

2021 ANNUAL CONFERENCE

# CAMOC Krakow Digital Annual Conference:

## The Right to the City

June 9-11, 2021

### BOOK OF ABSTRACTS



Conference organisers:

**ICOM** international  
council  
of museums

**M CAMOC** ICOM  
international committee  
for the collections and activities  
of museums of cities



Muzeum Krakowa

COVER PHOTO: RYNEK GŁÓWNY, KRAKÓW. PHOTO: LUCAS ALBUQUERQUE/UNSPASH



## SELECTION COMMITTEE

Joana Sousa Monteiro, *CAMOC Chair / Museum of Lisbon*  
Michał Niezabitowski, *Director, Museum of Krakow/CAMOC Board member*  
Katarzyna Winiarczyk, *Curator, Museum of Krakow*  
Joan Roca i Albert, *MUHBA / City History Museums and Research Network of Europe*  
Catherine C. Cole, *CAMOC Vice-Chair*  
Sarah Henry, *CAMOC Vice-Chair / MCNY*  
Jenny Chiu, *CAMOC Board member*  
Jelena Savic, *CAMOC Secretary*

## ORGANISING COMMITTEE

Joana Sousa Monteiro, *CAMOC Chair*  
Michał Niezabitowski, *Director, Museum of Krakow / CAMOC Board member*  
Jelena Savic, *CAMOC Secretary*  
Krzysztof Haczewski, *Museum of Krakow Secretary*  
Jenny Chiu, *CAMOC Board member*  
Andrea Delaplace, *CAMOC member*  
Glenn Perkins, *CAMOC member*

**DESIGN:** Bingul Gundas

**Many thanks to the team of the Museum of Krakow:**

### **Moderators:**

Xymena Pietraszek  
Piotr Krasnowolski

### **Team:**

*Museum director:* Michał Niezabitowski  
*Project manager:* Krzysztof Haczewski  
*Project manager assistant:* Mariusz Gad  
*Promotion and social media:* Magdalena Rusek-Karska  
*Contacts:* Michał Grabowski  
*Streaming and audio/video editing:* Marcin Jancik, Piotr Cieślík, Robert Kubiec  
*IT:* Paweł Zasuń  
*Animations and visuals:* Mirosław Bury  
*Zoom moderation:* Paweł Bukowski

## TABLE OF CONTENTS

### PART 1: INTRODUCTION

**06** WELCOME TO CAMOC KRAKOW 2020 (2021) DIGITAL CONFERENCE

- Joana Sousa Monteiro, CAMOC Chair
- Michal Niezabitowski, Director, Museum of Krakow

**10** ABOUT THE CONFERENCE THEME: THE RIGHT TO THE CITY

**13** THE CONFERENCE PROGRAMME

### PART 2: ABSTRACTS

#### DAY 1

**20** Keynote speech

**21** Session 1

**24** Session 2

#### DAY 2

**27** Keynote speech

**28** Session 3

**31** Ignite session 1

**39** Session 4

#### DAY 3

**42** Session 5

**47** Ignite session 2

**55** Poster session

**61** Session 6

### PART 3: BIOGRAPHIES

**64** Biographies

#### APPENDIX:

**73** POSTERS



# **CAMOC Krakow Digital Annual Conference:**

## **The Right to the City**

**June 9-11, 2021**

# **BOOK OF ABSTRACTS**

## The Right to the City. Our 2021 Krakow conference

Dear CAMOC friends and conference delegates,

CAMOC's annual conference should have taken place in Krakow in 2020, but COVID-19 forced us to postpone the conference not once, but twice as a face to face event. We had no intention though of giving up and we are finally going ahead, thanks to the hard work and dedication of our Polish colleagues.

Inevitably, our conference now will be in a mainly digital format due, not least, to travel restrictions imposed on us by the pandemic. However, we are confident that the excellent team at the great Museum of Krakow will provide for a smooth and effective conference, making us feel as if we were there in the flesh in Krakow, taking an active part in all our presentations, debates, and chats.

Our theme is The Right to the City, a theme so vitally important to city living, and one based on concepts by two protagonists in particular: the French philosopher and sociologist Henri Lefebvre and David Harvey at the Graduate Centre of City University, New York. David Harvey put it this way: "The freedom to make and remake our cities and ourselves is...one of the most precious yet most neglected of our human rights."

The city shapes us, and we shape the city – and that's a right we so often neglect. It's a right to help make the city a better place in which to live. How do we do this, how do we help solve the problems and encourage the possibilities the city presents to us?

City living has its virtues and its ills. We migrate to cities for the opportunities they offer, but for every opportunity there is a problem, a problem to be solved: climate change, pollution, discrimination, poverty, the displacement of people. The pandemic has unveiled the complexity of many of these issues, about which city museums, rooted in local communities, can play a significant role in creating awareness, connecting people, and acting as part of the solution. How? What to do? Which good practices can inspire us? What should we avoid? I am sure that our conference will give us a lot of food for thought about all these matters which are so crucial to urban living.

To set the scene we are lucky to have two outstanding keynote speakers. Firstly, Suay Aksoy, former ICOM President and one of the most distinguished of our former chairs. Then Jacek Purchla, former Vice-Mayor of Krakow, founder of the International Cultural Centre in Krakow, and a former chair of the UNESCO World Heritage Committee. We are grateful to them both.

During the conference three half-days and following on from our keynote speakers we will be in the fortunate position to hear speakers from 22 countries, from Japan to the USA, from Canada to Australia, from Germany to Spain, Norway and France, Singapore and Russia, as well as Poland.

I am extremely grateful to our fellow organizers from the Museum of Krakow, and as always to CAMOC 's Secretary Jelena Savic, and to Jenny Chiu, and to all our other CAMOC Board members, plus our two volunteers, Andrea Delaplace and Glenn Perkins. So, we are very much looking forward to what we are sure will be an inspirational experience, even though our hearts will be there in this magical city of Krakow.

**JOANA SOUSA MONTEIRO**  
CAMOC, Chair

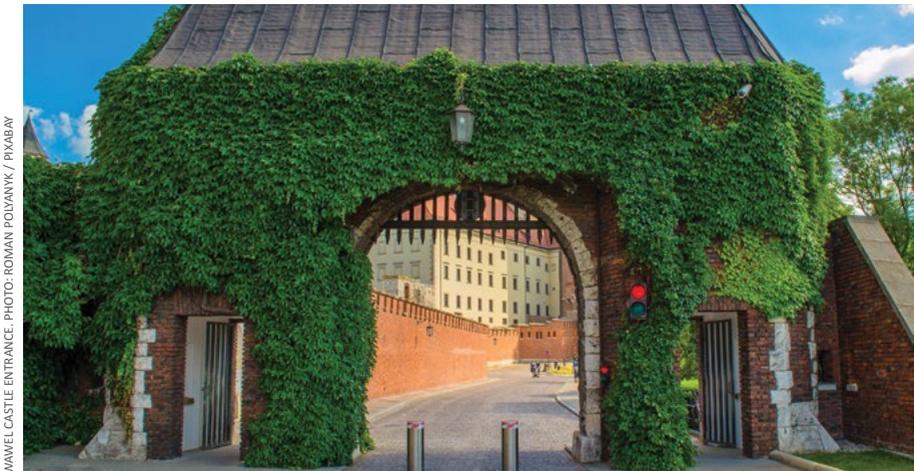


## Welcome To Camoc Krakow 2020 (2021) Digital Conference

Dear Colleagues,

We were planning to meet in Krakow – historical, large city in Poland, full of energy, which houses one of the largest municipal museums in Europe. After several postponements due to the pandemic, our CAMOC Krakow Annual Conference is now organised in a digital way. Our planned topic – “The Right to the City” - remains unchanged.

Henri Lefebvre defines “the Right to the city” as a right of its inhabitants to qualities and benefits of urban life. In his essays he also writes about socio-economic segregation. Today Lefebvre’s idea has been taken up in the fields of urban planning and social problems. Present “right to the city” could be a new opening, a start towards new, better urban societies which can solve problems connected with ecology, culture, economy and sociology. Urban museums, museums of the cities, play a special role in the process of building social confidence, especially with their narratives addressed to the audience looking for their own identity and an independent “right to the city” in the new, post-pandemic urban space.



I hope that our meetings will raise many questions - and answers - regarding cities and municipal museums, such as, for example:

- How can museums of the cities contribute to developing new forms of participation in urban processes and municipal cultural heritage?
- How can museums perform their social functions better?
- What about difficult and controversial subjects, such as migrations, pollution, gentrification, climate protection, environmental sustainability?
- How can museums of cities help mediate relations between audience and inhabitants and differences they bring into play in urban space?
- How can museum become mover of social integration?
- How can we gain understanding of the scope of the so-called “post-truth” in the context of city museums?

I am pleased to call you for active participation. I wish you fruitful deliberations, relevant discussions and look forward to seeing you online!

**MICHAL NIEZABITOWSKI**

Director, Museum of Krakow



## About The Conference Theme: The Right To The City

We live in the urban age, where cities are growing in size and importance as centers of power and influence. They take the lead in social, economic and educational development. They matter, they make a difference. For those reasons alone people move to cities for a better life.

The city is the people, but to whom does the city belong? A great city may shape its country, but who shapes the city? Two writers in particular have explored this fundamental aspect of life in cities: the matter of rights. Henri Lefebvre was the first to present the concept of The Right to the City (1968), as a collective reclamation of urban space by marginalized groups living in the border districts of the city. David Harvey took this concept forward, stating that “the Right to the city is far more than the individual liberty to access urban resources: it is a right to change ourselves by changing the city. It is, moreover, a common rather than an individual right since this transformation inevitably depends upon the exercise of a collective power to reshape the processes of urbanization” (2008). At the same time, it is in urban environments that many of today’s problems - ecological, economic and social - accumulate.

Museums have a great capital of social trust, and museums about cities can play a significant and trusted role in responding to the ever-changing city. They are rooted in their communities and are therefore especially accountable to life around them. However, this raises many questions: what exactly is the role of these museums? What purpose should they serve? Are there limits to their actions? What about difficult and controversial issues such as migration, and matters which directly concern city people such as housing, traffic, pollution, education, crime?

These and other questions will be posed at our CAMOC Krakow 2020 (2021) Digital Conference, our 15<sup>th</sup> annual meeting, organized online together with the Museum of Krakow, on June 9-11, 2021.

Within the broad theme we have outlined above, the participants will be focusing on the following sub-topics:

### **Participation/locality**

According to Joan Roca (MUHBA/City History Museums and Research Network of Europe), the right to the city has a series of implications, reflected in the “right to the



neighbourhood” and the “right to the centre”, as well as “the right to the memory” and “the right to history”. In this context, the city museum acts simultaneously on a city scale and a local scale: “as an organiser of spaces and narratives and as a connector of neighbourhoods to the city”.

Contributors to this sub-topic will reflect on how the dialectics between local everyday life and the city as the symbolic space of representation, the space of memories and, simultaneously, of tangible evidence of city history and development, may be understood and rendered visible in city museum strategies, collections and activities. How can the city museum become an agent of social inclusion and sociocultural cohesion? How can it fulfil the role of a cultural hub for the city, arrival point for a visitor, and a safe and inclusive space for everyone?

### **Who has the right to the city?**

The questions “Who belongs?” and “Who has the right to the city?” are the starting point for this sub-topic. These questions raise diverse issues to be tackled, such as changing demographics, migration and immigration or relations between “insiders” and “outsiders”, between residents and tourists.

Contributors to this sub-topic explore, for example, how city museums address the problem of mass tourism and its conflicting relation with the right to the city.

So many cities worldwide have experienced the benefits of being attractive destinations for visitors, but at the same time there are great challenges: how do cities and city museums cope with overuse, the negative impacts of large number of visitors and paradoxical situations when tourists destroy exactly what they seek for?

As the growth in mass tourism or demographic changes often overlap with processes such as the concentration of a city’s population, and an increase in inequalities and exclusion, the question of belonging becomes more intricate and also more relevant to explore in the city museum context. How can city museums contribute to understanding and mediating complex relations between visitors and residents, (im)migrants and residents, “insiders” and “outsiders”, and the (productive) differences they bring into play in urban space?

## **Urban revitalization**

This sub-topic embraces contributions which examine the nature and process of urban revitalization processes and reflect on the future of public space and housing. On one hand, there is a desire and opportunity to reinforce inclusivity - equal access to public services, to housing, to public space for all people, and the possibility for all to participate in shaping places and cities. On the other hand, speculation tends to turn public spaces into contested spaces and thus to generate inequalities.

How can city museums contribute in developing new forms of participation in the process of urban revitalization and thus help creating a more inclusive, participative city?

## **Confronting *post-truth***

The increasing and problematic phenomenon of the denial of science, evidence, facts, and even the dismissal of truth itself has been broadly recognized as one of the most unsettling tendencies we have today. The aim of this sub-topic is to provide a better understanding of the impact and scope of the so-called “post-truth” in the context of city museums and then to reflect on possible action such as conveying authenticity through museum collections and programs, clarifying urban reality through acknowledging a multitude of voices, which sometimes may even be in opposition to each other, creating a common space and reliable base for learning, debate and the interpretation of past, present and future of cities.



