represent fluidity of migration issue?</li> <li>• Still worried about the 'normative' aspect of 'migrant work' in which we create the 'museum effect' on behalf of government (local and national) agendas and effectively erase complexity and conflict.</li> <li>• Free movement of people is a basic human right.</li> <li>• How to not avoid the bad part of immigration processes? Loss, death, rupture(?)</li> </ul> <p><u>Regarding current challenges in museum practice concerning migration and diversity issues</u></p> <ul style="list-style-type: none"> <li>• What is the role of <u>representation</u>? <u>Can</u> we represent something which is ever changing, fluid and multiple?</li> <li>• How museums adapt to authorities agendas and how much effort the museum should do to be faithful to what it believes in.</li> <li>• Museums must respond to new social configurations within local contexts. We are capable of not only speaking but also listening to the audience.</li> </ul>

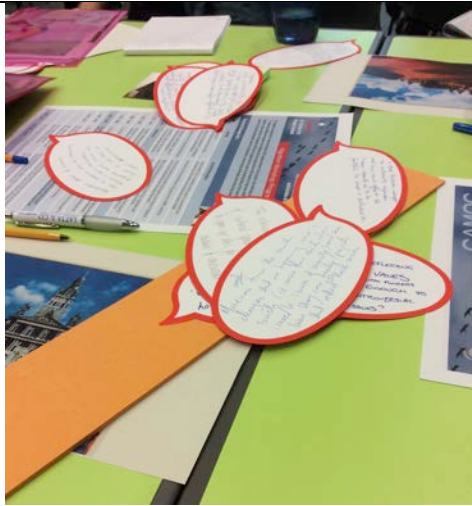
- Museums should be a place and an umbrella for all communities, offering a space for exploring migration themes, values and glory of new input to change people's lives and connect us from society.
- Connect. How do we create spaces for dialogue, exploration of contentious, contextual issues.
- Museums must trace the social changes that are happening now in society (i.e. more from social cohesion issue/ to issues of security) and see how they can develop projects that reflect on these moves.
- Maps (local) and sites as a focus for 'stories' which bring together diverse migrant (or non-migrant) experiences.
- How to encourage people from the communities to become involved and to become co-producers? How to bring both the new and established communities together?
- How do we deal with emotions that arise in response? Are we equipped to deal with difficult themes and responses?
- Which is more important – the story or the object? Which objects and stories have most value\?
- Role of museums in challenging stereotypes about migration and educating. 'We are all migrants' – getting people to think about their own journeys.
- Have we come to an end using personal stories? Are we asking too much from one story and how do we deal with issues around representation?
- Take time to build relationships and networks. Have confidence that these stories (migration) matter. That confidence nurtures these stories.
- We invite our audiences to disagree.

#### Regarding the social role of city museums in general

- City museums reflecting society and social values – are we or our municipal funders brave enough to represent the controversial, the difficult issues?
- To make cities better we need to connect people and museums must connect to each other.
- What objects represent migration? (Collecting Policy!)
- Representing loss and void in migration.
- How do museums keep up with, or ahead of, the changing nature of the city? Or can we even try?

#### Regarding best city museum practices

- I love the museum in Rotterdam is planning to pay participants as curators. We need to think about how we value different contributions.
- The term hyper-diversity. Diversity has some complex contemporary meanings. Its great to have a term which speaks of intersectionality(?) Kreuzberg Museum is so inspirational! Love the idea of co-producing and co-curating.



## 2. Evaluation of the workshop-online questionnaire

The online questionnaire is accessible at [https://docs.google.com/forms/d/1FoJppqzwKcv2q-b9uFv087VDbWpPg-gcUIMqXDzxYjDU/viewform?usp=send\\_form](https://docs.google.com/forms/d/1FoJppqzwKcv2q-b9uFv087VDbWpPg-gcUIMqXDzxYjDU/viewform?usp=send_form)

Eight (8) participants responded anonymously to the questionnaire. A summary of their responses is presented in brief here:



### CAMOC Migration Workshop - Glasgow 26-27 November 2015

1. CAMOC Migration Workshop set out to achieve a number of goals. Please help us assess its effectiveness by responding to the following statements:

1.1. I think the workshop created opportunities for participants to meet and discuss with people involved in live projects

1 2 3 4 5 6 7 8 9

Less effective           Very effective

1.1.1. Add your comments

1.2. I think the workshop explored how different migrants are building inclusive approaches to the theme of migration within their dynamic, urban contexts

### Effectiveness of the workshop in ...

- **Creating opportunities for participants to meet and discuss with people involved in live projects** (on a scale of 1-9 where 1 is less effective and 9 is very effective): **8.5**

#### Comments...

- a) The presence of participants from various museums and countries dealing with different realities and different approaches was very positive.
- b) The workshop had a number of participants and presenters, as well as format, that allowed us all to sit informally and create an environment of sharing ideas rather than presenter-audience. The projects were interesting and project-focused. This proved very effective in discussing real experiences, get to know each others' work and share our anxieties.

- **Exploring how different museums are building inclusive approaches to the theme of migration within their dynamic, urban contexts: 8.25**

#### Comments...

- a) The different situations in each country and city and the diversity of methodologies used in the context of inclusion were very well represented.
- b) The workshop allowed us how to realise how much building inclusive approaches is not an exact science, and that we are all learning and exploring. In that light, exchanging experiences is invaluable.

- **Offering opportunities to gain an understanding of the step-by-step process of project development: 6.75**

#### Comments...

- a) The presentations within each project were somewhat generic, so it was not possible to deepen some issues. But they led to important clues.
- b) I agree, but I don't believe there is one type of step-by-step process of project development. When it comes to inclusiveness, key concepts and actions need to be observed (especially ethically) – and this was made clear. Nevertheless, the varied approaches adopted by the different participants also showed there are various ways in which these steps can be organised and tested to promote inclusiveness. I think we learned a lot from the variety of projects and from finding commonalities different experiences.

- **Offering opportunities to gain an understanding of the ethical considerations involved: 7.6**

#### Comments...

- a) Yes, although this question is already well reflected in the work of all technicians involved. The difficulty lies in making them reach the entire community.
- b) Could not agree more. And this is true especially due to the quality and ethical level of the projects presented. It certainly raised the bar of discussions on ethical approaches to migration in city museums.

- **Offering opportunities to gain an understanding as of how we can overcome challenges and measuring impact during such projects: 6.8**

Comments...

- a) Yes, through very different experiences that were presented.
- b) I think that the general consensus is how hard it is to measure the impact of such projects. One lesson taken is how much effort we must put into devising ways of assessing projects' immediate and long lasting impacts.

**Participants impressions on ...**

- **The presentations: 8.3**

Comments...

- a) Nicole's. Very practical insight into the exhibition making process
- b) There were a few but I especially liked the one about the Favela, very informative and interesting, and the presentation about the Kreuzberg Museum in Berlin - I really enjoyed learning about the process of becoming an open, interactive museum.
- c) I particularly liked the presentation of Martin Düsphol because of the solutions that they develop in Friedrichshain-Kreuzberg Museum and the ones from Glasgow given the work that has been developed there.
- d) Beit Beirut project - Museu de Favela - The Immigration Museum of the State of São Paulo... The presentations were well prepared and informative. I was very impressed with their positive attitude towards all the challenges and difficulties when carrying out their projects.
- e) The one about Brazil as it was a fascinating and exciting project, and taught me a lot about an area of the world I previously knew little about
- f) Presentations were varied and brought a fantastic diversity of angles and experiences. They provided the perfect playing field for an vast array of discussions to emerge, were moving and enriching.

- **Interactive discussions: 5.75**

Comments...

- a) Always very interesting and dynamic. Get to speak with people from different backgrounds
- b) The one with Martin Düsphol for allowing us to deepen some issues from the work in the Friedrichshain-Kreuzberg Museum.
- c) The rounds of discussions in the first day were great, but it became clear that we all wanted more time and chance to chat to each other. They were perfect – I just wish there was more time. The final discussion in small groups then sharing our findings was also a good format and great way to summarize our final thoughts!

- **Site visits: 5.6**

Comments...

- a) Open Museum. I would have liked to participate in all
- b) The visit to "Lest We Forget" project which seemed very unique and with good results already observed.

- c) Migration Museum pop-up project Very inspired by Rachel Thibbotumunuwe and Tawona Sithole's work. It was such a privilege to be able to look at the museum collections and talk to the staff.
- d) My two site visits were very moving, and brought to life the possibilities of the work museums do. The discussion of the GMRC Belgian Letters of the first World War with recent migrants from Syria, Sudan, Somalia and other places simply illustrated how much collections can mediate dialogues between people from different walks of life, who under other circumstances, would have never even dreamed to talking to each other, let alone helping each other though their shared pain. That experience for me was worth one million words. The same is true for the Maryhill Integration network visit.

- **Activities in the Maryhill Integration Network**

Comments...

- a) Very interesting and evocative experience. Great hospitality
- b) A community centre with a very important work for/with refugees and migrants living in Glasgow who find there an integration space that does not forget their cultures of origin.
- c) Could do with less performances. The food was excellent and good to be sitting among Maryhill Integration Network centre users and talk with them. The talk by Professor Alison Phipps was very encouraging. It was a good way to end the event.
- d) Super well organised, smoothly run, really great to get to different parts of the city, important to do so and unlike anything I've ever been to before in this regard
- e) Museums must create spaces for people to be and share the best of who they are. They must be places for compassion and humanity – exactly like the experiences we saw at the community visits.

- **Possibilities in networking**

Comments...

- a) Excellent.
- b) Sharing information and opinions regarding different projects and work using network is very important.
- c) Very good, provided me with some really interesting ideas, interactions, and connections for the future
- d) Certainly one of the richest outcomes of this workshop!

- **Overall Impressions**

Comments...

- a) Excellent workshop, offering good opportunities for networking, loads of opportunities for learning about things museums are doing and how, great opportunities for receiving feedback on ideas as well. Really good event, thank you for having us!

- b) A very significant experience regarding the importance of this issue for the work in city museums. Different realities and multiple approaches greatly enriched the knowledge of all the presents. The hospitality and friendliness of the organizers also helped in creating a sharing atmosphere
- c) The workshop was very well organised, with good balance of visual and text. Over the 2 days, I have learned a lot about different museum migration projects across the globe.
- d) I feel privileged to have met everyone in the workshop. The mix of activities was well-planned and created lots of opportunities for sharing and exchange among all of us and of experiencing meaningful local initiatives. Despite a packed agenda, we all felt energised and inspired. I certainly left with a lot of the workshop thoughts in my mind and am sure they will have a lasting on the way I see the work of city museums and migration henceforth.

### **3. Comments by the grantees**

Here below, we present a summary of comments contributed by the grantees Gege Leme, Carla Mardini and György Szeljak. In detail see **Appendix 11**.

#### **Comments by Gege Leme (Brazil)**

In Glasgow we had the opportunity to witness inspiring experiences from different museums around the world whose activities explore participation in different levels while acting as mediators of dialogues and facilitators of relationships between people. Most museums represented came from cities facing constant change due to migration. Capturing the fluidity of these cities' identities while helping negotiate new voices and views within their communities is at the heart of what these museums are doing in the quest to play an ethical relevant role.

The impressive reach of the work developed by the Open Museum within Glasgow communities certainly set the tone for many discussions. This innovative museum avails and shares a vast array of collections from the Glasgow Museums Resource Centre, creating dialogues and capturing social histories within diverse communities. Taking the meaning of 'outreach' to another level, the Open Museum searches for hidden stories big and small, bringing silent voices and the complex texture of Glasgow people to life. A true inspirational institution we must all learn from.

I was also touched by the courageous experience of Martin Düsphol, Leader of the Friedrichschain-Kreuzberg Museum (Berlin), opening up curatorial approaches to participation and sometimes even relinquishing curatorship of specific exhibitions in favour of local communities' – a lesson to all museum professionals.

Nicole van Dijk, Curator and Project Manager of Museum Rotterdam, showed us how participation and community co-curation can yield even more amazing results when brought right into museum-making.



Marilia Bonas's presentation (Executive Director – Immigration Museum, São Paulo) touched me for breadth of work done in my own *uber*-diverse city, bringing various local and often disconnected communities to meet and collaborate, collect oral histories, interpret museum collections and share in important museum decisions. As a descendant of migrants myself, I feel truly grateful to the Immigration Museum for preserving the heritage of such complex but beautiful city for future generations in a country where memory is not a concern.

Carla Mardini's Beirut Urban Cultural Centre presentation was a symbolic project for today's reality. The building itself bears witness to stories of conflict in Lebanon, their impact on urban life and communities. Leaving great part of the building untouched, Beirut's Urban Cultural Centre will certainly speak for itself in reminding us of the sad consequences that emerge from lack of dialogue and embracing diversity within cities.

Last but not least, Glasgow Museums close work with local communities engaging migrants, recent and past, their experiences and difficulties, and working towards integration pay full testimony to the meaning of "People make Glasgow".

#### **Comments by Carla Mardini (Lebanon)**

Among the museums that I admire most are the ones that care about people. CAMOC gave me the opportunity at the Migration Workshop in Glasgow to meet the professionals behind this kind of museums. Here is a short report about what I took with me.

The presentation of Eithne Nightingale opened the workshop on the diversity of approach of migration in museums in different countries. She managed to classify this diversity in categories (Purpose of migration, type of museums, museums scenarios...etc.).

At the workshop, I met as well Martin Dusphol. He passionately spoke about the Friedrichschain-Kreuzberg Museum's experience in planning an exhibition to attract Turkish community....

It was interesting for me to learn at the workshop about the new concept of the Rotterdam Museum, the "hyper diversity" of the city that has 60% of foreign-born citizens. ...

I was very moved by the testimony of Rema Sherifi who runs with other members, The Maryhill Integration Network.

...

At the Workshop, I had also the chance as a member of the scientific committee of Beit Beirut, to present this Museum and Urban Cultural Centre project for the city of Beirut. After my presentation it was great to see the enthusiasm and interest this project has got. This is very encouraging....

#### **Comments by György Szeljak (Hungary)**

I took part in the CAMOC Migration Workshop, which took place in Glasgow from 25 to 27 of November 2015. The topic of this special interactive workshop,

migration and its representation in city museums, is a very actual and important theme in the field of museum studies. The meeting offered an excellent opportunity to familiarize with new concepts, methods and good examples. It was also very helpful as this theme aroused the interest of museologists in Hungary only very recently. Following the 1989 political -economic changes, Hungary has gradually transformed from a mere transit country of East-West migration into a target country as well. Social research closely followed the various social and economic factors behind these processes. However, the material culture and the museum representation of contemporary migration, has not yet been researched till the 2010s. The Museum of Ethnography in Budapest, where I work, is the centre of these type of museum researches.

Participants of the workshop came from different countries, museums, university centres, organizations. Therefore they approached the topic from different aspects offering new viewpoints concerning research, museum representations and activities. However, all participants started from a common ethical consideration that museums need reflect cultural diversities of cities, to question social segmentation and to play an important role in the integration of immigrants and minority groups. We need have an active engagement with these communities. The museum can be a contact zone, a space for negotiation, where people with different cultural background and world view come to meet, interact, change ideas and values. The museum is not a mere collection of objects, but individuals themselves fill the objects and institutions with significance. The museum is not a sacred space where scientific views are to be preached one-sidedly. Our role is to act as mediators, interpreters, facilitating the self-representation of the different individuals and communities.

But what are the good methods concerning research, representation, museum education, intercultural activities to reach our goals? The participants of the workshop presented many excellent examples. Hereby, I mention only some of them, focused mainly on exhibitions and museum representations.

I liked the examples when curators did not make a systematic distinction between migrants and non-migrants. The focus was rather on the local multi-ethnic context and the everyday interaction of individuals belonging to the same suburb or city. This approach allows to demonstrate the local configurations and the ways in which actors shape the image of their neighbourhood. To realize this kind of exhibitions, one needs the active participation of local people (p. e. giving objects, telling life stories, participating in programmes) which can create a sense of belongings and a chance to feel as a community.

In case of such exhibitions, micro histories and concrete individual stories about the migration process play an important role. This approach was presented by several speakers in the workshop. Such an approach helps us to understand the personal aspects, identify with the actors, really understand their aims, feelings, and difficulties.

Their life-stories, objects and stories related to objects are also to be interpreted in a wider transnational framework. Memory and imagination surrounding migrant material culture can help to sustain relations with the distant home with relatives and friends. As some of the participants pointed out, physicality of objects, their concreteness and permanence help in establishing an existential continuity even in

times of moving, relocation and change.

Last but not least, I was fascinated by the model developed by our host, the Open Museum. They reimagine the notion of museum, and push it to its boundaries. Their loan service system facilitates free access to the collections in a very innovative and experimental way. They are able to offer an opportunity for self-representation to different groups and individuals, and build a new kind of relationship with them. They successfully create a dialogue and reinterpret the traditional roles of curators and audiences.

In my view, we need openness, a lot of creativity and courage to find and try new approaches and methods. The CAMOC workshop in Glasgow was an excellent occasion to get inspirations and new ideas for this work.

## RESEARCH AND/OR EXPERTISE

### 1. Research “*Defining museums of cities in the 21<sup>st</sup> century*”

In 2015 CAMOC celebrated 10 years of life and decided that the time was ripe to reflect once more on the function of museums about cities in the 21<sup>st</sup> century. What should be their purpose now, their values, and their specific objectives? In the course of 2015, CAMOC, thus, kick-started an interactive exchange of experiences, thoughts and suggestions on the identity of museums of cities in the 21<sup>st</sup> century and possible new definitions about them. It attempted to do so in three ways: a) by launching a questionnaire-based survey to its members addressing a number of questions on the new roles of museums of cities, among others their views on new museum definitions (see **Appendix 7**); b) by organizing a special workshop on this very topic to reflect on the answers collected in the survey and brainstorm in small teams on the new roles and challenges of museums of cities. As presented further above, the workshop took place in Berlin in March 2015 with the participation of a small number of CAMOC members and distinguished guests; c) by organizing another short workshop on the same topic during its annual meeting in Moscow (September 2015) in order to explore regional divergences of approaches and priorities on the aspirations, functions, values and challenges of city museums.

In **Appendix 8** the results of the two workshops are presented briefly and some of the data collected through the questionnaire-based survey are also outlined. We believe that the results of these exercises, initiated by CAMOC in 2015, may be relevant and interesting to the broader museum sector, as they highlight new trends, certain priorities and specific challenges in the operation of museums in the world. By tracing these elements, we shape a new framework within which we must try to sketch new museum definitions for academics, museum professionals and society at large. Below is a short digest of key-issues, dissected by the results of all three aforementioned undertakings:

1. Museum collections (material and immaterial goods) are very important as cognitive and evocative triggers for the encouragement of intercultural dialogue in society.
2. Museums must reflect and promote diversity of cultures and voices.
3. Participatory and crowd-sourcing methodologies of work must inform museums and lead their operation.
4. Museums may affect new policy-making and planning in cities where the majority of world population resides.

5. Museums contribute in many ways to the safeguarding and promotion of democratic processes.
6. Museum space is under constant renegotiation, especially as museums move around physical public spaces, can take pop-up forms or can occupy only digital space.
7. Key-museum aspirations are: connectedness, relevance, inclusiveness, citizenship building, promotion of democratic processes and civil rights, creativity and nourishing of inspiration
8. Key-museum functions are: collecting and preserving, research, storytelling, offering learning opportunities, connecting people, promoting dialogue, representing cultures.
9. Key-museum values are: inclusiveness, authenticity and truth, democracy and fairness of representation, pluralism, creativity, relevance, and participation.
10. Key-museum challenges are: sustainability of resources, fair play within a competitive world, keeping up with change, stay relevant as a truly public space, promote participation.