KRAKOW DURING THE PANDEMIC... PHOTO: P. MAZUR

# CAMOC Krakow Digital Annual Conference:

## The Right to the City

# PROGRAMME



## 14h00–18h30

THE RIGHT TO THE CITY

Day 1  
WEDNESDAY, JUNE 9, 2021

### 14h00 – 14h20 CET OPENING

Opening speeches (15’):

- Joana Sousa Monteiro, Chair, CAMOC
- Michal Niezabitowski, Director, Museum of Krakow
- Robert Piaskowski, Plenipotentiary of the Mayor of the City of Krakow for Culture

Introductory notes on the programme, participation and questions (5’)

### 14h20 – 15h05 KEYNOTE SPEECH

14h20 – 14h45 Prof. Jacek Purchla, Krakow, Poland  
*The Central European city, heritage and identity*

14h45 – 15h00 Q&A session

15h00 – 15h05 Short stretching break

### 15h05 – 16h05 SESSION 1

15h05 – 15h20 Margriet Schavemaker, The Netherlands  
*Museums are (not) neutral: The city museum in the age of polarization*

15h20 – 15h35 Michal Niezabitowski, Poland  
*A city museum professional as “The Tender Narrator”*

15h35 – 15h50 Morien Rees, Norway  
*Sites of transition: The museum in an emerging global network of interconnected sustainable cities*

15h50 – 16h05 Q&A session

### 16h05 – 17h00 CREATIVE BREAK

### 17h00 – 18h00 SESSION 2

17h00 – 17h15 Jakob Ingemann Parby, Denmark  
*Right to the City: Curatorial practices in the making of the new Museum of Copenhagen*

17h15 – 17h30 Foteini Aravani, UK  
*Listening to London*

17h30 – 17h45 Magdalena Wróblewska, Poland  
*Whose right to the city? Social relations, difficult heritage and artist activism in Warsaw*

17h45 – 18h00 Q&A session

### 18h00 – 18h30 WELCOME TO KRAKOW!

Video impressions of the city and the Museum of Krakow

**14h00 – 14h10** Introduction and a summary of the first conference day

**14h10 – 15h00** KEYNOTE SPEECH

14h10 – 14h35 Suay Aksoy, Turkey  
*Museums: From being for visitors to being for citizens*

14h35 – 14h55 Q&A session

**14h55 - 15h00** Short stretching break

**15h00 – 16h00** SESSION 3

15h00 – 15h15 Joan Roca i Albert, Spain  
*The city museum in strategic city planning*

15h15 – 15h30 Katarzyna Jagodzińska, Poland  
*Activating city museums into urban revitalization*

15h30 – 15h45 Konrad Schiller, Poland  
*Wola Museum. Hybrid identity of the Capitol district*

15h45 – 16h00 Q&A session

**16h00 – 16h30** CREATIVE BREAK

**16h30 – 17h30** IGNITE SESSION 1

16h30 – 17h00 Ignite videos

17h00 – 17h30 Q&A session

**PARTICIPANTS:**

Hannah Crowdy, Northern Ireland  
*The Ulster Museum-Shared Space in a Divided Place*

Lien Vloeberghs, Belgium  
*The Red Star Line Museum, a migration museum between complex local realities and shaping a collection*

Andrea Delaplace, France  
*How city museums should integrate migration history (stories and memories) as part of the 'cities' tale'?*

Maria Sakirko, Russia  
*Migrants and the host society: The museum of the city as an inclusive and empathetic space*

Patricia E. Brignole, Argentina  
*The City Museum. Resignification and production of narratives. Córdoba - a past, present and future city*

Rui Telmo Gomes, Portugal  
*Reimagining African cultural heritage in Lisbon through collaborative projects*

Inga Sarma, Latvia  
*Active heritage - a new way of public participation in heritage preservation*

Nicole van Dijk, The Netherlands  
*District heritage & City heritage; inclusive and supporting heritage*

**17h30 - 18h30**    **SESSION 4**

17h30 - 17h45    Sarah M. Henry, USA  
*Art and Data: Exploring Subjectivity and Objectivity in Who We Are: Visualizing NYC by the Numbers*

17h45 - 18h00    Sascha Pries, Germany  
*Let's talk about feelings. A new permanent exhibition in the Cologne City Museum*

18h00 - 18h15    Catherine C. Cole, Canada  
*City museums: Can a virtual museum replace the physical?*

18h15 - 18h30    Q&A session

**10h00 – 10h10** Introduction and a summary of the second conference day

**10h10 – 11h10** SESSION 5

10h10 – 10h25 Junichi Kobayashi, Japan  
*The COVID-19 pandemic and the role of city museums*

10h25 – 10h40 Margaret Anderson, Australia  
*Power to the people: Political protest and the city museum*

10h40 – 10h55 Annemarie de Wildt, The Netherlands  
*Who has the right to the city? The case of Amsterdam*

10h55 – 11h10 Q&A session

**11h10 – 11h15** Short stretching break

**11h15 – 12h15** IGNITE SESSION 2

11h15 – 11h45 Ignite videos

11h45 – 12h15 Q&A session

**PARTICIPANTS:**

Ivan Grinko, Russia  
*Participation in museum network: technology and efficiency*

Zuzanna Schnepf-Kołacz, Poland  
*POLIN Museum and partnership for the Waliców heritage site*

Kamil Stasiak, Poland  
*Museum education as a part of urban heritage management on an example of the Museum of Krakow*

Yvonne A. Mazurek, USA / Italy  
*Tracing Small Town Memory in Pasolini's Heritage Documentaries. Towards a Burgeoning 'City Museum' at Orte (Italy)*

Marco Edoardo Minoja, Samuele Briatore and Antonella Andreotti, Italy  
*Milano: 1 city, 20 museums, 4 districts, a plural vision for civic museums*

Jelena Savic, Bosnia and Herzegovina / Portugal  
*Heritage and Design: Constructing an imaginary museum of the city*

Hiromi Takao, Japan  
*Creating opportunities for citizens to think about urban disaster prevention*

**12h15 – 12h45 CREATIVE BREAK: POSTER SESSION**

**PARTICIPANTS:**

Vera da Cunha Pasqualin, María Luisa García-Guardia, Olga Kolotouchkina, Spain  
*What does the façade of the Cibeles Palace tell about the image of Madrid and the ideology of its municipal government? Case study comparing the Palace during the Pride Party 2018 and 2019*

Maria de los Angeles Muñoz Ojeda, Argentina  
*La Plata, singular city. Actions of Asamblea de neighbors Defendamos La Plata*

Anahita Poodat, Iran  
*Correlations between local people, museums and historic contexts: mutual responsibilities*

Olga Ogurtsova, Russia  
*The problem of tourism, Khakassia National Museum*

Patrizia Schettino, Italy  
*Representing the diversity of the city. International traces in Wolfsburg*

**12h45 – 13h45 SESSION 6**

12h45 – 13h00 Alvin Tan Tze Ee, Singapore  
*Singapore's Street corner museums scheme*

13h00 – 13h15 Anna Trapkova, Russia  
*A "Personal-scale" view of the city: The Museum of Moscow's Programme of local studies in Moscow neighborhoods*

13h15 – 13h30 Joana Sousa Monteiro, Portugal  
*Vegetable gardens in Lisbon: Perspectives on food sovereignty, social cohesion, and a more sustainable future*

13h30 – 13h45 Q&A session

**13h45 – 14h15 CLOSING**  
**And an invitation to CAMOC Barcelona 2021**

**Welcome to CAMOC Barcelona 2021 (15')**: Joan Roca and the MUHBA team

Closing speeches (15'):

- Michal Niezabitowski, *Director, Museum of Krakow*
- Joana Sousa Monteiro, *Chair, CAMOC*



THE BRIDGE OF LOCKS, KRAKÓW, PHOTO: UON TICHY/UNSPLASH

## PART 2: ABSTRACTS

### DAY 1

#### KEYNOTE SPEECH

**JACEK PURCHLA**

*Poland*

#### **The Central European city, heritage and identity**

In Central Europe cultural identity has never been something endowed once and for all; it has always required constant, deliberate election. There can be no doubt that the best evidence of Central Europe's achievements as a civilisation, and the essence of its identity, are its cities, among them Prague, Budapest, Krakow, Lviv and Zagreb. Indeed, an understanding of the phenomenon of these cities, in particular their changing meanings and stories, and a broader historical perspective on the changing nature of their functions in relation to Europe's settlement network, are crucial to comprehending the very essence of Europe Minor. For the city is the fruit of protracted processes, the product of a convergence of many different phenomena. The form and shape of the city are, in a way, the sum of the development of its civilisation, and this is why urbanisation is so often cited as a symbol of Europe's cultural advancement.

Central Europe's watershed year, 1989, has enabled us to look again at the various different meanings of the city: as a process, as a function, as an idea, as a form, as a mirror for our civilisation. As Emil Brix notes: "Once again, space is discovered in its dynamic social function. Cities are interpreted as texts, that, in Eastern Europe in the 20th century, for instance, might have belonged to as many as six different political regimes and territories. Streets and squares – if only in view of their frequent changes of name – are understood as dynamic spatial structures, as is the public space: museums, monuments, churches. Regional discussions on the subject of identity (wielding terms and concepts such as Central Europe, the Danube Basin, the Balkans, New Europe) are subject to the principle of the dynamic that renders change of function and meaning possible at any time."<sup>1</sup>

For in Central Europe, cultural identity has never been something endowed once and for all; it has always required constant, deliberate election.

**Keywords:** Central Europe, cultural identity, heritage, city

---

<sup>1</sup> Emil Brix, *Z powrotem w Europie Środkowej. Eseje i szkice*, trans. Anna Śliwa, Kraków 2012, pp. 195–196.



## SESSION 1

### MARGRIET SCHAVEMAKER

*The Netherlands*

#### **Museums are (not) neutral: The city museum in the age of polarization**

How can museums be relevant and have impact? How can they be agents of social change and promote social equity? For some museums these are the key questions, for others they are left wing jargon that do not diminish but instead widen the gap between the socially engaged 'gutmenschen' and the rest of the world. Within ICOM we got stuck last summer within a similar tension field. The new crowdsourced definition of a museum was not accepted as many opposed to its lack of neutrality: This was not an unbiased description but instead an ideologically charged prescription!

For many city museums the new ICOM definition seems very apt as they are doing their utmost to be a "democratising, inclusive and polyphonic space for critical dialogue about the pasts and the futures" and aim "to contribute to human dignity and social justice, global equality and planetary wellbeing" as the new definition concludes. Does this mean that they lack neutrality and just tailor to a certain political color? Are they forgetting that they should be for all citizens of the cities, also those not in favor of this leftwing ideology? By focusing on several key programs from city museums in the Netherlands and beyond, this paper argues that city museums deploy a myriad of innovative and critical strategies of which some are anchored in not taking a political stand whereas others "take sides". However, they all revitalize the city in the age of polarization. By explicitly (not) being neutral. What can learn from this and is there a common ground?

**Keywords:** Polarisation, co-creation, left-wing ideology, ICOM definition

**MICHAL NIEZABITOWSKI**

*Poland*

**A city museum professional as “The Tender Narrator”**

In September 2019, at the General Conference of ICOM in Kyoto, I had an opportunity – thanks to courtesy of the CAMOC Board – to deliver a paper titled “The City Museum... A Brief History of Tomorrow”. In that text I made an attempt at understanding and guessing which course the history of contemporary cities is taking and what threats these cities are faced with. In a broader aspect, I was trying to comprehend and predict the future of the Homo Sapiens species which, in my opinion, is undergoing a process of essential change. In view of the threats and chances arising from those changes, I was attempting to find an answer to the question how the city museum should respond to the new situation. The basic point of my paper was the postulate that the city museums should choose, instead of the civilisation of development, the road to the civilisation of inheriting. I believe that Museums, as a community of the new species - Homo Sensus Communis, can change the world by constructing a new narration of the city. I concluded my lecture with the sentence: “The cities which are not told die” because it is my conviction that the task of a museum professional today is to narrate.

Only a month after my return from Kyoto, the Nobel Prize in Literature was awarded to Polish author Olga Tokarczuk ... In her Nobel lecture given before the Swedish Academy and Royal Family, her words were ringing in the audience’s ears that today’s world needs “the tender narrator...”. I interpret these words as a confirmation of my intuition towards us, city museums professionals. That is why at the next CAMOC conference, this time in Kraków, I would like to continue my thoughts from Kyoto.

If a museum professional must narrate in order to make the world happy, what kind of narrative should it be? What is it to be composed of? How to construct a tale of a city today? A universal story, which appeals to the listeners in a timeless way, bears its name in the world culture – it is a myth. However, it is not every story that becomes a myth. How, then, should museums narrate so that they could turn their cities into a myth which is ‘immortal’? Can a city, which is neither anthropomorphic nor organic, become a hero? It can, provided it is tenderly narrated. I am not sure whether I understand correctly what the art of narration consists of, but in my speech, I want to share my beliefs concerning this issue, since it really needs talking about.

**Keywords:** City museum professionals, narration, future, Homo Sensus Communis

## MORIEN REES

*Norway*

### **Sites of transition: The museum in an emerging global network of interconnected sustainable cities**

At Kyoto, ICOM's General Assembly adopted the resolution: On sustainability and the implementation of Agenda 2030: Transforming our World. In her closing address, President Suay Aksoy endorsed an urgent call by the Working Group on Sustainability (WGS) to align ICOM's core activities with the UN's Agenda 2030, integrating its 17 sustainability development goals across the entire museum sector:

As stewards of the planet's cultural and natural heritage, it is incumbent on museums to contribute ... to engage our communities in generating positive action, promoting respect for all living beings and the earth systems on which the future of the planet depends ... empowering museum practitioners and fostering cross-sectorial partnerships.

By 2030, the planet's megacities will have increased from 33 to 43 – mainly in the south. The number of people living within cities is projected to rise to 5 billion. By 2050, 70 % of the world's population will inhabit cities. Over the last 15 years, we have seen a diverse group of cities interacting in a way that could have far-reaching influence on how the planet's life support system evolves. A global network of interconnected sustainable cities is emerging. Any pathway to 1.5 degrees or a sustainable future must traverse these cities of the future.

This presentation will give a brief account of the WGS' report and recommendations and the commission to develop an ICOM sustainability action plan 2020 – 2030. It will consider the concept of stewardship, and its relevance to this commission viewed through the prism of Elinor Ostrom's research on the commons and climate change, together with her theory of polycentricity as a means for museums to facilitate multilevel approaches in the transition to a sustainable future.