A detailed presentation of the survey research together with a first digest of its results has been written by Marlen Mouliou (CAMOC's Chair) and was published in *CAMOCnews*, issue 3/2015 (see [http://network.icom.museum/fileadmin/user\\_upload/minisites/camoc/PDF/Newsletters/CAMOC\\_Newsletter2015\\_3\\_Corrected8.15.2015.pdf](http://network.icom.museum/fileadmin/user_upload/minisites/camoc/PDF/Newsletters/CAMOC_Newsletter2015_3_Corrected8.15.2015.pdf), p.p. 24-29).

## **2. Expertise – Invitation to CAMOC members to be part of the ICOM Museum Definition Working Group**

In 2015, two members of CAMOC, Marlen Mouliou (CAMOC Chair) and Afsin Altayli (*CAMOCnews* Chief Editor) have been invited to participate in ICOM's Museum Definition Working Group chaired by Bernice Murphy.

In December 2015, Bernice asked them to lead a 'workshop'/questionnaire exercise on the Definition. Afsin and Marlen developed a questionnaire-based survey that aimed to gather in an objective format the results of the latest thinking on museum definition. The questionnaire is accessible through this link :

[https://docs.google.com/forms/d/1nVldoadHmZMq0wGpZ8ITgXThTnU\\_1zEx937dSPyn3CM/viewform](https://docs.google.com/forms/d/1nVldoadHmZMq0wGpZ8ITgXThTnU_1zEx937dSPyn3CM/viewform)

According to the plan, the collection of responses will be completed in early January 2016 and the responses will be analysed and shared by mid-January.

## **3. Expertise – Activity of CAMOC members and invitations to participate in conferences as CAMOC representatives**

CAMOC'S members in their respective countries are very active museum professionals and offer daily their expertise for the betterment of museum operation all over the world.

The core principles of resolutions 4, 5 and 6 adopted in the General Conference in Rio de Janeiro in 2013, such as the promotion and support of diversity, participatory democracy, peace and community building, innovation, as well as the values of sustainability, social inclusion, equality and transparency are inbuilt in CAMOC's policies, strategies and actions. These are reflected not only on the theme of the conference and Glasgow workshop CAMOC organised in 2015 (i.e.

Museums and Migration), but also in all the material CAMOC publishes in its Newsletter and on the projects many of its members undertake in their respective museum institutions, in their academic fields of research and teaching, in urban planning and other relevant fields of work.

CAMOC's Chair as well as members of CAMOC Board have been invited to participate or/and represent CAMOC in the following conferences.

- New City Museum of Volos (Greece) – Keynote speech in local scientific conference organized for the inauguration of the Museum (March 2015)
- Barcelona City History Museums and Research Network (March 2015)
- 7<sup>th</sup> International Conference “Encontro Paulista de Museos”, in the Discussion Panel entitled "The memories of the cities: museums, territories and audiences" (Sao Paulo, June 2015)
- International Conference entitled “Museums in Motion” organized by the City Museum of Volos and the University of Thessaly (Volos, July 2015).

and others.

## II COMMUNICATION 2015

### WEBSITE, SOCIAL MEDIA, NEWSLETTER

CAMOC has a very dynamic presence online, in all kinds of media:

FOLLOW US AT:  Facebook  Twitter  LinkedIn  You Tube  Instagram

CAMOC website

<http://network.icom.museum/camoc/>

Museum of Moscow special conference website

<http://www.camoc2015moscow.com/>

Facebook page of CAMOC

<https://www.facebook.com/museumsofcities/>

INSTAGRAM at insta\_camoc

[http://gramlove.com/user.php?id=2190534061&name=insta\\_camoc](http://gramlove.com/user.php?id=2190534061&name=insta_camoc)

TWITTER at #camoc2015 or #camockians

(<https://twitter.com/search?q=%23camoc2015>)

CAMOC's Youtube Channel

<https://www.youtube.com/channel/UCX-2yER0juEP2X16OIL8oUw>

LinkedIn

<https://www.linkedin.com/groups/4592610>

Moreover, CAMOC publishes a very special e-Newsletter (*CAMOCnews*) whose detailed presentation follows in the next section on Publications.

Jelena Savic, CAMOC member and responsible for the Facebook page of

WEB ADDRESS OR  
TITLE  
(if applicable)

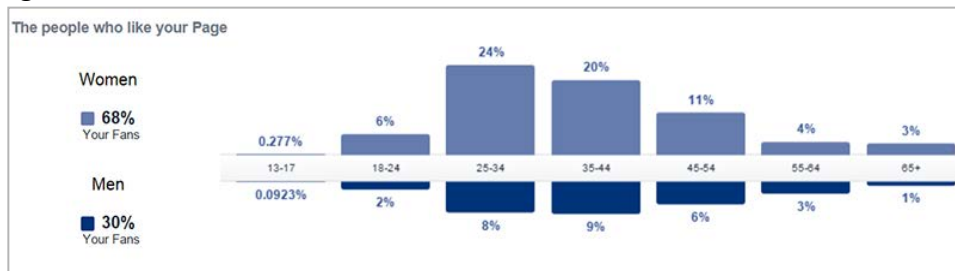
CAMOC, has prepared a report on the presence of CAMOC in social media during 2015 (see **Appendix 12**). The report is dated on the 21st of December 2015. A synthesis of the reported data is also presented here :

### **CAMOC on the social networks – An annual report**

During 2015, CAMOC was engaged and active on numerous fronts, including the social networks. At the beginning of the year, 316 people were following our Facebook page, and in the meantime, up to the present day, we have expanded our circle of friends and fans to 1087.



A majority of our fans, about two thirds, are women. They are mostly aged between 25 and 44.



Our friends come from around the world, but mostly from: Greece, Turkey, Portugal, Brazil, Egypt, Italy, UK, Spain, USA and Mexico. The top five cities they live are: Athens, Istanbul, Lisbon, São Paulo and Cairo.

Country	Your Fans	City	Your Fans
Greece	287	Athens, Attica (region), Gr...	131
Turkey	111	Istanbul, Istanbul Province...	76
Portugal	87	Lisbon, Lisbon District, Por...	31
Brazil	85	São Paulo, SP, Brazil	25
Egypt	78	Cairo, Cairo Governorate,...	22
Italy	64	Rio de Janeiro, RJ, Brazil	21
United Kingdom	31	Alexandria, Alexandria Go...	14
Spain	29	London, England, United ...	13
United States of America	24	Mexico City, Distrito Feder...	11
Mexico	19	Vólos, Thessaly, Greece	11
Germany	18	Giza, Giza Governorate, E...	11
Russia	18	Porto, Porto District, Portu...	10
Pakistan	16	Kalamariá, Central Maced...	10
Bosnia & Herzegovina	12	Milan, Lombardia, Italy	10
India	12	Belgrade, Serbia	9
Serbia	10	Banja Luka, Republika Srp...	9
France	9	Thessaloníki, Greece	8
Argentina	9	Ankara, Ankara Province, ...	8
Belgium	9	Paris, Île-de-France, France	7

The most interest on our page was raised regarding the theme of migration, reflecting the CAMOC's focus for 2015 and the most concerning issues of the contemporary society. Our quarterly e-journal, CAMOC News, was also in the spotlight throughout the year. Educative, innovative and playful contents we shared at times has attracted much attention as well. Here you can see the posts that reached and engaged the most audience in 2015:

After our Moscow anniversary conference in September 2015, we decided to start an Instagram account as well, with the aims to follow the CAMOC events as they happen, to strengthen and expand our network, especially towards young members and friends.

	
DATE (if applicable)	All our media (web, Facebook, etc.) are updated daily
PUBLISHING LANGUAGE (S)	English
NUMBER OF PAGES OR ISSUES	

PUBLICATION(S)	
	CAMOC publishes regularly a quarterly Newsletter (Part A: <i>CAMOCnews</i> ) and this year also worked on its second e-book (Part B)
PART A	
TITLE	<p><b>CAMOCnews</b>, CAMOC's e-Newsletter (see copies herewith <b>Attachments 6-9</b>).</p> <p>This year <i>CAMOCnews</i> developed a special anniversary visual format and a very enriched material, which increased the size of the issues to an average of 37 pages (with the bigger issue counting 47 pages). It is, thus, more of a scientific periodical than a simple Newsletter.</p>





## Beyond participation in urban planning: a collaborative approach in the city of Trento

CAMPOMARZIO\*



The project related to Piazza della Mostra with the removal of an entrance of the Basconaglio Castle from the square and the removal of the parking lots. Photo: © Campomarzio

The absence in Italy of city museums and centres of reflection about our cities generates many pop-up experiences, sometime very interesting and with an added cultural perspective. This is what is happening in the city of Trento with the Associazione Campomarzio. Associazione Campomarzio is a cultural association, which has operated in Trento (Italy) since 2012. Founded by four architects, three engineers and a philosopher, Campomarzio is intended to be a collaborative space for the development of urban analyses, urban researches and urban proposals. Considering that

there cannot be a valid project for the city without a clear understanding of its history, of its evolution, of its current condition and without the possibility to communicate all this to its citizens and users, the decision to found the association was an attempt to fill the absence of a proper "urban museum" or "urban centre" in Trento.

The establishment of a cultural association is quite unusual between architecture practitioners. We could consider it as a way of reacting to the current crisis of architecture as a practice.