In a world moving from a market economy to market society, we are witness to an unprecedented series of environmental and societal crises, the consequence of the commodification of everyday life. Considering the museum institution as one of the few remaining examples of a truly global commons, the presentation will offer some preliminary observations on CAMOC's possible role in Transforming our World in an emerging global network of interconnected sustainable cities.

**Keywords:** Commons, stewardship, partnership, sustainable cities

## SESSION 2

**JAKOB INGEMANN PARBY**

*Denmark*

### **Right to the City: Curatorial practices in the making of the new Museum of Copenhagen**

In the recently renewed and relocated Museum of Copenhagen the notion of Right to the City as discussed by Henri Lefebvre and David Harvey among others has a poignant place in the permanent exhibitions and the overall design of the visitor experience.

This paper is a presentation of the curatorial practices involved in the creation of the new museum and the different approaches we as curators have taken in order to create a museum that is truly for all citizens. A museum that does not refrain from dealing with controversial aspects of the city's past as well as its present.

In the design and curation of the new museum we have followed a multi-pronged strategy and made sure to create spaces and galleries that are inclusive, yet shed light on the diversity of and the links between the contemporary neighborhoods of the city and the visions and functions that have shaped them in the past. Galleries that allow for different sensorial and tutorial strategies of knowledge gathering and galleries that inspire conversation and debate.

We have aimed to draw the urban sensory experience inside the museum and connect the museum visit to the contemporary city outside. And we have collaborated with citizens of all ages, themselves actors and custodians of the past and present of Copenhagen.

The presentation will deal with three aspects of our curatorial practices vis-a-vis the overall theme of the conference:

- a) Time and space, touch and sound – inclusive design in the new museum
- b) Narratives of urban development from above and below: From suburbs of social design to Youth House Riots
- c) Local and global identities.

**Keywords:** Museum of Copenhagen, new curatorial practices, visitor experience, inclusivity, diversity



## FOTEINI ARAVANI

*United Kingdom*

### Listening to London

“Listening to London” is an oral history project aiming to attract and involve different audiences in our new museum. The project will explore the oral history collection to find ways to involve and represent Londoners in the new Museum of London which is opening in 2024. As the Museum prepares to re-launch in 4 years’ time in our new building, we are undergoing a deep review of our audiences, mission, content and role in the lives of Londoners.

The New Museum offers a genuine opportunity to transform our engagement and collecting practice and organisational design, as well as the bricks and mortar of the actual building. We now have an opportunity to reinvent an urban museum to be relevant for the whole spectrum of society including and especially people who do not regard museums as relevant to their lives. The new museum should be inclusive and inspiring enough to appeal to those Londoners who have never visited a museum before. This is an audience we understand least well and to whom we must listen and work with most closely; they will be included within the target audience for this project.

The Museum of London has a large and significant oral history collection comprising some 5,000 hours of recorded life story interviews collected over more than forty years. The London Collection is the most significant social history collection in the world and human stories are at its heart; oral history is the purest and most direct form of human story. A person telling their own life story in their own words, accent or language delivers a direct emotional punch which has the power to build empathy and create powerful connections across difference. The Museum has identified the OH collection as a priority for the New Museum displays as they uniquely hold enormous potential to reflect the diverse lives of Londoners and convey the human drama of urban life.

We need to work with Londoners, particularly non-visitors, to interpret, edit and maximise the impact of these collections, which are challenging to access for individual research and difficult to display in exhibitions for collective and mass experience.

**Keywords:** Oral histories, new curatorial practice, engagement

## **MAGDALENA WRÓBLEWSKA**

*Poland*

### **Whose right to the city? Social relations, difficult heritage and artist activism in Warsaw**

The main focus of the paper proposed are several research projects that were and are realized in Museum of Warsaw in recent few years, which examine historical and contemporary relations between „insiders” and „outsiders” in Warsaw. As a city museum of the capital of Poland, Museum of Warsaw is particularly interested in social relations between different groups of inhabitants, tensions and conflicts in past as well as nowadays.

As the issue is broad and complex, projects are focused on its different aspects: migrations to the city (from Poland and abroad), relations with ethnic and religious minorities (especially the Jewish communities), but also relations with the foreign authorities (mostly Russians, during the partitions period in 19<sup>th</sup> century) - all considered in contemporary as well as in long historical perspective. Another problem that is important (especially from the perspective of the Museum) and inseparably connected with the social relations mentioned is so called difficult heritage (Sharon Macdonald) in the city. Various museum objects and monuments in the cityscape are reminding its inhabitants about the current and bygone conflicts, misunderstandings and ambiguities. Therefore they are often subjects of social and especially artist activism that aims at revealing the unsaid stories, giving the voice to minorities and disadvantaged, fighting for a just future.

All these artistic practices are as much interesting for the Museum as official statements and decisions taken by city authorities. They prove that the past relations are reflecting on current attitudes and actions of different social groups. Looking from this perspective, Warsaw appears as a place of fight for the rights to the city not only in practical, but also in symbolic terms. During this presentation the effects of these research projects will be presented, as well as new perspectives and challenges that they bring to the Museum, and their influence on the exhibition practices, education goals, programs and publications of the Museum.

**Keywords:** Minorities, migrations, artist activism, exclusions, outsiders



## DAY 2

# KEYNOTE SPEECH

**SUAY AKSOY**

*Turkey*

### **Museums: From being for visitors to being for citizens**

We have been talking about a paradigm shift for museums for a long while. What we understood from it, in very general terms, was a stronger leaning towards the social role of museums. However, the content of this social role did not stay the same at all times. It evolved as did contemporary society, it expanded. Previously it was more about audience development activities that were deployed for the purpose of inclusion. Today the discourse about social role is primarily about touching lives. Museums have moved out of their enclaves both as public space and as a virtual site. Hence museum experience is less of a topic than is the relevance of museums in society. We aim to serve citizens beyond museum visitors. But how far? Museums have dimensions besides their social role, like e.g. learning, a most pivotal function of museums. It is time to look back, reflect and discuss how all these dimensions could converge and enhance the relevance of museums today and tomorrow.

**Keywords:** Social role, relevance, public space

## SESSION 3

JOAN ROCA I ALBERT

*Spain*

### The city museum in strategic city planning

How can city museums contribute in developing new forms of participation in the process of urban revitalization and thus help creating a more inclusive, participative city?

The paper tries to answer this question, formulated in the program of the Conference. It will begin highlighting the strategic urban perspective in shaping MUHBA as a network museum. The renovation of Casa Padellàs, in order to create the House of the History of Barcelona, will consolidate the epicentre of the museum's network of historical sites throughout the city, each one with its own specific role, linking city and citizen's heritage and narratives. From the old preindustrial town and the 19th-century city centre (The Eixample) to the Gaudí's Park Güell and the periphery of humble suburbs and big housing estates near the Besòs river, where new techniques in strategic city museum planning can play an important role in a participative urban revitalization.

The paper will then discuss the MUHBA multimedia project "Barcelona flashback", which aim is to implement, in a participative way, a "method of reading history by questioning the city", in order to enhance the right to the city. The project aims at developing an interrogative historical method of reading objects, architectures and landscapes, including a comparative approach to other cities, designed in cooperation with other city museums, to bridge the gap between cities: city museums as Intercity bridges! All together, "Barcelona flashback" is a prototype for a synthetical exhibition about Barcelona and its history for both Barcelonians and tourists, conceived as a starting point for alternative ways of visiting the city. It is also an educational tool to promote the museum as "museum school" and an experimental attempt to achieve the most compact urban knowledge and awareness kit a city museum should provide.

Finally, the paper will try to address the proposal to consider city museums as, basically, "heritage institutions of urban knowledge to enhance citizenship", the very close links of such a definition with social participation and urban revitalization, and its role in defining a new generation of city museums.

**Keywords:** Barcelona, strategic city planning, urban renewal, historical method, city museum definition



**KATARZYNA JAGODZIŃSKA**

*Poland*

## **Activating city museums into urban revitalization**

Responsibility of museums towards their landscapes was codified by the ICOM resolution in 2016 which empowers museums to become active participants of processes of urban revitalization. This document arose from discussions held in the museum world since the 1970s, with milestones of the Santiago de Chile roundtable (1972) and Declaration of Quebec (1984), regarding relation between museums, environment and communities, that led to the emergence of ‘new museology’. Assumptions of the movement are topical still today, although new paradigms and strategies have been introduced over the time, including the post-museum (Eilean Hooper-Greenhill, 2000) and museum activism.

Museum activism coined by Robert R. Janes and Richard Sandell (2019) refers to various issues of social justice, however, it may also be directed at the physical presence of the museum in the landscape. Authors articulate “a need for a new breed of museum workers and museums, grounded in the consciousness of the world around them, along with the need to work in a less museum-centred way”.

In this paper I argue that city museums are mostly predestined to actively participate and shape processes of urban regeneration and may in fact be such a “new breed of museums”. However, in this regard city museums could learn from other types of museums which in many cases have been paradoxically more active in this area than city museums (e.g. art or history museums).

In this paper I refer to several examples of museums that took actions to safeguard or prompt changes in their vicinity (including Muzeum Śląskie in Katowice, regional encyclopaedic museum, regarding real estate development endangering post-industrial complex of the museum; Museum of Modern Art in Warsaw regarding development of the socialist square at the footsteps of the monumental Palace of Culture and Science, Museum of Podgórze – branch of the Museum of Krakow regarding creation of the park in the wasteland next doors) and discuss challenges, limitations and opportunities of engagement in the process of change.

Main research question: To what extent can a city museum – operated and funded a city – engage in a process of urban revitalization?

**Keywords:** Museum activism, city revitalization, landscape, new museology

## KONRAD SCHILLER

*Poland*

### **Wola Museum. Hybrid identity of the Capitol district**

Wola Museum was the first museum of a particular district in Warsaw and the second of that kind established in Poland. From the beginning, its program and policy were focused on preservation and re-collection of material, social and individual history of one particular place – the Wola District. That was a well-established structure.

However, in the present it is necessary to take the definition of locality in the context of museum background, as well as dynamic changes and developments in the metropolitan city such as Warsaw, under critical scope. I would like to address a few questions about the notion of contemporary position of local – city museum which deals with specific position of on social, political or economic changes and which shaped a new perspective on local communities and neighbourhoods. There is, as well, the question about limitation of the definition of locality and risk to shift that term into the scope of exhortation in the relation with planetary contexts. Another issue which I would like to address is the role of local museum in a long-term process of a recognition of the local – district identity as well as identity of the city in general. In that case, crucial is to find appropriate theoretical tools to balance between recognition of local community needs and possibilities of participation process in programming, creating the museum program.

I recognised the role of local museum as a platform of re-framing of the local history in the broad context, which will be a starting point to recognise contemporary identity of the place. I would like to discuss the proposed term: “hybrid identity”. To do so, it is important to establish a theoretical and practical frame of knowledge and curatorial production. I would like to introduce strategies based on post-dependence studies to the discussion, as well as well-established theory (working with source materials – archives, documents, artefacts and personal memoirs). Connection between both methods is an advantage in the politics of direct participation understood as a relationship with local communities but not as prosthesis of municipal authorises policy.

**Keywords:** Hybrid identity, post-dependence theory, re-framing history, local community, source materials



## IGNITE SESSION 1

### HANNAH CROWDY

*Northern Ireland*

#### **The Ulster Museum - Shared space in a divided place**

The Ulster Museum opened in Belfast in 1972, the worst year of ‘The Troubles’, the sectarian conflict that claimed 3700 lives. It was a positive development at a dark time for Northern Ireland. Viewed with respect and affection, the museum was relatively untouched by a conflict that continued for thirty years and created great fissures within society.

Its popularity was, perhaps, partially to do with fact that it offered an escape from the difficult realities beyond its walls, as for many years it did not actively engage with the wider political and social situation. Based on a trinity of Art, History and Natural Sciences, visitors could enjoy artworks by renowned artists, marvel at Bronze Age gold treasure and get up close with a coelacanth, but were offered little scope to explore contemporary culture and identity, or challenges around rights and representation.

Fast forward to 2021 and we are not ignoring the world outside. The Good Friday Agreement of 1998 may have brought a fragile peace to Northern Ireland but the legacy of the past hangs heavy here. As a publicly-funded body we have an important role to play in place making and in supporting the Together: Building a United Community strategy, the government’s commitment to improving community relations and building a united and shared society, and New Decade, New Approach, with its priorities for the restored Executive from 2020.

As a rare, genuinely shared space within the city, we have extended an open invitation for dialogue and participation. We are active within the social peace process with our ongoing, priority work on ‘The Troubles and Beyond’, and we are striving to make the invisible visible by representing previously hidden experiences such as those of LGBT+ individuals. We are also pleased to make a direct contribution to the vibrant cultural scene in our city by participating in major events and festivals. Through connecting with the contemporary zeitgeist, namely the phenomenon Game of Throne® that was filmed locally, we have increased our appeal to Northern Ireland’s burgeoning tourism market.

This paper will explore how we continue to redefine the Ulster Museum as ‘Here for Good’; rooted in this place for the long term and for the benefit of all.

**Keywords:** Past, legacy, conflict, community, representation

## LIEN VLOEBERGHES

*Belgium*

### **The Red Star Line Museum, a migration museum between complex local realities and shaping a collection**

The Red Star Line Museum tells personal stories of passengers of the Red Star Line, a shipping company that brought 2 million Europeans from the harbor of Antwerp to North America between 1873 and 1934. The museum is housed in the warehouses where medical controls and migration procedures took place. The collection exists mostly of memorabilia of those passengers (passed to next generations), and objects relating to the shipping company (brochures, post cards, posters, ...). In temporary exhibitions and projects, we extend this very local and time-limited migration history to emotions, reasons and concepts of migration happening in our city throughout time, until today.

The exercise of opening up to much more, has been a challenge, both in identifying exhibition scopes and shaping a collection. In this presentation, I will start from our experiences in creating 'Destination Sweetheart', a temporary exhibition about love migration over 150 years (opening in May 2020). After this and other projects on more recent migration, we are forming new visions and perspectives about accepting and attracting recent personal migration objects with symbolic and narrative meanings. The dialects between everyday life of immigrants and a museum logic that is necessarily limiting, have been tangible in our questions about collection building. How can we bridge the gaps between complex realities with utterly unique personal stories, and the need to line out collection requirements and manageable narratives for visitors, who don't always have affinity with migration?

We use long term perspectives in exhibitions, so that stories throughout time, space and classes can dialogue with each other. In this way, we shape a space where visitors can reflect, and give oxygen to formed perceptions. But, at that point, do we do enough by bringing different, sometimes forgotten or less remarkable stories together mentally, in an exhibition narrative? Isn't the responsibility of the museum to moor these objects, ideas and personal stories in a physical collection, safeguarded for generations? What about fresh wounds, traumas, doubts in these more recent stories? Are they fit to become heritage? How can we cope with the difficulty people often encounter to donate important belongings?

**Keywords:** Collection, representation, diversity, participation, migration

## ANDREA DELAPLACE

France

### How city museums should integrate migration history (stories and memories) as part of the ‘cities’ tale’?

Migration history doesn't need to be exclusive of Migration museums and a lot of other museums, including city museums, are already incorporating migration history and memory into their narrative (being it on permanent or temporary exhibitions). By doing so, these exhibitions become more inclusive and multivocal adding thus a more interdisciplinary approach to the history of the cities. Historians, anthropologists, architects, artists all can contribute to creating this multicultural approach in telling the city's history.

During my communication I will focus on the case of the *Centre d'Histoire de Montréal*<sup>1</sup> that presents a permanent exhibition on the history of the city of Montreal integrating the cities 'migrant history' through the centuries. I will also analyse two temporary exhibitions: one that is on the history of one of the neighbourhoods in Montreal (2016) and an itinerant temporary exhibition dedicated to migration called "Fenêtres sur l'immigration"<sup>2</sup> (2019-2020). So, these initiatives are giving the right to the city to all of those who made and make Montreal their hometown.

As we can read on the museum's website<sup>3</sup>: "Montreal is a living and dynamic entity, born from the encounter between a territory and populations. Like any city, it is constantly changing, never completed, always in the making. It carries with it the traces of those who have gone before us. Physical traces, inscribed in the architecture and landscapes of its neighborhoods. Intangible traces, flowed into lifestyle, languages and mentalities."

**Keywords:** Migration, city museums, Montreal, city history

---

<sup>1</sup> For more information please check the museum website: [http://ville.montreal.qc.ca/portal/page?\\_pageid=8757,97305573&\\_dad=portal&\\_schema=PORTAL](http://ville.montreal.qc.ca/portal/page?_pageid=8757,97305573&_dad=portal&_schema=PORTAL)

<sup>2</sup> [http://ville.montreal.qc.ca/portal/page?\\_pageid=8757,142419949&\\_dad=portal&\\_schema=PORTAL](http://ville.montreal.qc.ca/portal/page?_pageid=8757,142419949&_dad=portal&_schema=PORTAL)

<sup>3</sup> [http://ville.montreal.qc.ca/portal/page?\\_pageid=8757,142419949&\\_dad=portal&\\_schema=PORTAL](http://ville.montreal.qc.ca/portal/page?_pageid=8757,142419949&_dad=portal&_schema=PORTAL)

**MARIA SAKIRKO**

*Russia*

**Migrants and the host society:  
The museum of the city as an inclusive and empathetic space**

Migration from neighbourhood countries, once united within a single country, to Moscow, which in the Soviet period was considered internal migration and was strictly regulated by Soviet authorities, has had a different dynamic since the collapse of the Soviet Union. Growing migration flows change the city and affect its cultural, social, economic, and political processes. Today Museum of Moscow actively engages with the migration agenda, aiming at bridging the gap between residents of the city and recently arrived migrants, changing the negative image of labour migrants and creating an inclusive and adaptive environment for people of different political, economic and cultural backgrounds.

For this, Museum of Moscow is developing a programme that considers migration and mobility an essential characteristic of the city and a driver for its development and addresses both host society and migrants. The programme approaches the topic of migration through personal stories told by individuals with migration experience, through museum collection that represents the role of different ethnic communities and foreign impact in the history of Moscow, and through the study of migrants' perception of the contemporary city through the lens of their personal memories and background. The programme is being realized in various formats in different parts of the city, thus addressing to not only those who regularly come to the museum of the city but also to those who have never been there. Among already realized projects - the exhibition 'Dear Muscovites and Guests of the Capital' (2019) which presented the historical and contemporary development of Moscow as a multicultural and multi-ethnic city (joint project with The Group for Migration and Ethnicity Research) and the festival "Point of Displacement", during which we invited traders from Moscow's regular food markets to the museum courtyard and set up collaborative explorations of the topic of migration and food (as related to cultural memory and homeland).

The festival allowed us, firstly, to bring together members of migrant and refugee communities and members of the host society in one event and, secondly, to address the topic to a wider audience.

**Keywords:** Migration, labour migrants, host society

## **PATRICIA BRIGNOLE**

*Argentina*

### **The City Museum. Resignification and production of narratives. Córdoba, a past, present and future city.**

The Museum of the City of Córdoba, after its reopening in 2017, continues to generate new spaces for participation and invites new questions about the city and its people and those who we are within the socio-cultural urban map of the city.

Over the past two years, thanks to the implementation of different strategies, the flow of audiences has increased greatly, together with improvements in the quality of service, dissemination and participation of visitors.

In the new stage we are focusing on those contents that reflect the city collections, considering all cultural institutions, various spaces, material and intangible heritage and all urban groups, who can express their voice through the City Museum.

In this way the museum faces new challenges, including physically expanding to be able to house those voices, making the most significant public space for those who pass through it, bringing it closer to what we did not have access to and giving visibility to content that communities produce all the time. How to grant new meanings? Who participates in the process? What tools and resources can the museum provide?

The museum is an important cultural mediator, promoter of new narratives, connector of neighborhoods and public areas, producer of spaces and social inclusion activities that ensure the promotion of the right to memory, the right to history, the right to be citizens ... and the right to the city.

**Keywords:** Resignification, new narratives, right to the city, social inclusion, participation

## **RUI TELMO GOMES**

*Portugal*

### **Reimagining African cultural heritage in Lisbon through collaborative projects**

As part of an ongoing ethnographic research on community art, a case study will be presented of a local association (Batoto Yetu) on the periphery of Lisbon and two of its recent projects to promote African cultural heritage.

“Danced fado” involve dance workshops and public performances of a historical variant of the musical genre, now less known or even forgotten, quite different from the Lisbon urban song identified with the renowned ‘fado’ tradition. This project originates from a collective journey of researching and reinventing African cultural references, involving professional and amateur artists, while crossing different cultural repertoires associated with the origins of ‘fado’ (in particular Arab and Brazilian influences). The work process includes research of historical documentary sources, as well as the mix of traditional and contemporary artistic languages.

“African Lisbon - Guided Tour” maps relevant cultural monuments and symbolic places from oral tradition, highlighting spaces of remembrance of African presence in Lisbon. The project is based on academic research and represents different partnerships and new challenges for the association, including a greater public awareness for its cultural and social work.

Both projects entail partnerships that may open new horizons in the future. Crucial to this is the ability to establish collaborative networks with artists and academics, as well as public and private institutions. In short, these projects are part of the strategy of sustainability and engagement in the urban space that the association has been looking for. On the other hand, emergent black activism artistic projects, with an explicit political stance, represent a challenge to the historical and traditionalist approach usually favoured by Batoto Yetu.

Drawing on this case, I will present some final remarks on the significance of artistic practice in social intervention programs and the role of afro-activism and associations in the re-appropriation of African cultural heritage in Portugal.

**Keywords:** African cultural heritage, community arts, artistic research, cultural identity

## **INGA SARMA**

*Latvia*

### **Active heritage - a new way of public participation in heritage preservation**

Jurmala (Latvia), Palanga (Lithuania), Narva Jesu (Estonia), Komarovo (St.Petersburg region, Russia), Lysekil (Sweden), are seaside spa towns with a long and rich history. All of these cities have outstanding examples of wooden architecture. More than others, wooden buildings are prone to damage - they are destroyed by fires, exposed to climate change, and often not valued as cultural value.

The museums, historians and architects of our cities have established a network aimed at involving the public in the preservation of cultural heritage.

Many people think that cultural heritage is the thing that makes the past and something of that we can see in showcases of museums. The project intends to involve and to educate society about the heritage they possess and about its historical, cultural and social values. We want to develop the involvement of the community in fields like heritage and tourism, as well as to promote creativity, personal development and the spirit of entrepreneurship. We try to create the dialogue between local communities and the visitors to give the contribution in Cultural exchange, and to spread the social, cultural and humanitarian values of the heritage.

The network of “The Active Heritage” intends the involvement of museums, NGOs, municipalities, libraries, interest groups and individuals. These are practical activities involving the society – exhibitions, developing of tourist routes, fairs, performances, TV shows, concerts and also theoretical - seminars, exchange of innovative methods. Historic remains and environments are important, not only for understanding our present society and our age, but also as educational resources and assets for tourism and the hospitality industry. The continuous care and mediation work that takes place to maintain the value Cultural environment work given a new dimension and content of historic environments must now be given one more dimension.

During the project we will try to integrate the heritage in the sustainable development and to show that it has significant role in advancement of the social unity, welfare, creativity and economical attractiveness, emphasizing that it is also an important factor making mutual understanding between communities. We have the examples where the small populated place can develop thanks to museum work.

Keywords: Heritage, involvement, cultural exchange, participation

**NICOLE VAN DIJK**

*The Netherlands*

**District heritage & City heritage; inclusive and supporting heritage**

In recent years Museum Rotterdam has developed, together with Rotterdam citizens, a sustainable approach to identifying, presenting, and collecting contemporary heritage. It is not a heritage collection about history, but an active collection about the city's present and future. We call this Authentic Rotterdam Heritage. The emphasis is on communities and individuals who contribute to the city or its inhabitants. The subsequent collection includes 80 inspiring stories about Rotterdam people passionately committed to others and the city.

Through the Authentic Rotterdam Heritage programme, Museum Rotterdam provides a platform to promote this collection and to inspire others. Our conversations with participants teach us where we can make new connections to develop initiatives further. We do this during story cafes and other special events and exhibitions.

This approach has a cultural-historical and social value because it often contributes to the resilience of Rotterdammers. To develop this programme further and have the benefits of the resilient impact on a neighbourhood level, Museum Rotterdam starts the District Collections: they are about finding and showing contemporary neighbourhood heritage together with residents, and organising story cafes and exhibitions on locations. Empowerment, acknowledgement and support of neighbourhood residents is embedded by educational and social support programmes which are part of the approach. Parts of the District Collection will be embedded in the city-wide Authentic Rotterdam Heritage collection.

In this paper I will elaborate on the way the district heritage is included in the city collection and how this approach is part of an unique cultural and social focused collaboration between Museum Rotterdam, academic research organisations, universities, the municipality of Rotterdam and lots of other partners who already are a part of The Authentic Rotterdam Heritage collection. Concrete examples of activities and exhibitions in the pilot period (started in October 2019), will explain how the active city collection (Authentic Rotterdam Heritage) is supporting the partners of the district heritage, how financial resources are being addressed and, in the end, how impact is measured and used to optimise the programme. The outcomes are an inclusive and diverse city collection and more resilience Rotterdam neighbourhoods.

**Keywords:** Inclusive, district heritage, participation, empowerment, story cafes



## SESSION 4

**SARAH M. HENRY**

USA

### **Art and Data: Exploring Subjectivity and Objectivity in *Who We Are: Visualizing NYC by the Numbers***

This presentation explores the exhibition *Who We Are: Visualizing NYC by the Numbers*, presented at the Museum of the City of New York in conjunction with 2020 U. S. Census. The project looks at the intersections of art and data, of subjectivity and objectivity, in relationship to the presentation and interpretation of urban demographics. On the one hand, accurate population statistics are important objective measures of the changing profiles of New York and New Yorkers; on the other hand, data are shaped by the questions asked and the collection methods used, and the act of drawing meaning from those data is itself a creative and subjective act. The role of the artist is central here: as existing and newly commissioned artworks form the backbone of the exhibition and probe the uses of numbers to reveal essential truths about the city, Data-driven art include digital visualizations, sonifications, sculpture, interactives, and fiction.

**Keywords:** Demographics, statistics, art, New York

## SASCHA PRIES

*Germany*

### **Let's talk about feelings. A new permanent exhibition in the Cologne CityMuseum**

The Cologne City Museum will move to another location in 2021. Leaving the city's historical armory, it will soon be housed in a former department store for luxury clothing. Complex as moving a museum is in itself, creating the new permanent exhibition poses a couple of questions and problems. The new house only provides about a third of exhibition space (775m<sup>2</sup>) and no room for special exhibitions. The architectural structure is well adapted for a store, with a large central stairwell and open split levels, but not a museum. The post-modern interior of the department store (white marble floors, brass handrails, root wood veneer) will still widely be visible in the future.

With these problems at hand, we dismissed our initial idea of chronological storytelling and came up with a concept that is predicated on a set of nine emotional questions instead: What are we afraid of? What do we love? What do we hope for? What makes us angry? What moves us? What do we believe in? What do we desire? How are we linked? What are we proud of?

Our goal is to answer these questions from very different or even controversial points of view. We will of course provide a historical perspective with our museum collection. Additionally, a group of 15 people will take part in workshops in which they will create content for the exhibition along these questions and eventually we will try to invite our visitors to not only consume our ideas but leave their mark as well.

I would like to present our ideas and the process in which they were created as well as our new building and the new design concept for the exhibition. The participation workshops will begin in April, so I will be able to present our first experience with the group as well.