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\* Campomarzio is a design studio and a cultural association born in Trento in 2012. The website is: <http://www.campomarzio.it/index.html>

[http://network.icom.museum/fileadmin/user\\_upload/minisites/camoc/PDF/Newsletters/CAMOC\\_Newsletter\\_2015\\_01.pdf](http://network.icom.museum/fileadmin/user_upload/minisites/camoc/PDF/Newsletters/CAMOC_Newsletter_2015_01.pdf)



## THE MAS - a city museum with a global mission

LEEN BEYERS\*



Display of World Ports Power. Photo: © Filip Dujardin

*"It is with justification that the wealthy and populous city of Antwerp should be called the capital of the world. All the things that God has fashioned are united in and flow towards this place. All the peoples of Christendom, and even those without its*

*bounds, come here to trade their wares... The city lies on the banks of the Scheldt, which ferries the ships of all the nations of the world bearing vast cargoes..."*  
(Juan Cristóbal ebe de Estrella, writer at the courts of the Spanish kings Charles V and Philip II of Spain, 1549)

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12	Museums, Cities and Difficult Heritage	25	Exhibition Alert
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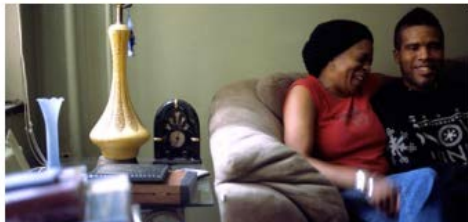
\* Leen Beyers, Coordinator Deconstruct / Head of Research Museum van de Stroom, Middel De Vries, press coordinator Museums of Antwerp

[http://network.icom.museum/fileadmin/user\\_upload/minisites/camoc/PDF/Newsletters/CAMOCNewsletter2015\\_2Corrected.pdf](http://network.icom.museum/fileadmin/user_upload/minisites/camoc/PDF/Newsletters/CAMOCNewsletter2015_2Corrected.pdf)



## Invisible Cities: Spaces where oral histories and stereotypes collide

RICO WASHINGTON / SHINO YANAGAWA\*



Coal & Brice Peapack (Mother and son. He is a snowboarder with an organization to bring inner city kids into winter sports).  
Photo: © We the People

City museums often deal with peripheral or problematic places. Finding a way to handle such places is never easy. *We the People*, a participative project and photographic exhibition, shows that opening the doors to dialogue is perhaps our primary means to destroy stereotypes about

"problematic" urban environments. *We the People*, which recently showed at the Brooklyn Historical Society, reveals the lives of residents of New York's public housing projects. It results from the effort of a writer and a photographer, Rico Washington and Shino Yanagawa. We asked them to present

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\* Rico Washington, a DC native and a former staff writer at *KLAR* magazine. His work has appeared in *Ethnos.com*, *Clayton*, *Miss Poetics*, and *Graphic*. Shino Yanagawa, a Tokyo native and a photographer. Her work has appeared in *DC-Open*, *Miss Poetics*, *Harper's Bazaar*, *Open*, *Mix*, and *Sand*.

[http://network.icom.museum/fileadmin/user\\_upload/minisites/camoc/PDF/Newsletters/CAMOCNewsletter2015\\_3\\_Corrected8.15.2015.pdf](http://network.icom.museum/fileadmin/user_upload/minisites/camoc/PDF/Newsletters/CAMOCNewsletter2015_3_Corrected8.15.2015.pdf)



## Re-Thinking Helsinki City Museum

TINA MERISALO / ULLA TERÄS\*



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

Helsinki City Museum is facing potentially the biggest transformation since its founding in 1911. In 2015, Helsinki City Museum will move from its current home in the city's historical district to refurbished historical premises at the corner of nearby Senate Square. The new museum is a complex group of historical buildings gathered around three inner courtyards – an exceptional and charming place in the urban core. The open public

spaces in the new museum are around 1600 square metres.

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

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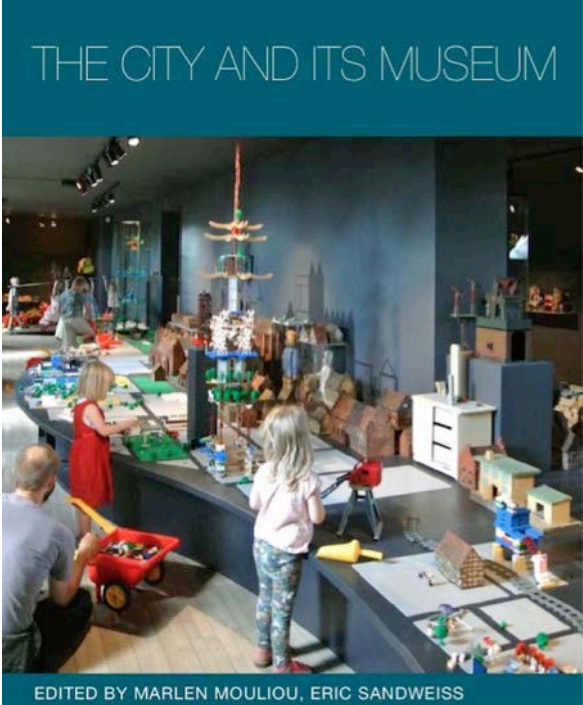
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\* Tina Merisalo, Museum Director, Ulla Teräs, Project Manager, Helsinki City Museum

[http://network.icom.museum/fileadmin/user\\_upload/minisites/camoc/PDF/Newsletters/CAMOCNewsletter2015\\_4.pdf](http://network.icom.museum/fileadmin/user_upload/minisites/camoc/PDF/Newsletters/CAMOCNewsletter2015_4.pdf)

Editorial team: Suay Aksoy, Afsin Altyali, Layla Betti, Ian Jones, Marlen Mouliou, Joana Monteiro, Eric Sandweiss, Jelena Savic

Design: Bingul Gundas


DATE	<b>2015</b> (published four times per year in January, April, July, October)
PUBLISHING LANGUAGE (S)	English
ISBN(S)	
ELECTRONIC VERSION	Yes
NUMBER OF PRINTED COPIES	<p>No printed copies</p> <p><b>CAMOCnews</b> are produced in electronic format and are available:</p> <ul style="list-style-type: none"> <li>• online on CAMOC’s website <a href="http://network.icom.museum/camoc/publications/newsletter/">http://network.icom.museum/camoc/publications/newsletter/</a></li> <li>• online on ICOM’s website on the publications database (<a href="http://icom.museum/what-we-do/resources/publications- database.html">http://icom.museum/what-we-do/resources/publications- database.html</a>)</li> <li>• It is also distributed via email to a) CAMOC’s members; b) ICOM- L list; c) other museum professionals, architects, academics, students interested in CAMOC’s work.</li> </ul>
<b>PART B</b>	
TITLE	 <p>THE CITY AND ITS MUSEUM</p> <p>EDITED BY MARLEN MOULIOU, ERIC SANDWEISS</p> <p>In 2015, CAMOC worked also on the publication of its second <b>e-book</b> entitled <b><i>The City and its Museum</i></b> (see cover page of the book above). The e-book, co-edited by Marlen Mouliou and Eric Sandweiss, is based on a large number of papers (approximately twenty), which were first presented in CAMOC’s</p>

	<p>annual conferences in Vancouver (2012), Rio de Janeiro (2013) and Gothenburg (2014) but further expanded and edited for the needs of the publication.</p> <p>Confirmed contributors are from numerous countries (Denmark, Belgium, The Netherlands, UK, Greece, Portugal, Italy, Bosnia &amp; Herzegovina, USA, Canada, Brazil, Mexico, Namibia, and others). An indicative name list is the following: Jack Lohman, Larry Beasley, Jean-Louis Postula, Graham Black, Marlen Mouliou, Miriam Paeslack, L. H. A. Garcia, Yani Herreman, Jette Sandahl , Joana Monteiro, Aaron Nambadi &amp; Grace Pujatura, Catherine Cole, Jenena Savic, Nicole van Dijk).</p> <p>The editing progressed well but there is still some work to be completed in early 2016. The link to the e-book is thus not available. But, once it is ready, it will be accessed in CAMOC's website, ICOM'S website and other social media.</p>
DATE	2015-16
PUBLISHING LANGUAGE (S)	English
ISBN(S)	
ELECTRONIC VERSION	Yes
NUMBER OF PRINTED COPIES	e-book

### III NETWORKING 2015

#### COLLABORATION WITH ICOM AND OTHER COMMITTEES OR ORGANISATIONS

NAME(S) OF COMMITTEES OR ORGANISATIONS	<p><b>For programmes and activities realised in 2015</b></p> <ul style="list-style-type: none"> <li>a) ICOM Russia (on the occasion of the 10<sup>th</sup> anniversary annual conference)</li> <li>b) A number of city museums (on the occasion of the annual conference and the two workshops, i.e. The Museum of Moscow, Berlin Stadtmuseum, Open Museum/Glasgow Life Museums)</li> <li>c) Cultural Heritage Department of the Ministry of Culture of the Russian Federation</li> <li>d) Moscow Department of Culture</li> <li>e) Jewish Museum and Tolerance Center</li> <li>f) Friedrich Naumann Foundation</li> <li>g) Riverside Museum, Glasgow</li> </ul>
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	<p>h) Glasgow Museum’s migration forum  i) Maryhill Integration Network in Glasgow  j) Many city museums around the world (as a result of the Survey research on city museums and their visions in the 21<sup>st</sup> century and the collection of material for publication in <i>CAMOCnews</i>).</p> <p><b>For preparatory work in relation to the 24<sup>th</sup> ICOM General Conference (Milan 2016)</b></p> <p>With a number of International Committees such as:  ICR, ICOFOM, ICAMT, COSTUME, MINOM</p> <p><b>For preparatory work in relation to a special project proposal submitted in December 2015 for funding from ICOM</b></p> <p>With ICR and CAM</p>  <p><b>For collecting special wishes for the 10<sup>th</sup> anniversary of CAMOC</b>  (published in <i>CAMOCnews</i> 4/2015, p.p. 19-23, see <a href="http://network.icom.museum/fileadmin/user_upload/minisites/camoc/PDF/Newsletters/CAMOCNewsletter2015_4.pdf">http://network.icom.museum/fileadmin/user_upload/minisites/camoc/PDF/Newsletters/CAMOCNewsletter2015_4.pdf</a> )</p> <p>ICOM Headquarters, ICOFOM, COMCOL, ICR, and many museum professionals and city museums around the world</p>
FORM OF COLLABORATION	<ul style="list-style-type: none"> <li>• Partnerships in co-organising events (conference and workshops) ; financial share of the expenses; hosting events;</li> <li>• Sponsoring CAMOC’s work in the framework of the aforementioned events;</li> <li>• Hosting CAMOC’s activities;</li> <li>• Providing research data to CAMOC as respondents to CAMOC research work;</li> <li>• Providing feature articles and news to be published in <i>CAMOCnews</i> and CAMOC’s e-book.</li> </ul>
RESULTS	<p>The outcomes of all aforementioned collaborations have been presented in detail in the previous sections of this report.</p> <p>Generally speaking, this year CAMOC managed to establish more its global identity and brand by strengthening its network and its fruitful collaborations</p>