**Keywords:** Permanent exhibition, museum on the move, participation, emotions, multiple perspectives

**CATHERINE C. COLE**

*Canada*

**City museums: Can a virtual museum replace the physical?**

As a result of the pandemic, and repeated lockdowns, museums globally have focused on online offerings: exhibitions, educational programs, public programmes. This paper will explore the different types of exhibitions and programmes being offered by city museums in Canada and consider alternatives for the future relationship between the physical and virtual. Clearly, a physical space is essential in order to fulfil the acquisition and preservation functions of a museum, but it is necessary for research, exhibition and interpretation?

**Keywords:** City museums, virtual vs. physical

## DAY 3

### SESSION 5

**JUNICHI KOBAYASHI**

*Japan*

#### **The COVID-19 pandemic and the role of city museums**

The management of museums around the world in 2020 would have faced many hardships never experienced before. Needless to say, it is a “pandemic” of the spread of infection by the COVID-19. At the Edo-Tokyo Museum, to which I belong, was temporarily closed from 29th of February to 1st of June 2020 as soon as the state of emergency was issued in Tokyo. And furthermore, on 25th of April, 2021, at the same time as the third state of emergency was declared, the museum was temporarily closed again (it was still under way as of 30th of April 2021).

In addition, since the 2020 Tokyo Olympic and Paralympic Games were postponed to 2021. Museum-organized exhibitions and other events related Olympic and Paralympic Games were also put off 2021, therefore we struggled to change our exhibition’s lineup. The number of projects that had an impact, large and small, amounted to more than 200, which was disastrous.

The international exchange program of the Edo-Tokyo Museum was greatly influenced by the infection situation not only in Tokyo but also in the other museum’s city. This disaster was literally a “pandemic”, a global epidemic, which also became a major barrier to cultural exchange. In today’s era of globalization, “people, goods, and information” flow freely through time and space around the globe. The virus also crossed national borders and spread from person to person quickly around the world. As a result, many difficulties arose, ugly incidents such as hate crimes occur frequently, causing considerable anxiety and hatred among people.

What can museums as cultural facilities of the city be able to do in such an era? At first, I want to make more use of the artifacts, works and activities that my museum holds. It can be said that the collection that has been formed many years has been cultivated by the history and culture of the area. We make full use of them to evoke memories and symbols of the past and present to the citizens. The museums organize exhibitions based on themes of social significance, and we will create a prospect for the future.

Cross-cultural exchange is promoted by cross-border cooperation and exchanges of

exhibitions created in this way among city museums around the world. I would like to be contributory to solve urban problems and social inclusion after COVID-19, such as illness, life, family, education, disasters, environment, etc. If the city museum can give courage to those who are currently in trouble by “the power of culture” and contribute to the friendship and mutual understanding of humankind in the world, there is no greater joy than this.

Keywords: City museums, pandemic, Edo-Tokyo Museum, cross-cultural exchange



SCULPTURE, KRAKÓW. PHOTO: VICTOR MALYUSHEV/UNSPLASH

## MARGARET ANDERSON

*Australia*

### **Power to the people: Political protest and the city museum**

Feelings of powerlessness and alienation are common in contemporary cities. Between the machinations of governments and the self-interest of global multi-nationals, the individual citizen is easily overwhelmed. Thankfully many democracies have healthy cultures of political protest, which provide the individual with a forum for public expression on issues that matter to them. In Melbourne that history dates from the first years of the city's growth in the 1840s. The first demands for Aboriginal rights date from as early as the 1860s.

Over the decades issues that raised the ire of Melbourne's citizens varied from basic demands for the right to vote – first men, then women and First Nations people – to rights at work, and the right to affordable housing. Some of the largest political protests expressed opposition to Australia's involvement in war, notably in Vietnam, then later in Iraq. Most recently thousands of young people have joined the global protest movement demanding more effective responses to global warming and asserting their right to occupy the city's streets.

What can city museums do to help contemporary city dwellers realise the power of the people? One thing we can do is exhibit the history of protest. In the case of Melbourne this is a rich history, with clear roots in the nineteenth century, and continuing in the present. In a country like Australia, with no constitutional Bill of Rights, this reminds citizens that a robust democracy not only tolerates, but welcomes, direct expression of views. It also provides today's protestors with the encouragement to know that 'people power' can work. The Vietnam Moratorium marches forced Australia's withdrawal from that costly war and made conscription anathema for any future government. Today's young climate warriors may need all the positive examples they can find to keep on fighting for climate justice. We can help. The exhibition and education program *Protest Melbourne* will open at the Old Treasury Building, itself the site of many protests over the years, late in 2020.

**Keywords:** Protest, civil rights, urban identities, climate

## ANNEMARIE DE WILDT

*The Netherlands*

### Who has the right to the city? The case of Amsterdam

The questions “Who belongs?” and “Who has the right to the city?” are quite urgent in Amsterdam. The city is very successful. The real estate market is crazy and rent prizes are skyrocketing, partly due to Airbnb. The middle classes, including police officers, nurses and teachers are driven out of the city.

How to address, research and present these issues in the city museum? What are the causes and effects of gentrification? Does Amsterdam experience an increase in inequalities and exclusion? The presentation will focus on some examples of the ways artists and other inhabitants of Amsterdam stand up against these developments and the question how a city museum can show and collect gentrification and the fight against it.



Around 10 years ago, the “I Amsterdam” city identity campaign celebrated Amsterdam’s citizens in all their diversity. The campaign was very succesfull and the three-dimensional version of the logo on Museumplein became a tourist attraction. In 2018 the letters were removed in an effort to direct the mass tourism away from the city center.



For a group of Amsterdam designers, the poster campaign “Who owns the city?” was their way of doing something against gentrification. The posters were downloaded massively and put up all over the city.

Rapper and writer Massih Hutak, ended up ‘on the northside’, with his family after they fled Afghanistan. The once undesirable neighborhood is now rapidly gentrifying. Massih started a campaign “Verdedig Noord!” (Defend North) to put the relationship between new and old Noorderlingen on the agenda.



Students and new homeowners moved into the Javastreet, formally the street of ‘cucumber shops’ run by migrants. Ten years ago, the Amsterdam Museum set up a pop-up museum in Mustafa’s Turkish coffeehouse. What are the strategies Mustafa and his fellow entrepreneurs employ to deal with the gentrification?



In 2009, the Kolenkitbuurt in Amsterdam-West was officially declared the worst neighborhood of the country. Artists moved in and started community art projects. Some of their interventions are now incorporated in new apartment buildings. What is the role of artists as gentrifiers?



On the basis of these examples, I will reflect on the complex relations between visitors and residents, (im)migrants and residents, “insiders” and “outsiders”, and on the questions who an Amsterdammer is and who defines the right to the city?

**Keywords:** Gentrification, protest, exclusion, mass tourism



## IGNITE SESSION 2

### IVAN GRINKO

*Russia*

#### **Participation in museum network: technology and efficiency**

The idea of participatory museum is getting more and more popular but it doesn't mean that we shouldn't revise its efficiency and potential in different cases. I want to discuss the potential of participation in development of museum network in megapolis and present one of technologies for participatory projects.

My report will be based on material from crowdsourcing project «Museums of Moscow» that had place in 2018-2019 on the digital platform «Active citizen» that is part of the Open government of Moscow.

The project has six main themes:

- New technologies
- events
- services and facilities
- customer focus
- comfort of visiting
- museums in urban context.

In this project visitors and citizens can propose their own ideas about museum development and rate ideas of another people, participate in discussions online and create their own blogs. The discussions were devoted to the most actual issues like:

- The motivation for visiting/not visiting museums;
- Volunteers in museum;
- The image of contemporary museum worker.

1419 people participated in this project. All these people generated 1409 ideas for development of Moscow museums. These ideas got 35 000 of marks during online voting. The most popular theme was «comfort of visiting» (56% of ideas).

This project demonstrated the possibility of participating practices for big cities and museum networks, but also emphasized that participation has its projective limits and we shouldn't wait from these methods absolutely new decisions. In some cases, it should be replaced by qualitative anthropological researches.

**Keywords:** City museums, museum network, participatory museum, museum crowdsourcing

## ZUZANNA SCHNEPF-KOŁACZ

*Poland*

### **POLIN Museum and partnership for the Waliców heritage site**

The three buildings on Waliców Street in Warsaw have survived the total annihilation and destruction of the city during the World War II. Being part of the ghetto area and place of the most intensive fights during the Warsaw Uprising, they witnessed the most tragic key moments in Polish and Jewish wartime history. At the same time the enclave of Waliców Street is a fragment of a vanished pre-war city: a real DNA of non-existing Warsaw (G. Morpurgo, 2018).

After the war, Waliców buildings, considered as a bourgeois legacy by communist regime, were abandoned and neglected in terms of their heritage and identity. It was “a memory non-site” as defined by Claude Lanzman, or rather “a site despite everything” by Georges Didi-Huberman (Roma Sendyka, 2013): a taboo place, not marked and absent in official commemoration, but at the same time disturbing and provoking bottom-up reactions. Since early 1970s, artists, activists and residents have been developing grassroots initiatives to commemorate the history of this particular site.

Architects Guido Morpurgo and Annalisa de Curtis launched “The Waliców Project” at the Politecnico di Milano. The POLIN Museum in cooperation with the Italian professors has started to bring the subject of the Waliców to the wider public discussion, inviting authorities of Warsaw, urban activists, residents, architects and historians to take part in it.

After many years of post-war oblivion, Waliców has gained a “symbolic aura” (Pierre Nora, 1989) and has become an iconic place for different groups, a memory anchor for their own stories.

Can we define the phenomenon of building a social partnership for Waliców and also what the Museum’s role in it was (the ICOM’s idea of “extended museum”)? What are the ideas to bring this place to life? How has Waliców acquired new meanings and symbols, not only in terms of its past but also regarding its future: from local memory place to transnational European heritage site?

These are the key questions of my paper.

**Keywords:** Warsaw, revitalization, museum, participation

**KAMIL STASIAK**

*Poland*

**Museum education as a part of urban heritage management  
on the example of the Museum of Krakow**

By managing urban heritage, we mean, above all, actions taken to protect it and preserve it in the best possible condition. The values it conveys, however, do not only have historical value, but should also be important for the contemporary world. This lecture will be based on the thesis that conservation activities alone are not a sufficient protection measure, and education and its resulting increase in awareness is crucial for increasing social responsibility for the preservation of cultural landscapes. It is also connected with the development of a fruitful debate on the harmonious combination of the preservation of historical tissue, while giving it valuable features and contemporary functions. City museums are institutions, that can play an important role in building awareness of the values of space.

In this lecture, by analysing the offer of the Museum of Krakow, we will try to answer the questions of how it adapts to the demand for education in the context of urban heritage and how it should be shaped in the future, in order to better fulfil this task.

**Keywords:** Urbanism, heritage, museum, museum education, Krakow

YVONNE A. MAZUREK

USA / Italy

**Tracing small town memory in Pasolini's heritage documentaries. Towards a burgeoning 'city museum' at Orte (Italy)**

This talk discusses Pier Paolo Pasolini's reflections on town's urban fabric as a testament to home and our common roots in the "history of anonymous, nameless people". The filmmaker detected how land speculation was indelibly transforming small towns and their cultural landscapes. In the early seventies, he addressed this global phenomenon in two heritage documentaries: *The Walls of Sana'a* (Italy 1971, 12'48"): "a documentary in the form of an appeal to UNESCO" to stop the destruction of the Yemeni city's ancient walls and *Pasolini and...the form of the city* (1974), a film-essay produced in collaboration with the Italian Television Network. Pasolini takes artistic action to call attention to Orte, an Italian hill town 70 km upriver from Rome, investing us with precious tools to reevaluate traditional architecture, agrarian landscapes and local heritage.

Why would a trailblazing film director choose a rather anonymous, rural town to rally for the conservation of cultural heritage? In 1970 Pasolini purchased and refurbished a nearby medieval castle and adopted the Tiber Valley as his place of refuge. He had been exiled from his native Friuli in northern Italy in 1950, and become disenchanted by Rome's gentrification in the 1960's. For this groundbreaking artist, Orte's bucolic timelessness symbolized the essence of fragile historic centers in the face of global development.

Fifty years after their creation, Pasolini's heritage documentaries provide punctual, multimedia reflections on the critical state of cities, traditional lifestyles and land development. Today many smaller urban centers in Italy are unable to maintain their historical centers and aging museums. In partnership with Tuscia University, Orte is exploring strategies to unite its archeological and diocesan collections into a new city museum which will include topics in contemporary history. Rising to the challenge, Orte's burgeoning cultural hub aspires to narrate local history through a participative model which aims to promote the conservation of natural and cultural resources through a contemporary lens.

**Keywords:** Pasolini, city museum, cultural landscapes, museum narrative, merging collections

*Italy*

### **Milano: 1 city, 20 museums, 4 districts, a plural vision for civic museums**

As a result of the pandemic, and repeated lockdowns, museums globally have focused Civic museums belong to the city: collections are born thanks to citizens' donations or are collections of local artefacts. Milan's civic museums were born over 150 years ago and express the city's past and present; in their activity we can see what cultural future perspectives. The citizens themselves are the targets of the narration. Milan is a big city and the museum districts project is the tool for reaching out to the various segments of Milan's public.

Milan City Council is aware that it is necessary to take upon itself the responsibility of reaching out to the public and the public is not a monolithic entity.

To understand the history, the spirit of Milan and its evolution over time, museums can be a tool for the social inclusion of all types of public and for creating new relationships with the territory. Museums therefore belong to every citizen with their diverse needs, as groups and as individuals. In order to better the public cultural offer, Milano looked at the most interesting international experiences and drafted a strategic plan. This is how the project "1 city, 20 museums: 4 districts" was born.

The project designs four museum districts in their geographical and spatial identity. These locations become the cement of a network connecting the four city poles and the other actors of the cultural offer, multiplying the impact of the twenty civic museums. The connections between the other cultural infrastructures (libraries, events venues, cultural associations) aim at making the districts the core of the city services. In this framework "District X" was developed.

"District X" would like to meet contemporary approaches who give museums the responsibility of reaching out to different communities. The project aims at the LGBTQI\* community's involvement in the Indro Montanelli Garden's district, by means of co-designing the museums' narration. The action is an occasion for reflecting on gender identity by means of an artistic narration mediated through emotional cards.

Currently, the second case history "DistrictX" is being worked on, which envisages a territorial awareness action with the involvement of two different generations, joined together in a path of sharing and personal narration. Starting from the shared reflection on a work of art from the Park's civic museums, it will be possible to involve the other inhabitants of the area and make the district the beating heart of interpersonal and intergenerational relationships.

**Keywords:** Milan, civic museums, DistrictX, social inclusion

**JELENA SAVIC**

*Bosnia and Herzegovina / Portugal*

***“Heritage and Design”*: Constructing an imaginary museum of the city**

Until now, Porto has not had a specific museum dedicated to its urban history, present and future, which could be understood as the museum of the city. Recently, the process of rethinking the network of existing museums has been going on: a new approach is being developed in order to complement them with new structures spread across the city, and link all of them strongly through several programmatic axes. New semantics is being constructed so this redefined network as a whole is read and understood as the Museum of the City.

This unique time when a new city museum is contemplated in Porto has been an inspiration and a realistic setting for the learning process in *Heritage and Design*, a short course I have been teaching at the Polytechnic Institute of Porto, as a part of undergraduate studies in Heritage Management.

The students’ tasks are related to exploring diverse aspects and potentials of the museum of the city they live in, creating their own visions and designing museum experiences for and with different audiences, all embedded in the urban reality of Porto, but without having to face organizational, financial and many other real-life constraints.

The course has provided opportunities to broaden a vision of museums and their role and to challenge the often stereotyped and uninformed views about city museums and their potentials. Also, it was possible to adapt and share many ongoing concerns and discussions city museum experts have been tackling worldwide, including the ones about the right to the city.

Learning through a combination of analytical and creative process, involving research, engagement in field work and references to previous knowledge obtained throughout the studies, in order to develop and support original ideas, has turned out a successful formula for the course. Hopefully, it has also sparked special interest in some of our future young colleagues about the city museum themes.

**Keywords:** Porto, city museum, education, heritage, creative process



KRAKOW. DAVID LABINO UNSPLASH

## HIROMI TAKAO

*Japan*

### **Creating opportunities for citizens to think about urban disaster prevention**

Japan is located in the Circum-Pacific Volcano Belt in which almost all the volcanoes of the world are concentrated; in fact, it is a home for 83 active volcanoes. The country is particularly vulnerable to natural disasters due to extreme climatic variations such as seasonal rain fronts and typhoons, many faults and steep inclines and is located in the Pacific earthquake belt which caused the frequent earthquakes, while its complex coastline is prone to *tsunami*. In recent years, the Great Hanshin-Awaji Earthquake of 1995 and the Great East Japan Earthquake of 2011 killed many people.

With the recent climate change caused by global warming, natural disasters are worsening as can be seen in extremely concentrated downpours. Against such disasters of extreme severity, mutual cooperation in the region is indispensable. What can city museums do in order to help communities get more prepared for disasters, and contribute to communities' sustainable development?

Our Science Museum is located in the northern part of Tokyo. Since its establishment in 1994, five cities have been working together with local communities with a mission of community development. In July to December 2019, we launched the children's program on disaster prevention. Children were trained on how to protect themselves in the event of an earthquake while alone, and how to prepare their family for any disasters. The program became a venue to hold exhibitions which allowed the visitors to think about local disaster prevention facilities and disaster prevention and build a network of local disaster prevention activists. We hope to hold this program regularly in order to reach to all the residence in these five cities.

In this presentation, we will introduce the disaster prevention program and the actual conduct of disaster prevention awareness, aims to show how city museum can be actively involved in solving social issues today, and contribute to communities' sustainable development.

**Keywords:** Museums, disaster prevention, community development, Japan



## POSTER SESSION

**VERA DA CUNHA PASQUALIN, MARÍA LUISA GARCÍA-GUARDIA,  
OLGA KOLOTOUCHKINA**

*Spain*

**What does the façade of the Cibeles Palace tell about the image of Madrid  
and the ideology of its municipal government?**

**Case study comparing the Palace during the Pride Party 2018 and 2019**

*Who shapes the city?* Bearing this question in mind, the text proposed intends to shed light to some aspects that help to create/consolidate the image of Madrid. Also “how” the city is shaped will be explored while taking into consideration the multiple cultural experiences lived by its citizens and visitors. (Florida, 2002, 2008; García Canclini, 2008, 2011; Lepofsky & Fraser, 2003).

Local governments could work strategically to forge the image of the town but community engagement is key in everyday life of the locality to consolidate the attributes associated to places (Snow, 2009, 2015). Cultural experiences like the support given to mega urban events such as the Pride Party, could be part of the plan of Madrid’s Municipality to build the soft power that improves the competitiveness and image of the metropolis (Nye, 2008).

One of the most emblematic places in Madrid is the Cibeles Palace, which houses the City Hall and the *CentroCentro*, the public cultural institution dedicated to contemporary artistic practices. Considering that Madrid City Hall is one of the main points of this event’s route, the use of the Cibeles Palace façade as space for communication will trigger the discussion of this comparative case study, specifically during the Pride Party in 2018 and 2019. This event is one of the most important in Madrid’s calendar in terms of revenue.

The subtext hidden in the façade will help us interpret the symbolic aspects of this communicational city (García Canclini, 2008). As taught by Lefebvre (2017), cities can be read in parts, not as a whole, which could be objects of reflection.

Although this event is an initiative of the society, it may impact the city’s institutional image. This will be of special interest in this article, since the case study will have an essentially popular festivity as background.

This study is intended to further academic discussion, using the analysed elements to propose an approach to the mechanisms of city image formation, considering the multiple activities and interactions between government and society as parts of a unique process.

**Keywords:** Madrid, urban events, communication, public diplomacy, place branding

**MARIA DE LOS ANGELES MUÑOZ OJEDA**

*Argentina*

**La Plata, singular city. Actions of Asamblea de neighbours Defendamos La Plata**

The growth of cities represents a challenge even to the predictive possibility of urban science.

The city as a product of human societies causes the same problems and conflicts as its neighbours: the economic issue, the right to property, the preservation of historical heritage, the environmental impact, and urban planning is the regulatory element for its balance. The basic principle that transcends urban planning is the common good, considering actions which allow the integral development of man as an individual and as a member of a society.

Out of the political parties, this group of neighbours spontaneously began to meet when they demolished an old house of unique characteristics, only to turn it into two places with smooth walls.

Since then, growing in number and in support of the media, similar NGOs and personalities linked to the issue, the group worked to curb and induce a sensible reflection to the increase of buildings subject to the sanction of the Urban Code.

It is the objective of this paper to know what the valid actions and strategies to define policies of action in this context are, and how the self-convened neighbours of the assembly Defend The City of La Plata define their role for the solution of these questions, not only in the definition of actions, but also in the way of conceptualizing them, executing them and, especially, controlling them.

The sensitization process to recognize the identity and memory of the heritage of the city of La Plata is formative of the right of citizens to a better quality of life and a city on a real scale.

**Keywords:** City, assembly, citizens, neighbours

## ANAHITA POODAT

*Iran*

### **Correlations between local people, museums and historic contexts: mutual responsibilities**

Lack of specialist human sources and budget in government museums has always been one of their most important problems that influences all professional activities of curatorship directly. To eliminate this deficiency, asking the help of interested people and launching NGOs who are fond of museums, monuments and historical contexts is a useful solution. Presence of cultured persons from the society in cultural centers, making a connection net between those centers and other people and cultural organs of society that are related to those cultured persons, is important, as, consequently, the majority would be directly/indirectly consumed in the cultural issues of that museum, participate and accept some responsibilities in the activities and programs, be familiar with the problems and co-work as they can to remove those.

In some cases, defects of some cultural materials can be deleted permanently or temporarily with their help; collecting verbal information and written documents of the past of the city or a race, dedicating museum documents and objects, performing local conventions, fulfilling official ceremonies of the country, establishing temporary exhibitions and workshops, presenting and reporting the city museum efforts in social media ... are some prominent advantages of being people beside their city museums.

Also, bonding for cultural research and training with scientific centers (schools, art schools, colleges, universities, libraries and laboratories) is so effective, especially in fighting lack of human sources; no expense is needed for cultural correspondents and for finding out the cultural requirements of the society, empowering cooperation mentality and setting up constant and strong connections between them.

There are different museums in Hormozgan province: ethnological and archaeological museums, specialty museums, monuments, house-museums, eco-museums, site-museums, state- and privately run, in local, regional and national scales, with considerable diversity of subjects. Personal museums or those government museums handled by interested people, are alive and active and have resolved the majority of obstacles, but still are known mostly amongst cultural heritage and museum experts, while ordinary people are unaware of them, because of inadequate attraction of government organs of urban management. Some government specialty museums, lacking budget and human resources, are semi-closed and ordinary people don't know even about their existence; as a result of common non-acceptance by the society, there is no financial backing and economic justification to keep them. Closure of those museums is their most likely future.

**Keywords:** Cultural management, city museums, local participation, mutual benefits

**OLGA OGURTSOVA**

*Russia*

**The problem of tourism, Khakassia National Museum**

Different ministries and departments have been discussing issues of supporting the tourism cluster of Khakassia for more than a decade. According to the leadership of the region, the attractiveness of Khakassia for domestic and international tourism will have a positive impact not only on the recognition of the Republic on a global scale, but also significantly increase its economic indicators.

The Khakass National Museum has become a key stage in the development of the tourism cluster of Khakassia as a whole; this key element of our tourism infrastructure has been assigned the role of a new brand of the Republic of Khakassia and the city of Abakan.

The Khakass National Museum is core to cultural life of the region. The museum collection is formed of thousands of artifacts found in the area; some of them date back to bronze period. The main objects of interest of the museum – national heritage of the Khakass culture - are standing stones or menhirs. In 2016, the Khakass National Museum opened its doors in a new building taking up to 28,000 sqm, which made it the biggest national museum in the east side of Ural Mountains. The space became not only a museum but also a cultural site for many events of the city and region – Warm days festival, the national celebration of Khakas Chil Pazi – the day of Sun, The Museum is a main venue for The Museums Night. Last year, the Inclusion Day, a special charity action, brought together 1500 participants.

Abakan is a capital of Khakassia. it's situated in Siberia, 4000 km far from Moscow. We have vast spaces of Siberian taiga forest, with national parks, mountain range for skiing, rivers for rafting and fishing. In Khakas wilds you find a lot of natural monuments of Khakas heritage and culture.

I am looking for experience and knowledge in social platforms for museum, for how to attract different groups of our local society to join and enjoy cultural life, how to make art and museum space more accessible for people with special needs, how to make museum a fun and cool educational place for kids.

And most of all, I am really keen on international museum collaboration, to uplift our museum on the international level and to attract tourists all over the world to visit our Siberian town.

**Keywords:** Khakassia, tourism, visitors, national traditions

## **PATRIZIA SCHETTINO**

*Italy*

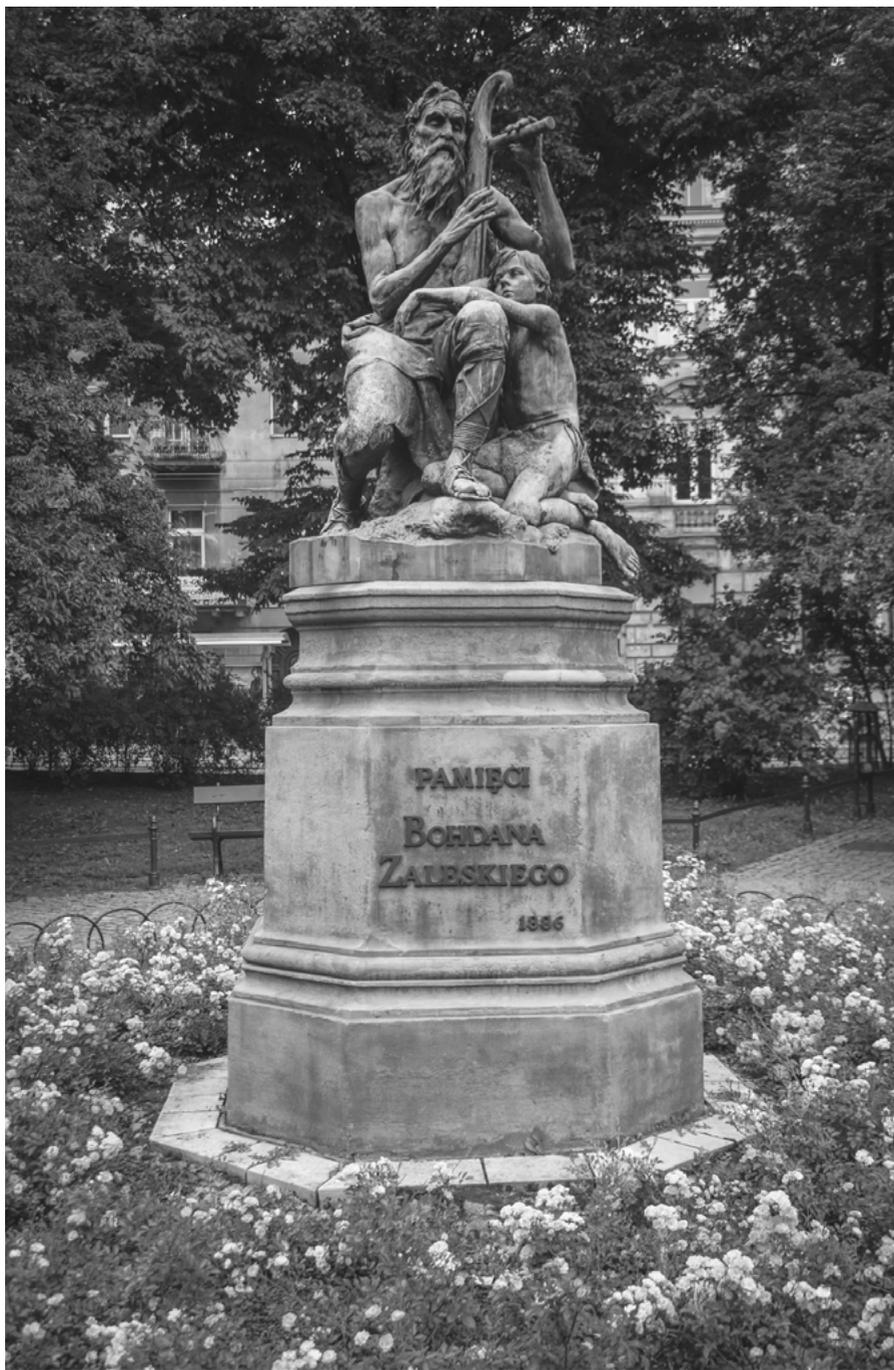
### **Representing the diversity of the city. International traces in Wolfsburg**

The paper will present the theoretical framework behind a documentary made in 2007 in Wolfsburg, Germany, by a team of European young with a director from South Africa. The documentary is about the cultural diversity in the city and how they tell about it, using visual elements and the storytelling by the citizens.