	<p>with many museum organizations in the field of urban theory and practice as well as in the area of migration research and museum activism.</p> <p>Migration has been a key social issue across the world and across time and CAMOC will definitely continue working on it with an aim to establish guidelines of best practice of social work in city museums in the global contemporary.</p> <p>Moreover, in 2015 CAMOC developed much more different participatory approaches by developing different formats of team work, specially during the two workshops in Berlin and Glasgow and by sharing the products of this work with all its members and the world through fast-track dissemination of information in its social media and <i>CAMOCnews</i>.</p>
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<b>GRANTS</b>	
NUMBER OF GRANTS FOR YOUNG MEMBERS	<p>In 2015, CAMOC has benefited from the ICOM Youth Travel Grant scheme, as two (2) of its members (Layla Betti from Italy and Afsin Altayli from Turkey) used the resource in order to travel and participate in the Annual Conference held in Moscow.</p> <p><b>Layla Betti</b>, researcher and curator in Italy (also CAMOC’s Secretary and Treasurer).</p> <p><b>Afsin Altayli</b>, PhD Candidate &amp; <i>CAMOCnews</i> Editor</p> <p>See their reports for attending CAMOC’s annual conference at <a href="http://icomcommunity.icom.museum/en/content/list-grantees-2015-young-members">http://icomcommunity.icom.museum/en/content/list-grantees-2015-young-members</a> and also here as <b>Appendix 4</b>.</p>
NUMBER OF GRANTS FOR MEMBERS CAT.3 AND 4	<p>CAMOC’s Organising Committee of the Annual Conference has also offered grant support to four more professionals from Categories 3 and 4 (Nigeria, Uzbekistan, Bosnia &amp; Herzegovina and Azerbaijan) to travel to Moscow for the meeting. From the four (4) grantees only two (2) did make use of the grants offered, as the grantees from Nigeria and Uzbekistan cancelled their participation just before the conference started.</p> <p>The two (2) grantees that used the grants were:</p> <p><b>Naila Rahimova</b>, Chief Curator of the Azerbaijan National Museum of Art (Azerbaijan)</p> <p><b>Jelena Savić</b>, a PhD researcher and an architect (Institute for Protection of Cultural, Historical and Natural Heritage of the Republic of Srpska, Banjaluka, Bosnia and Herzegovina / FBAUP – Faculty of Fine Arts, University of Porto, Portugal).</p> <p>See Jelena’s report at <a href="http://network.icom.museum/fileadmin/user_upload/minisites/camoc/PDF/Newsletters/CAMOCNewsletter2015_4.pdf">http://network.icom.museum/fileadmin/user_upload/minisites/camoc/PDF/Newsletters/CAMOCNewsletter2015_4.pdf</a> and also here as <b>Appendix 4</b>.</p>

OTHER GRANTS	<p>CAMOC has also offered a number of grants to its members so that they would be able to attend the two workshops CAMOC organised in Berlin and Glasgow as well as another conference in Vienna related to the field of work CAMOC is involved. More specifically:</p> <ul style="list-style-type: none"> <li>• Berlin Workshop 250X7=1750 euros (participants from Turkey, Portugal, Greece, the Netherlands, Belgium and Scotland)</li> <li>• Glasgow workshop 500X3= 1500 euros (participants from Brazil, Lebanon, Hungary, see reports in <b>Appendix 11</b>)</li> <li>• Vienna Conference 246,31 euros (to a member from Germany to attend the conference in Vienna, which was on a subject very similar to the one developed in CAMOC's Berlin Workshop)</li> </ul>
TOTAL SUM OF GRANTS (IN €)	<p>633 +551 euros =1184 euros (from ICOM) + 500X2= 1000 euros (from CAMOC for Moscow) + 1500 euros (from CAMOC for Glasgow workshop) + 1750 euros (from CAMOC for the Berlin workshop) + 246,31 euros (for a member's participation in a conference in Vienna) = <b>5680,31 euros</b></p>

## IV GOVERNANCE 2015

<b>MEMBERSHIP</b>	
NUMBER OF MEMBERS	<p>At the end of 2015, CAMOC had 186 individual members, regular and associate ones, from 43 different countries and 1 member registered directly through ICOM Secretariat (in comparison to 2014 whereby CAMOC had 163 individual members). In this number, we must also add 13 more members from Brazil who have paid their annual fees but do not appear in the list temporarily as their fees have not been sent to ICOM headquarters. So, <b>the total sum of individual members is 199.</b></p> <p>Individual members continue to be mostly from Europe, where the Russian Federation holds a 18% of the entire individual membership (with 33 members). Germany and France follow with 8% each (14 members each), UK and Austria with 4% (8 and 7 members respectively). The US holds a 9% of the share (16 members).</p>

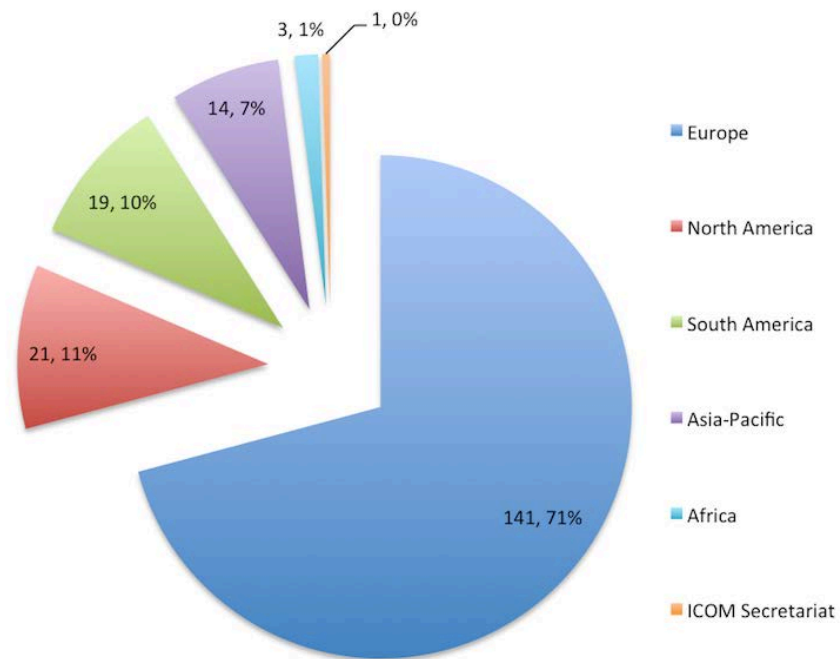




Austria	7
Belarus	3
Belgium	4
Bosnia Herzegovina	7
Bulgaria	3
Czech Republic	1
Denmark	4
Finland	1
France	14
Germany	14
Greece	4
Hungary	3
Italy	3
Ireland	1
Israel	2
Latvia	2
Lithuania	1
The Netherlands	4
Norway	2
Poland	2
Portugal	2
Russian Federation	33
Slovenia	1
Spain	2
Switzerland	5
Turkey	5
UK	8
Ukraine	2
Azerbaijan	2
Georgia	1
China	4
Japan	3
New Zealand	1
Australia	4
Namibia	2
Cameroon	1
USA	16
Canada	5
Argentina	1
Brazil	15
El Salvador	1
Mexico	1
Uruguay	1
ICOM Secretariat	1

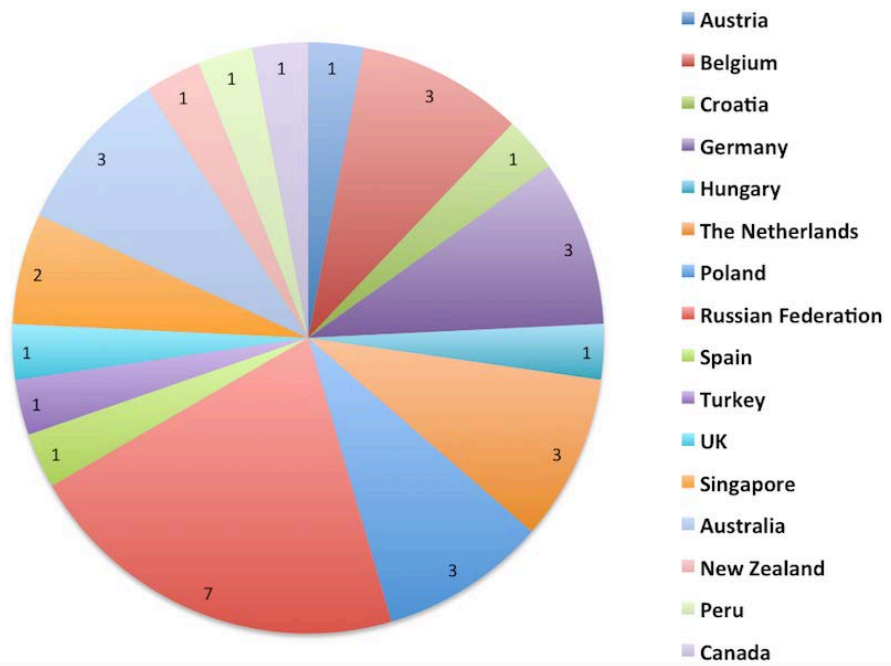
The individual membership continues thus to be primarily European (76% with 141 members), but CAMOC continues to be building its forces and envisages substantial growth of membership in North and South America, Asia-Pacific and Africa in the coming years. The current composition of individual membership is as follows:

- Europe 71% (141 members)
- North America 11% (21 members)
- South America 10% (19 members)
- Asia-Pacific 7% (14 members)
- Africa 1% (3 members)
- ICOM Secretariat 0% (1 member)

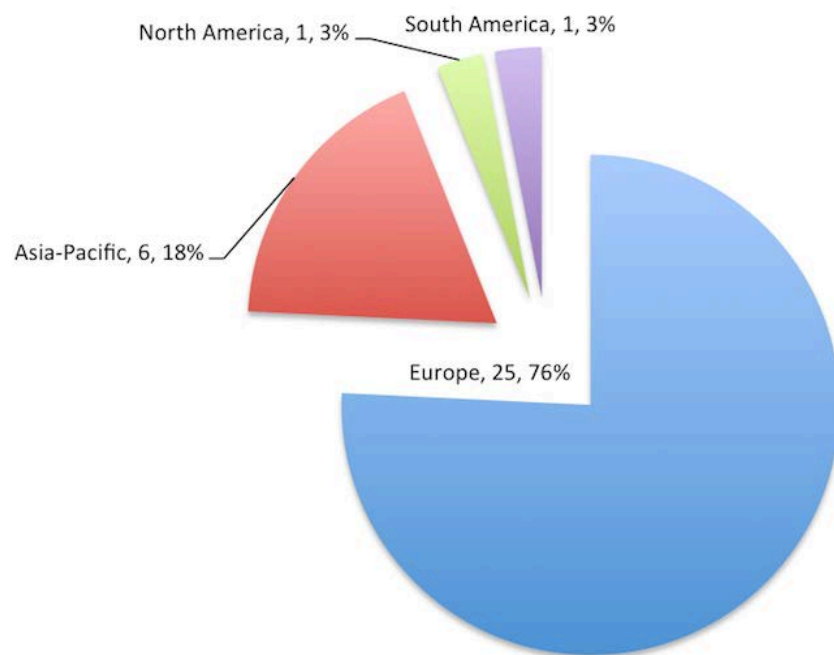


**Graph 6: CAMOC membership in 2014. Individual members per continent**

In 2015, CAMOC had 33 institutional members, out of which most were again from Europe (25 members, 76% of the share), mostly from the Russian Federation (7 members representing a 21% of the total share). In the coming years, CAMOC will increase its efforts to increase its institutional membership around the world.



**Graph 7: CAMOC membership in 2015. Institutional members per country**



**Graph 8: CAMOC membership in 2015. Institutional members per continent**

INCREASE/DECREASE

**Individual membership**  
 In 2015, CAMOC had a **22,1% increase** in its individual membership. Increase is traced in many levels:

- In the number of countries represented in the membership (143 in 2015 compared to 139 in 2014);
- In the total number of members from Europe (141 members in 2015 compared to 109 in 2014), which represents quite a remarkable increase
- In the number of new members, which almost represents a 30% of the

	<p>total individual membership (60 new members in the total number of 199 members)</p> <ul style="list-style-type: none"> <li>• In the remarkable representation of Europe in this new members group (48 new members, mostly from the Russian Federation (9 new members), Germany (5 new members), France, UK, Austria and Bosnia-Herzegovina (4 new members each).</li> </ul> <p><b>Institutional membership</b></p> <p>In 2015, CAMOC had also a <b>46,5% increase</b> in its institutional membership. In specific, CAMOC had 33 institutional members, out of which most were again from Europe (16 members, 67% of the share). In the coming years, CAMOC will increase its efforts to increase its institutional membership around the world.</p>
<p>ANALYSIS OF DIVERSITY OR ACTIVITIES IN FAVOUR OF DIVERSITY</p>	<p>The core principles of resolutions 4, 5 and 6 adopted in the General Conference in Rio de Janeiro in 2013, such as the promotion and support of diversity, participatory democracy, peace and community building, innovation, as well as the values of sustainability, social inclusion, equality and transparency are inbuilt in CAMOC's policies, strategies and actions. These are reflected not only on the theme of the conference and workshops CAMOC organised in 2015 (Memory, Migration and City Museums; Redefining the City Museum in the 21<sup>st</sup> century), but also in all the material CAMOC publishes in <i>CAMOCnews</i> and on the projects many of its members undertake in their respective museum institutions, in their academic fields of research and teaching, in urban planning and other relevant fields of work.</p> <p>As mentioned also in last year's annual report, CAMOC's Annual Conferences always reflect the Committee's core values for:</p> <p><i>Inclusivity</i>: be a collaborative, participatory museum community that promotes interaction between its members and offers equal opportunities to different voices to be diversely expressed.</p> <p><i>Innovation</i>: be a think-tank in the forefront of innovations and developments within ICOM and city organisations as a whole.</p> <p><i>Transparency</i>: be completely open to share information on the decision-making process followed by the Executive Board.</p> <p>The choice of themes of the annual conference and workshops, their flexible structure which allowed more voices to be heard through alternative sessions, the Ignite session, the workshops, the site visits, the survey research on the values and practices of city museums in the 21<sup>st</sup> century etc. as well as the peer reviewing of the conference proposals submitted are all indications of the Committee's willingness to open up to a variety of interdisciplinary approaches and professionals who study cities and the museums about them.</p>

(PLEASE COPY OR DELETE THE TABLES IF NEED BE)

## I PROGRAMME PROJECTS 2016

ANNUAL CONFERENCE(S), TRAINING, WORKSHOP(S)	
DATE	<p><b>3-9 July 2016</b></p> <p><b>24th ICOM General Conference</b>            During the conference, from the 4th to the 7th of July 2016, CAMOC will develop its own separate joint sessions with other International Committees.</p> 
LOCATION (CITY AND COUNTRY)	Milan (Italy)
HOST INSTITUTION(S) OR ORGANISATION(S) <i>(if applicable)</i>	ICOM Italy Conference venue: MiCo
TITLE AND THEMES	<p>CAMOC's separate programme will unfold between the 4<sup>th</sup> and 7<sup>th</sup> of July. CAMOC has already established a number of very interesting partnerships with other International Committees (namely ICOFOM &amp; MINOM, ICR, ICAMT) for the preparation of three different joint sessions and one more partnership with ICOM-COSTUME for the planning of a fashion walk in the city of Milan (scheduled in the evening of July the 6<sup>th</sup>).</p> <p>On Thursday the 7<sup>th</sup> of July, CAMOC will organise a day's trip to Bologna,</p>

together with colleagues of ICR, to visit Palazzo Pepoli, the Museum, the city centre and other museum venues.

CAMOC's separate sessions will be developed under the umbrella theme of the General Conference "Museums and Cultural Landscapes".

### **1. JOINT SESSION CAMOC-ICOFOM-MINOM (Monday, July 4, 14h – 18h): "Museums and Urban Cultural Landscapes"**

Cultural landscapes and urban landscapes are quickly changing, moving on to different conceptual frameworks. The aim of this **joint session** of **ICOFOM**, **CAMOC** and **MINOM** is to bring together experts in city museums, urban museum issues, new social challenges, and international museology trends, reflecting on how cultural urban landscapes affect the museum meaning and its relationship with the present societies.

The session will be based on the General Conference's theme, the Siena Charter, and the ICOM/ UNESCO draft recommendation for museums, focusing on contemporary social and cultural urban issues that city museums must be prepared to face and to manage.

Siena Charter: <http://icom.museum/news/news/article/siena-charter-proposed-by-icom-italy-at-its-international-conference-museums-and-cultural-landsc/>

Unesco recommendation:

[http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/images/en\\_CL\\_4101.pdf](http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/images/en_CL_4101.pdf)

The "sense of place" is one of the key concepts of the Siena Charter, which highlights the blur boundaries between tangible and intangible heritage. Rapid, and sometimes irreversible changes in urban landscapes all over the world demands from museums a constant attention to cultural, social and geographical movements that affects peoples' lives and their relationship with space, time and memory. If this is true for any type of museums, it is especially relevant for city museums, as cities are the ever-growing centres of human life, with all its consequences still to be fully acknowledged.

The papers that are going to be presented in this session are expected to reflect on the questions given below:

- How can city museums promote the creation of "landscapes communities" (Siena Charter) that are aware of their identity, its relevance and thus attentive to the importance of the cultural landscape preservation and sustainable development?
- To what extent the Siena Charter's idea of (urban) cultural landscapes affects museums' new scope of responsibility towards society and (urban) communities?
- How can city museums be an active partner in the management and care of their urban cultural landscape, including their symbols, tangible or intangible? Will this perspective affect the notion of city museum?
- The joint 2015 draft by ICOM and UNESCO recommends that

museums should protect and promote cultural and natural diversity, as a major challenge of the 21st century. How can city museums face the changing reality of world cities, being an agent for sustainable development and for intercultural dialogue?

- What can city museums do to encourage community participation throughout the decision-making, implementation and enforcement processes, promoting engagement and peace, in this new conceptual framework?

The joint session will cover individual oral papers and round-tables.

#### **Draft Programme**

14:00 – 18:00

14:00 - 14:15 – Opening Speeches

#### **Keynote Speakers**

14:15 – 14:35 – CAMOC keynote speaker

14:40 – 15:00 – ICOFOM speaker

15:05 – 15: 25 – MINOM speaker

Debate / Q&A

15:45 – 16:15 – coffee-break

#### **Short Presentations**

16:15 – 16:30 – ICOFOM presentation

16:30 – 16:45 – CAMOC presentation

16:45 – 17:00 – MINOM presentation

Q&A

#### **Debate Session**

17:15 – 18: 00 – Final debate session with 4 to 6 speakers designated by CAMOC, ICOFOM and MINOM and a moderator

## **2. JOINT SESSION CAMOC-ICAMT (Tuesday, July 5, 15h – 18h): “Museums between their collections and their environments”**

The role of museums in relation to the cultural landscapes has nowadays been changing: traditionally institutions performing duties related predominantly to their own collections, museums, now aim at taking a more active role, engaging with the cultural heritage and communities being part of their surrounding cultural landscapes.

Extending museums’ responsibility from their collections to their environments and communities poses huge challenges, both in terms of redefining their very concept and strategies and in terms of their resources. It also opens a number of possibilities: for establishing closer relations with museums’ environments, for partnerships between museums of different types, or between museums and other institutions undertaking research and producing knowledge related to cultural landscapes, for representing something new and also sometimes unexpected to citizens themselves.

In line with the *Siena Charter*, this shift in museums’ role can be

understood as important both for the future of cultural landscapes and for the future of museums. Extending the museum functions represents an “extraordinary resource for the protection, care and interpretation of the landscape as well as a resource for the museums themselves that, by performing duties not limited to their own collections, might further increase and enhance as well as stimulate the growth of their own heritage of knowledge and expertise”.<sup>2</sup>

Thus, the focus of the CAMOC/ICAMT session will be widening the responsibility of museums from their collections to entire cultural and urban landscapes where they are situated. The participants will address possible conceptual and partnership strategies to approach this shift, challenges it represents for the museum architecture, human and logistic resources, as well as possible methodologies to apply in connecting museums with their places and communities.

The session will also explore the territories of possible exchange and future collaborations between museum architecture/museum techniques/museum display experts and city museum experts.

The papers to be presented at this session should address matters common to the CAMOC and ICAMT fields of activity, while being within the main theme framework of museums and cultural landscapes. Here we give some of the questions to focus on:

- How can city museums adapt their strategies and architecture to address the need for research and interpretation beyond their collections?
- How can museums work within and beyond institutional partnerships to recognize, value and safeguard the identifying features of particular landscapes?
- Which challenges does active involvement of the citizens in the management of their cultural and urban landscape pose to city museums and their architecture/exhibition techniques?
- How to research, interpret and safeguard cultural and urban landscapes, as they are living, dynamic and evolving by default? How can museums keep up with this dynamics both strategically and in terms of their architecture/logistics/human resources?
- The use of cultural mapping: an emergent methodology to explore connections between museums, communities and their places.

The joint session will consist of two sets of oral presentations. We aim at 10’ – 15’ long contributions.

Draft Programme - Tuesday, the 5<sup>th</sup> of July  
15:00-15:15 – Opening Addresses

15:15-16:15 – Session 1

- 4 10-minute presentations

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<sup>2</sup> Siena Charter, Point 5, “Museums and cultural landscapes”.



- 15-20' Q&A  
(or 4 10-minute presentations, each followed by 5' Q&A)

16:15-16:30 – Coffee Break

16:30-17:30 – Session 2

- 4 10-minute presentations
- 15-20' Q&A  
(or 4 10-minute presentations, each followed by 5' Q&A)

17:30-18:00 – Closing session

Summary of sessions 1 and 2 with:

- conclusions on the challenges museums encounter shifting responsibility from their collections to their communities;
- discussion on CAMOC and ICAMT common territories and exploring possibilities of further work together.

### **3. JOINT SESSION CAMOC-ICR (Wednesday, July 6, 14h – 18h): “Museums and Landscape Communities”**

Cities and regions are evolving within an endless interaction. The change of the urban cultural landscapes and in general of the urban life has an undeniable effect on the regions surrounding the cities. Meanwhile, the alternative models brought for the management and protection of cultural landscapes on a regional level also inspire practises developed by cities for the creation of more desirable urban cultural landscapes. In recognition of the important relation between cities and regions concerning the topic of “museums and cultural landscapes” ICR and CAMOC are co-organizing a joint session in the frame of the 24<sup>th</sup> ICOM General Conference.

Following the definition of the UNESCO World Heritage Centre “the term ‘cultural landscape’ embraces a diversity of manifestations of the interaction between humankind and its natural environment”. Thus cultural landscapes may be urban or rural and include agricultural landscapes, gardens and parks as well as historic sites and areas of cultural and historic associations and significance.

*Museums should promote the creation of "landscape communities" aware of their identity, involved in their preservation, participating in their sustainable development.*

The Siena Charter

This session wants to explore ways that city and regional museums are getting involved in the protection, care, interpretation and development of the landscape surrounding them. It is specifically looking for the role of museums as an active agent in the creation of so called “landscape communities” which the Siena Charter defines as a “diffuse and active network” that assumes a responsibility for a cultural landscape.

A joint session of CAMOC and ICR will open the gates for future collaborations between regional and city museums for the protection and care of cultural landscapes, while bringing together presentations

focusing on museum's role in the creation and empowerment of landscape communities.

The papers that are going to be presented in this session are expected to reflect on the questions given below:

- How can city and regional museums integrate the concept of cultural landscape into their work? And how can they deal with the fact that landscapes might be objects of continuous change? (Even if there are not any sites listed as cultural landscapes by UNESCO WHC?)
- What is or could be the role of regional and city museums in the creation and strengthening of landscape communities at rural, urban or regional level?
- What can museums do to involve landscape communities in decision-making processes concerning the future of their cultural landscapes?
- What can regional and city museums do to strengthen sustainability for a better appreciation and continuity of the interaction between humankind and its natural environment?
- What are the different ways of engaging landscape communities in museums' work?
- How museums can represent landscape communities and connect them to other NGOs, initiatives, local and regional authorities taking part in the planning processes of cultural landscapes? And how (if at all) can city and regional museums help various communities so that their voices are being heard by planning authorities?

The joint session will cover 10-15 minute oral papers.

Draft Programme

14:00-14:15 – Opening Speeches

14:15-15:30 Session One

14:15-14:30 ICR Presentation

14:30-14:45 CAMOC Presentation

14:45-15:00 ICR Presentation

15:00-15:15 CAMOC Presentation

15:15-15:30 Q&A

15:30-16:00 Coffee Break

16:00-17:15 Session Two

16:00-16:15 CAMOC Presentation

16:15-16:30 ICR Presentation

16:30-16:45 CAMOC Presentation

	<p>16:45-17:00 ICR Presentation 17:00-17:15 Q&amp;A</p> <p>17:15-18:00 Plenary Discussions *</p> <p>17:15-17:45 Panel Discussion: 1 participant from CAMOC and 1 participant from ICR</p> <p>17:45-18:00 Q&amp;A</p>
<p>NUMBER OF PARTICIPANTS</p> <ul style="list-style-type: none"> <li>- ICOM</li> <li>- NON-ICOM</li> </ul>	<p>Anticipated participants based on former conferences: approximately eighty-ninety (80-90).</p> <p>As all the sessions to be organized by CAMOC will be also joint sessions with other ICs, the overall number of participants will eventually be much larger.</p>
<p>NUMBER OF</p> <ul style="list-style-type: none"> <li>- KEYNOTE SPEAKERS</li> <li>- PRESENTATIONS</li> </ul>	<p>There will be a variety of keynote speakers and presentations in all the sessions. Confirmed keynote speakers include Massimo Negri and Donata Calabi (in the joint session with ICAMT)</p> <p>For a draft presentation of the programme, see above.</p>
<p>OUTCOMES</p>	<p>This will be the first time CAMOC attempts to organise so many different sessions with a diversity of partners from other international committees. It will be a challenging plan but hopefully with many good outcomes.</p>
<b>WORKSHOP(S)</b>	
<p>DATE</p>	<p>November 2016 (specific date is not yet defined)</p>
<p>LOCATION (CITY AND COUNTRY)</p>	<p>Lisbon (Portugal)</p>
<p>HOST INSTITUTION(S) OR ORGANISATION(S) (if applicable)</p>	<p>Museum of Lisbon</p>
<p>TITLE AND THEMES</p>	<p>The workshop will be developed within the framework of the <b>Migration:Cities</b> Special Project.</p> <p>Its format and themes are not yet defined, but it will fit the needs of the project as defined in the Special Project proposal submitted in December 2015 for SAREC's evaluation</p>

NUMBER OF PARTICIPANTS - ICOM - NON-ICOM	App. 30-40
NUMBER OF - KEYNOTE SPEAKERS - PRESENTATIONS	Not yet defined
OUTCOMES	See Special Project Proposal <b>Migration:Cities</b>

### RESEARCH AND/OR EXPERTISE

CAMOC's core research topics for 2015 and 2016 are about **redefining the museum of cities in the 21<sup>st</sup> century** and about the **migration realities in cities**.

For the latter theme, a Special Project Grant Proposal entitled **Migration:Cities (im)migration and arrival cities** was re-submitted by CAMOC in ICOM in mid December 2015, in partnership with ICR and CAM. All the details of this research project are explained in the application form submitted. Below we present some of its core principles and ideas:

#### Scope

How migrants and receiving populations are making new forms of urbanisms in the cities reflected in cultural, political and economic processes. This project is about exploring the roles museums can have in collecting, presenting and collaborating in these processes.

#### Duration

Three (3) years

#### Partnerships

- In cooperation with ICR (International Committee of Regional Museums).
- In cooperation with CAM (Commonwealth Association of Museums) for identification of institutions in Africa, Asia and Oceania, as well as partner in formulating work methodologies and resources on best practices regarding collecting and disseminating (im)migration stories and artefacts.
- Partnership with other National Committees of ICOM, such as ICOM Brazil, ICOM Portugal, ICOM Hungary, ICOM USA, ICOM Japan, ICOM Italy, ICOM Germany, ICOM UK, ICOM South Africa, ICOM India and ICOM Australia, and possibly others, will be pursued throughout the entire project to secure support in identifying and connecting with relevant institutions in

these countries.