The team chose to focus on food and architecture. The city is the first outside Finland with buildings made by Alvar Aalto, for example the local library, some churches and a restaurant. A Polish PhD student of law conducted all interviews, in English and German, with the locals, discovering how migrants from different countries are living in the city. Wolfsburg, with its Volkswagen car factory, attracted many workers from other cities and countries.

The documentary was made for the local OKTV, with a participatory video process, including different communities and engaging all volunteers, also ones without specific video skills, who learned during two weeks how to make a documentary. The team shared the same house, sharing a budget for cooking every day meals, in a public school and park during summer: the video also shows this intercultural learning process. The results of those two weeks of work and living together are summarized in the paper and documentary.

Keywords: Wolfsburg, cultural diversity, participatory process, storytelling



## SESSION 6



**ALVIN TAN TZE EE**

*Singapore*

### **Singapore's Street corner museums scheme**

More and more museums in the 21st century are expected to and/or have adopted a participatory approach when it comes to developing and presenting exhibitions and programmes. They often grapple with the question of how does one encourage greater community participation and instill stronger community ownership? However, many of these efforts still take place within the walls of museums.

The presentation will share Singapore's new "Street Corner Museum" Scheme (launched in 2020) which builds on the concept of "neighbourliness" and blurs the boundaries between in-museum and out-of-museum experiences. It will showcase how the scheme adopts a public-private partnership model and involves NHB's network of heritage institutions and community galleries venturing out into their neighbourhoods, and collaborating with key stakeholders to establish satellite "mini museums" that tell the history of their trades (or businesses) as well as the micro-stories of the people behind them.

The presentation will also illustrate how the scheme facilitates stronger stakeholder participation and ownership, and equips stakeholders with the necessary competencies in the areas of heritage documentation; basic curation and conservation; and programme design, implementation and promotion. It will also showcase how such stakeholder participation can activate public places through the creation of mini-showcases and regular stakeholder-led programming.

Finally, the presentation will share the key performance indicators for the "Street Corner Museum" Scheme as well as the challenges and the key learning points associated with the adoption and early implementation such a scheme which adopts a stakeholder-centric participatory approach.

**Keywords:** Museum, community, participation, empowerment, neighbourhoods

**ANNA TRAPKOVA**

*Russia*

**A “Personal-scale” view of the city: The Museum of Moscow’s Programme of local studies in Moscow neighborhoods**

Moscow urban landscape has been significantly transformed by recent renovation and redevelopment programmes, as well as by global markets, infrastructure development, migration flows and communication technologies. The aim of the city museum – in responding to these transformations and new challenges – is to switch from a “dematerialized” view of the globalised city to a nuanced and “personal-scale” one. The experience of Moscow is radically different for those who were born there and those who have recently arrived; for those who live in the centre and those who live in Moscow suburbs. To capture different perspectives on the city, people’s memories and micro-history of Moscow neighbourhoods, and to avoid a “centric” approach to Moscow history, Museum of Moscow initiated a programme of local studies in different areas of the city in collaboration with local cultural organisations. It began as a season of outdoor lectures in courtyards around Moscow, with each lecture focused on the local history of the surrounding neighbourhood. These events inspired people to share their memories about their neighbourhoods and how they have changed over the years. By switching the focus from the city as an architectural and political entity to that woven of local stories told by its dwellers, we aimed to reconsider the very methodology of Moscow studies. In keeping with the perspective of Lefebvre and De Certeau, the programmes’ scope is everyday life in the city in the present and in the past: daily routes, humdrum activities, and routine practices in different Moscow areas.

This programme served as an impulse for a number of cultural organizations in Moscow and beyond to undertake “personal-scale” projects working with the city history and its diverse areas. This year we expanded our collaboration with local libraries and cultural centres in different parts of the city, thus diversifying our research and inspiring local cultural hubs to develop studies of their neighbourhoods with the support of the museum. The aim of the programme is to inspire ordinary people to study the areas, often insufficiently studied, where they live, and to share their memories and their perspective on the city with the museum.

**Keywords:** City history, local studies, personal-scale projects

## JOANA SOUSA MONTEIRO

*Portugal*

### **Vegetable gardens in Lisbon: Perspectives on food sovereignty, social cohesion, and a more sustainable future**

Like cities, museums can and should contribute to the achievement of the Sustainable Development Goals according to the UN Agenda 2030. The resolution ‘On Sustainability and the Implementation of Agenda 2030, Transforming Our World’ was presented by the ICOM Sustainability Working Group to the General Assembly in September 2019, which was highly supported.

The Museum of Lisbon has chosen to delve into the topic of urban sustainability through a research and exhibition project about the city’s vegetable gardens in the past and the present time. The exhibition “Lisbon’s Vegetable Gardens: from the Middle-Ages to the 21<sup>st</sup> century” started with a two-years dialogue fieldwork with various gardeners, including immigrants and natives. The findings showed interesting data about food security, and cultural diversity, and identity values.

The exhibition conveys new perspectives about the vegetable gardens’ history up to now, and how they have been shaping the city landscape and the urban food system. We can get to know gardeners and their motivations, better understand public policies for gardens and cultivating at home mainly since the 19th century up to the plans for the near future.

The project coincided with the award given to Lisbon as the European Green Capital in 2020, which key areas are intelligent urban engagement, green growth and eco-innovation, alternative mobility, sustainable land use, adaptation to climate change and treatment of municipal waste. This resonates with some of the Museum’s exhibition goals: encouraging sustainable local development in a global ecosystem; embrace cultural diversity; promote well-being in connection to nature.

It opened to the public in October 2020, in the middle of two lockdowns over the pandemic outbreak, to reopen in April 2021 and stay hopefully open until the end of this year. Among the many planned activities, we kept the talks with curators, consultants and other stakeholders in the form of digital events. The city tours to vegetable gardens, activists’ associations, permaculture greenhouses, and workshops must stay on hold until the pandemic restrictions ease. However, since April, we have been able to welcome visitors, exhibition tours to small groups and family programmes in the galleries and the museum gardens. The audiences tend to leave the exhibition feeling happier and more confident about their city’s future.

**Keywords:** Urban sustainable development, food sovereignty, social diversity and inclusion

## BIOGRAPHIES

**Jacek Purchla** is Polish Art Historian and Economist, Professor of Humanities, a member of the Polish Academy of Arts and Sciences. He was the founder of the International Cultural Centre in Krakow and has been its director since its inception in 1991. He is the head of the Department of Economic and Social History and the UNESCO Chair for Heritage and Urban Studies at the Kraków University of Economics. He specializes in urban studies, social and art history, as well as the theory and protection of cultural heritage. Since 2015, he has been the President of the Polish National Commission for UNESCO. Between 2016 and 2017 he was the President of the UNESCO World Heritage Committee. He is the author of over 400 academic works, including a number of books published in many languages.

**Margriet Schavemaker** is working as Artistic Director of the Amsterdam Museum and as Professor of Media and Art in Museum Practice at the University of Amsterdam (a chair in collaboration with the Amsterdam Museum). Schavemaker writes about contemporary art and theory and organizes discursive events, such as the acclaimed lecture series 'Right about Now: Art and Theory since the 1990s' (2006-2007), 'Now is the Time: Art and Theory in the 21<sup>st</sup> Century' (2008-2009) and 'Facing Forward. Art and Theory from a Future Perspective' (2011-2102). From 2009-2019 Schavemaker worked at the Stedelijk Museum Amsterdam in various roles (Head of Collection and Research, Manager of Education, Interpretation and Publications and curator). Her exhibitions include 'The Stedelijk Museum & The Second World War' (2015), 'ZERO: Let Us Explore the Stars' (2015), 'Jean Tinguely: Machine Spectacle' (2016) and the permanent collection presentation 'Stedelijk BASE' (in collaboration with Beatrix Ruf and AMO/Rem Koolhaas and Federico Martelli) (2017-2022). Schavemaker was a visiting fellow at the Netherlands Institute for Advanced Study (NIAS) from 2013 to 2014. This resulted, amongst other things, in the launch of the peer-reviewed journal *Stedelijk Studies*, of which Schavemaker has been editor-in-chief since its founding in 2014 to 2019. In 2016 she held the Reinwardt Memorial lecture which resulted in the publication *The White Cube as Lieu de Mémoire: The Future of History in the Contemporary Art Museum* (2017). Schavemaker works as an advisor (currently for a.o. the Mondriaan Fund) and is a member of the Supervisory Board of *Metropolis M* magazine, the Jan van Eyck Academy and the Unseen Foundation.

**Michał Niezabitowski** is the director of Museum of Krakow (former name: The Historical Museum of the City of Krakow). He studied history and museology (Jagiellonian University). He is an expert in the history of medieval Krakow and the history of Krakow's trade. In 1985, he started working at the Historical Museum of the City of Krakow, where he became the curator of museum collections in 1995. In 2004 he became the director of this museum. He is also the head of the Polish Museum Museologists Association.



**Morien Rees** was educated as an architect and art historian. He has practiced architecture in the UK and Norway. Since 1993 he has worked in the museum sector. At present, he is a museum development advisor in Varanger Museum on the North-east Arctic coast of Norway, and chair of the ICOM working group on sustainability.

**Jakob Ingemann Parby** is employed as a curator/historian at the Museum of Copenhagen since 2004. He has worked extensively with exhibitions and research in museology, urban history and migration history in the 18<sup>th</sup> to 20<sup>th</sup> centuries. He took his PhD from the University of Roskilde in 2015 with the thesis: *Becoming... Migration and Identity in Copenhagen 1770-1850*, which originated from the exhibition *Becoming a Copenhageners*, displayed at the museum 2010-2014.

**Foteini Aravani** is the curator of digital collections at the Museum of London. She started the video games collection and her research interest at the moment is focusing on social media collecting. With the move of the museum at West Smithfield market, Foteini is responsible for the digital content in the New Museum. She was the Lead Curator for *The City is Ours* in 2017, and has curated a range of displays, including *London Visions* in 2019 and *Pulse by Tekja* in 2018.

**Magdalena Wroblewska** is an Art historian and museologist, holding a PhD degree from the University of Warsaw. She was visiting scholar and research fellow of numerous institutions, like Kunsthistorisches Institut in Florenz-Max-Planck-Institute, Staatliche Museen zu Berlin, Katholieke Universiteit Leuven, Henry Moore Institute in Leeds, Lancaster University. Magdalena is author and co-author of several books, such as *Things of Warsaw* (2017) and *Photographs of ruins. Ruins of photographs. 1944- 2014* (2014).

**Suay Aksoy** was ICOM President from 2016 to 2020, Chair of ICOM Advisory Council from 2013 to 2016 and Chair of CAMOC, the International Committee for City Museums, from 2010 to 2013. As a professor of museology she taught graduate and undergraduate courses at the Istanbul Fine Arts University and Bogaziçi University. She headed museum projects at the History Foundation of Turkey where she has also participated in the governance. At the Istanbul 2010 European Capital of Culture Agency, she developed and directed master projects concerning the rehabilitation of museums in Turkey. She has degrees in Economics, Political Science and Museology.

**Joan Roca i Albert** has been trained as an urban geographer and he has worked in the fields of urban history and of education. He is the director of the Barcelona History Museum since 2007.

**Katarzyna Jagodzińska** is an Assistant Professor at the Institute of European Studies, Jagiellonian University, and editor of architectural monthly “Architektura & Biznes”, published in Krakow. She is an expert in museum studies and cultural heritage and author of four books on museums, including the most recent, *Museums and Centers of Contemporary Art in Central Europe* (Routledge, 2019). Katarzyna was a fellow in the Australian Institute of Art History, University of Melbourne (2014/2015) and at the University of Cambridge (2013).

**Konrad Schiller** is the Head of the Wola Museum of Warsaw. He studied Art History in Warsaw before completing an MA in Postcolonial Culture and Global Policy at the Goldsmiths College in London. He is a PhD Candidate at the Institute of Art at Polish Academy of Science. In his research, Konrad focuses on the cultural policy at so called Recovered Lands (1956 – 1979) in the postcolonial context. He worked at CCA Ujazdowski Castle in Warsaw as a Curator of Discursive Program and also as a specialist at the Xawery Dunikowski Museum of Sculpture in Warsaw. He published several texts for exhibition publications: “Tropicalisms – Chelipa Ferro and Jonathas de Andrade” (*Afro-Brazilia. Slavery and possessed music*, 2012); “Electron. Robert Kuśmirowski” (*On the rubble of the Cold War Modernity*, 2013); „Ynka Shonibare MBE. Selected Works” (*Europe in the race for Africa; Postcolonialism in Poland*, 2014). He was an academic consultant of publication and project: “Social space. Oral Histories of „Golden Grape” and New Art Biennale” (2014). He published the book *Avant-garde on the Wilde West. Story of exhibitions and symposiums of „Golden Grape” in Zielona Góra* (2015).