- In intended cooperation with UNESCO in connection with the division of “Intercultural Dialogues / International Migration”

### **Brief description of the Project**

**Migration : Cities** is a long-term project that aims to ethically engage the theme of migration in museum-making, on how to play a socially meaningful role through participation and inclusion of migrant populations in the construction of ‘Arrival Cities’ narratives, and how to have a relevant role in connecting people to foster dialogue between diverse people within ever transforming urban environments. It entails creating a platform for continued sharing of knowledge, experiences and learning tools between museum professionals to support this aim.

Today more than 50% of the world’s population lives in urban environments, and this number keeps growing. This continued influx of migrants brings new challenges for contemporary cities. Migrants settle in an existing context, which sometimes can lead to polarisation and exclusion and some other times to enrichment and creation of new resources.

How are cities and citizens living with fast growing differences and diversity? What cultural, political and economic processes arise from this dynamics and what is the impact of these processes on the identities of the different groups affected? By representing these processes museums are engaging with contemporary urban life, seeking direct contact with different communities in the city, looking for quotidian ways of adapting, transforming and making cities work better and become more resilient.

These new urban dynamics require thoughtful engagement to allow museums to act as mediators of dialogues and places for a new kind of World Citizenship.

The urgent timeliness of the topic of migration and the social relevance of the proposed initiative *Migration:Cities* is more evident than ever before under the current refugee crisis. This year already, CAMOC started focusing on the issue of migration in city museums, as it in two ways: i) by dedicating its annual conference in Moscow based on this theme and ii) by organising a special interactive Migration Workshop in Glasgow, in partnership with the Open Museum and the Glasgow Life Museums. The aims of the workshop, which was stemmed with great success, were to explore how different museums are building inclusive approaches to the theme of migration within their dynamic, urban contexts, and provide opportunities to gain an understanding of the step-by-step process of project development, ethical considerations, overcoming challenges and measuring impact.

### Long-term Objectives of Migration:Cities

To become a resource for museum professionals and a hub to discuss contemporary urban life, its super diverse realities and challenges in the context of museums and migration.

Our long-term objectives are:

- Share experiences, ethical approaches, best practices, and discussions in order to support the work of professionals engaging with the nuanced theme of migration in museums.
- Support museums and professionals in creating participatory projects aimed at representing migrant populations and new urban dynamics.
- Help museums interpret new urban narratives and propose themes for social debate based on their knowledge of historic urban processes, stories of diverse urban groups and their

various themes of interest.

- Help museums play an important role in the dynamic processes of city-making, acting as moderators and connectors.

### Project Description

Our focus will be on creating a platform for city museums (and migration as well as community museums) and their professionals where they can find relevant experiences, share knowledge and discuss ways to engage with new urban dynamics and super diverse realities of 'Arrival Cities'.

The platform will offer different insights, both from academic research and practical tools and experiences. It will also connect professionals, avail exchange and mentoring opportunities, acting as a think-tank and contact zone between professionals and institutions alike.

### Proposed areas of content:

**Museum Experiences:** "TEDTalks-like" video library of testimonials by professionals from different museums presenting their projects on city-making and migration. The background of projects will be available online.

**Migrants Experiences:** voices from migrant groups represented in different projects will be accessible online through videos and interviews.

**Practical Ideas:** tool-kits and frameworks drawing from our museums and professionals experiences offering practical guidelines on how to create and conduct effective participatory projects for migration in museums.

**Web-shops:** workshops to be organised online around relevant themes.

**Contact Zone:** a list of professionals available to offer mentoring on an availability basis, and their contacts.

**Library Resources:** a library of relevant papers, scientific and academic materials on various aspects related to migration and migration in museums. This may be based on sociology, history, ethics policy and a range of other themes.

### Possible partners identified:

Community museums have long functioned as organisations for social change while immigration museum have shown the perspective of migrants. We would like to work with both city and immigration museums to connect their views and functions with the broader view and function of the city museums worldwide.

Mill Woods Living Heritage Project in Edmonton; Lower East Side Tenement Museum in NYC; the Open Museum in Glasgow; Museum Rotterdam in Rotterdam; the Museu da Imigração in São Paulo; Museu de Favela in Rio; District Six Museum in Cape Town and the Workers' Museum in Johannesburg; Immigration Museum in Melbourne; Museo de la Inmigración in Buenos Aires; Migration Museum Project (migrationmuseum.org); Ellis Island Immigration Museum in New York; Beit Beirut (Beirut Urban Cultural Centre), many city museums and others.

## II COMMUNICATION PROJECTS 2016

<b>WEBSITE, SOCIAL MEDIA, NEWSLETTER</b>	
WEB ADDRESS OR TITLE <i>(if applicable)</i>	CAMOC will continue developing its presence in all social media as presented in detail in the sections for the activities of 2015
DATE <i>(if applicable)</i>	
PUBLISHING LANGUAGE(S)	
NUMBER OF PAGES OR ISSUES	

<b>PUBLICATION(S)</b>	
TITLE	<ul style="list-style-type: none"> <li>•CAMOC will continue publishing <i>CAMOCnews</i> (4 issues per year);</li> <li>•It will complete the publication of its second e-book ;</li> <li>•It will also start working on the publication of proceedings of the annual conference of 2015;</li> <li>•It will also set out to publish a selection of top articles to compile two volumes of special editions of <i>CAMOCnews</i> in French and Spanish. The volumes will contain a selection of articles already published in the English edition of <i>CAMOCnews</i>, from issue 1/2011 to issue 4/2015.</li> </ul>
DATE	
PUBLISHING LANGUAGE (S)	English, French, Spanish
ISBN(s)	
ELECTRONIC VERSION	Yes
NUMBER OF PRINTED COPIES	

## III NETWORKING PROJECTS 2016

<b>COLLABORATION WITH ICOM AND OTHER COMMITTEES OR ORGANISATIONS</b>	
NAME(S) OF COMMITTEES OR ORGANISATIONS	<p><b>1. For the special project <i>Migration:Cities</i></b></p> <ul style="list-style-type: none"> <li>• In cooperation with ICR (International Committee of Regional</li> </ul>

	<p>Museums)</p> <ul style="list-style-type: none"> <li>• In cooperation with CAM (Commonwealth Association of Museums) for identification of institutions in Africa, Asia and Oceania, as well as partner in formulating work methodologies and resources on best practices regarding collecting and disseminating (im)migration stories and artefacts.</li> <li>• Partnership with other National Committees of ICOM, such as ICOM Brazil, ICOM Portugal, ICOM Hungary, ICOM USA, ICOM Japan, ICOM Italy, ICOM Germany, ICOM UK, ICOM South Africa, ICOM India and ICOM Australia, and possibly others, will be pursued throughout the entire project to secure support in identifying and connecting with relevant institutions in these countries.</li> <li>• In intended cooperation with UNESCO in connection with the division of “Intercultural Dialogues / International Migration”</li> </ul> <p><b>2. For the Project « Regional Museums’ role in assisting to rebuild their local communities after an earthquake”</b></p> <p>Collaboration with ICR in the framework of this project. CAMOC has been invited by ICR to participate with a presentation in this conference</p>
FORM OF COLLABORATION	<p><b>For the Project Migration:Cities</b></p> <p>Partnerships in developing the project and sharing production duties, establishing a bigger network of cooperation with other countries and museums, etc.</p>
RESULTS	<p><b>Project Migration:Cities</b></p> <p>Migration is an important part of urban histories, and a layered subject that touches many points of heritage, legacy and human rights across the world. It is also a theme of global relevance that deserves more space in the museum sector.</p> <p>Museums of cities and (im)migration museums around the world have collected, interpreted and represented histories of (im)migration for decades, many of which with a special focus on advocacy. Therefore, they have managed to impact and become relevant within their own communities, and serve as examples to other initiatives around the world.</p> <p>Discussions about the role of city museums as agents of social change within the dynamic and on-going process of hyper-diverse city making and of collecting abstract heritage through (im)migration stories touch aspects relevant to various ICOM committees.</p> <p>When taken to its definition limits, narratives of migration can be</p>



	<p>weaved within the narratives of most types of museums. Therefore, CAMOC believes there is an urge for a collaborative museum platform about the impact of (im)migration stories and heritage in museum practice, with focus on participation and inclusion practices. And that this platform will bring museums and institutions working with new urban dynamics and super diverse realities together, to build a common resource for the global community of museum professionals.</p> <p>It will also allow our partners to stay connected, stimulating cross-institutional / cross-organisation collaboration, exchange and learning.</p> <p>The project will <u>develop Museum and Heritage Expertise</u>:</p> <ul style="list-style-type: none"> <li>• Encourage collaboration at a broad region international level through other ICs, NCs and AO's.</li> <li>• Discuss best-practices regarding representation of (im)migrants' stories, enhancing knowledge in the sector</li> <li>• Be a cross-disciplinary project and resource shared by many museum professionals globally, thus increasing ICOM's membership value, and attracting new members globally.</li> <li>• Develop a digital platform to disseminate relevant museum practice information and experiences, and foster collaboration between ICOM affiliated institutions.</li> </ul> <p>The Project will also <u>strengthen ICOM's Global Leadership in the Heritage Sector</u>:</p> <ul style="list-style-type: none"> <li>• Create a platform which is available as a resource and collaboration tool to all museum community professionals, positioning ICOM as a key resource for discussions and best-practices in the field of museums and (im)migration stories.</li> <li>• Strengthen relationships with UNESCO</li> </ul>
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<b>GRANTS</b>	
NUMBER OF GRANTS FOR YOUNG MEMBERS	<p>One CAMOC member (from Bosnia-Herzegovina, Cat. 3) has already applied for the ICOM Youth Travel Grant.</p> <p>CAMOC will also provide for at least four more grants (3 grants of 500 euros each and 1 grant of 1000 euros) for young members (Cat. 2, 3, 4)</p>
NUMBER OF GRANTS FOR MEMBERS CAT.3 AND 4	Up to 4-5 grants
TOTAL SUM OF GRANTS (IN €)	App. 3000 euros