**Hannah Crowdy** has been a museum professional for over eighteen years. She began her career as a social history curator. In 2009, she became Interpretation Manager at National Museums NI, and in 2017 she was appointed to the role of Head of Curatorial. Her work with the organisation includes taking a leading role in the “Troubles and Beyond” initiative, advising on ethical best practice and developing the curatorial research agenda. She currently sits on the ICOM UK Committee and on the Ethics Committee of the UK Museums Association.

**Lien Vloeberghs** (1988) has been working in the Red Star Line Museum since 2012, as a historian, interviewer, networker and curator. She holds a Master in History, and Conflict and Development Studies. Her special interests are Jewish migration history and oral history as a way to build collections, relationships and expertise.

**Andrea Delaplace** has a PhD in Museum studies and heritage, ED 441 History of Art, Université Paris 1 Panthéon-Sorbonne, obtained under the direction of Professor Dominique Poulot. She presented her Master’s dissertation on the *Cité nationale de l’histoire de l’immigration* at the EHESS – *École des Hautes Études en Sciences Sociales*.

**Maria Sakirko** has been working at the Museum of Moscow since 2016 on the position of the head of lecture programme. She launched a series of projects on the topic of migration at

the museum (jointly with her colleague Polina Zhurakovskaya). At the museum, Maria also curates the Annual International Conference “Museum in the City — City in the Museum”. Maria studied Social Anthropology at Goldsmiths, University of London (UK), and Museum Management at the Moscow School of Social and Economic Sciences.

**Patricia E. Brignole** is Argentinean museologist, specialist in curating, design and assembly of exhibitions, with experience in preservation of tangible and intangible heritage, and its dissemination. She is a postgraduate in Management and International Politics in Culture and Communication, professional consultant and technical advisor in museums area, for the Municipality of the City of Córdoba, Argentina. Patricia is also a professor of Heritage, Identity and Memory, with a Diploma in Heritage Management from the School of Art and Design, Provincial University of Córdoba. She is a project coordinator: at MUCI, Museum of the City of Córdoba.

**Rui Telmo Gomes** has a PhD in Sociology (2013) and is presently researcher at ISCTE-University Institute of Lisbon. Moving between the broad fields of sociology of the arts, culture and youth cultures, his current research interests are focused on: cultural participation; community arts; professional careers in the artistic and creative sector; cultural policies for the arts. He was a researcher and member of the board at Cultural Activities’ Observatory (1996-2013).

**Inga Sarma** was born in 1959, in Jurmala, Latvia. She graduated from the University of Latvia in Riga in 1985. She is a historian, Mg. Hist., Mg. Phil. Inga works at the Jurmala City Museum since 1981. She was the author of the permanent exhibitions *History of the Resort* and *Child at Resort*. She participates in the development of educational TV shows. Inga is also the author of several books and many publications, and has participated in scientific conferences in the USA, Greece, Latvia, Lithuania, Russia and Germany. She manages international networks “Northern Stars of the Seaside” & “Active heritage”.

**Nicole van Dijk** is initiator and director of *Stichting Wijkcollectie* (the District Heritage Foundation): a foundation which is building district collections where culture and heritage are instrumental for social change. She is also working as a lecturer and curator. Until 2021 she led the research and development programs of Museum Rotterdam. This includes the *Authentic Rotterdam Heritage* - a new way of active collecting for museums. Nicole studied at Art School and holds a masters degree in Cultural Anthropology.

**Sarah M. Henry** has worked at the Museum of the City of New York since 2001. As Deputy Director and Chief Curator, Dr. Henry has overseen all Museum programs, including exhibitions (over 200 to date), public programs, publications, and school programs. She is responsible for the exhibition department’s program strategy, long-range planning, and

budgeting, and she led the curatorial team for the Museum's award-winning three-gallery, signature exhibition, *New York at Its Core* (2016).

**Sascha Pries** (1983) studied history, political science and English literature at the universities of Cologne and Bonn. He joined Cologne City Museum as a curator in 2011 and created exhibitions about a wide range of topics (Cologne brands, World War I, Cologne Cinemas, Cologne under Prussian Rule). Since early 2019 he is part of the two-man curatorial team that is responsible for the new permanent exhibition.

**Catherine C. Cole** has led a number of large-scale, interdisciplinary arts and heritage projects in Edmonton, Canada. She has done extensive work in diverse immigrant communities. Catherine has been Principal Consultant, Catherine C. Cole & Associates since 1993, focusing on Cultural Planning & Policy Development, Strategic Research and Exhibition and Web Development. She is the Vice-Chair of ICOM CAMOC (2016-2022) and was Secretary-General of the Commonwealth Association of Museums (CAM), since 2013.

**Junichi Kobayashi** is the Vice Director of the Edo-Tokyo Museum, and Visiting Professor of the National Museum of Japanese History and the Nagasaki Junshin Catholic University. He was a Guest Curator of the Peabody Essex Museum from 1997 to 1998. As a member of "Around the World Expedition" in Waseda University Explorers Club, he traveled across the Eurasian Continent from India to Paris by vehicle in a year, in 1976. He is specialized in the field of the history of cross-cultural exchange, and research study on overseas Japanese collection in the 19<sup>th</sup> century.

**Margaret Anderson** is a senior public historian and museum administrator who currently directs the Old Treasury Building in Melbourne, Australia. She was foundation director of the Migration Museum in Adelaide and champions community involvement in museums. Margaret is especially interested in debates about conflicted views of the past and the capacity of museums to present 'difficult histories'.

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

**Ivan Grinko** was Head of the Department for Museum and Tourism Development in the "Moscow Agency of the organization of rest and tourism" («MOSGORTUR»). He graduated from the Moscow State University. He has a PhD in cultural anthropology (Moscow State University) and Master of Arts in cultural management (The University of Manchester).

**Zuzanna Schnepf-Kołac** is a graduate of the Department of Journalism and Political Science, and Jewish Studies at the Institute of History, University of Warsaw and doctoral student at the Institute of Philosophy and Sociology of the Polish Academy of Science. She is the coordinator of the Holocaust Gallery at the POLIN Museum and Vice-consul of Poland in Milan (Italy), presently working in the Research Department of POLIN Museum. Zuzanna is author of several articles about the history of Polish Jews during the Holocaust, and co-author of historical exhibitions: *Solidarność nei documenti della Fondazione Giangiacomo Feltrielli* (Milan, 2014), *From Poland with Love* (Warsaw, 2017) and *Window to Waliców Street* (Warsaw, 2018).

**Kamil Stasiak** works at the Krzysztofory Palace branch of Museum of Krakow. He is a graduate of History at the Pedagogical University in Krakow, and postgraduate of Culture Management at the Jagiellonian University.

**Yvonne A. Mazurek** was trained in Art History in New York and Chicago before moving to central Italy. There she taught art history survey courses for fifteen years while continuing her education in conservation and heritage enhancement. She continues translating academic writing on a range of cultural heritage topics and is currently pursuing a PhD exploring museum strategies for small urban centers in collaboration with Tuscia University in Viterbo, Italy.

**Marco Minoja** is a cultural manager, with over 10 years of experience in managing various public administrations. Since 2018, he directs the Culture Sector of Milano City Council, to which all city's culture departments refer, including 20 museums. He previously ran the regional offices of the Ministry of Culture in Lombardy and Sardinia, coordinating territorial offices, museum networks, autonomous museums, national archives and libraries. He graduated and specialised in archaeology at the University of Milan, and between 2009 and 2015 he directed various archaeological territorial offices of the Ministry of Culture. Before joining the Ministry of Culture, he worked for various local administrations as a museum curator and as an independent professional. His bibliography counts around 100 entries, including monographic studies, curatorships, catalogues of exhibitions, articles in collective works and specialised reviews.

**Samuele Briatore** holds a PhD in music and performative arts. He is a researcher at the *Scuola del patrimonio* (School of Cultural Heritage), currently involved in the action "District X" of the Culture Department of Milano City Council. He collaborated with Malta University, the European University of Rome and the Research LAB of Sapienza. He was appointed a research grant at the Yidiz Teknik Universitesi la Mimar Sinan Universitesi in Istanbul.

**Antonella Andreotti** works in managing public cultural services. She has been collaborating for two years with Marco Minoja, Director of Culture at Milano City Council, in projects

relating to culture heritage promotion and management. She participated in the project of Milano's museums' districts and in the first edition of DistrettoX. She currently works on the planning of the second edition.

**Jelena Savic** is a researcher in architecture and design, from Bosnia and Herzegovina/Serbia, now based in Porto, Portugal, where she teaches Heritage and Design at the Polytechnic Institute of Porto. Her current research interests are museums of cities, sense of place and cultural heritage within contemporary cultural landscapes. She has worked as expert associate for built heritage and visiting assistant for history of architecture and cities. Jelena joined CAMOC in 2013. She currently edits the *CAMOC Museums of Cities Review* and pursues the role of CAMOC Secretary.

**Hiromi Takao** is a specialist of museum education and museum program development. She is currently working for the Research and Education Group of Tamarokuto Science Center as Chief Curator.

**Vera da Cunha Pasqualin** is a PhD Researcher in Audio-visual Communication, Advertising and Public Relations at Complutense University of Madrid (Spain) and Master in Communication and Consumption Practices (ESPM/SP, Brazil). She graduated in Social Communication (ESPM/SP, Brazil). With more than 20 years of work experience in Brazil, Spain, United States and Qatar, she is dedicated to the management of cultural projects, especially in the field of museums. Vera is a member of CAMOC and academic research groups such as "Communication, Consumption and Arts" and "Socmedia".

**Maria Luisa Garcia-Guardia** holds a PhD in Communication and Advertising. She is a Senior Lecturer in Marketing and Digital Communication at Complutense University of Madrid. Her research is focused on digital media, disability, neuroscience and communication effectiveness and has been published in leading scientific journals. Maria is a founding member of Icono14 research group and member of RISEWISE research project.

**Olga Kolotouchkina** holds a PhD in Communication Sciences. She is an Associate Professor of Communication and Branding at the School of Humanities and Communication Sciences of CEU San Pablo University. Olga is a member of the American Academy of Advertising, ECREA (European Communication Research and Education Association) and International Place Branding Association. Her research interests include place branding, citizen engagement and public diplomacy.

**Maria de los Angeles Muñoz Ojeda** is a Museologist and Professor of Art History. Her research focuses on strategies and actions for heritage awareness as a previous stage for the

creation of a city museum. She is the Principal Director of a Higher Institute of Careers linked to the Information Society ([www.is8.com.ar](http://www.is8.com.ar)). She presented the Declaration *La Plata Heritage in Danger* for World Monument Fund ([www.wmf.org](http://www.wmf.org)) and participated in management of a number of museological and cultural projects.

**Anahita Poodat** has an MA in prehistoric archaeology, and has worked as an archaeologist and curator in MCTH for more than 13 years. She has been director of Persian Gulf museum for nine years now. Under her leadership, her museum has been titled as one of the best museums of Iran by ICOM for nine years, based on the work on attracting people rather than on government support. Among her activities, founding a museum centre for children and a bank of portable archaeological findings can be mentioned as highlights.

**Olga Ogurtsova** received higher education at KSU. N.F. Katanova. She is a philologist, with specialization in English and German. Her second higher education was in Jurisprudence. Since 2016 she has been deputy director of Khakassia National Museum, where her scope of work includes: strategic development of Museum, marketing activities, development and integration of commercial projects. She is responsible for all partnership programs, grants and sponsorship opportunities, charity projects and events.

**Alvin Tan** is the Deputy Chief Executive (Policy & Community) at the National Heritage Board of Singapore, where he oversees the heritage institutions, heritage research and assessment, National Monuments and heritage sites, the National Collection, collections care and management, community outreach and education, volunteer engagement, heritage grants as well as international relations. He is also responsible for Singapore's first five-year masterplan for the heritage and museum sector which was launched in April 2018.

**Anna Trapkova** graduated from the Russian State University for the Humanities, Moscow, with a degree in Theory and History of Culture. She obtained further education in Strelka Institute for Media, Architecture and Design in Moscow. Anna did researches for The Liberal Mission Foundation, a non-governmental scientific institution for theoretical and applied research, ran forums and conferences. In 2012-2013 she was Deputy Director of the Department of Governmental Support for Arts and Crafts at the Ministry of Culture of the Russian Federation, developed Centers for Innovative Culture.

In 2014 she became Deputy Development Director at The Pushkin State Museum of Fine Arts, where she was responsible for managing the development of the Pushkin Museum Quarter. In 2017 Anna became Deputy Director of Reconstruction and Development at The Garage Museum of Contemporary Art. In 2019, she was appointed as General Director of the Museum of Moscow.

**Joana Sousa Monteiro** is director of the Museum of Lisbon since 2015. She was a museum adviser to the Lisbon Councillor for Culture (2010-2014). She was Deputy Coordinator of the Portuguese Museums Network at the National Institute of Museums (2000-2010). Previously, she worked at the Institute of Contemporary Art (1997-2000) and at the National Museum of Contemporary Art (1994).

She holds a degree in Art History, an MA in Museology, and an MA in Arts Management. She has been member of the Portuguese National Committee board of ICOM (up to 2016) and is Chair of ICOM – CAMOC, the International Committee for the Collections and Activities of the Museums of Cities (since 2016).



KRAKOW. PHOTO: SYLWIA BARTYZEL / UNSPLASH



# APPENDIX: POSTERS

Vera da Cunha Pasqualin, María Luisa García-Guardia, Olga Kolotouchkina, Spain

## WHAT DOES THE FAÇADE OF THE CIBELES PALACE TELL ABOUT THE IMAGE OF MADRID AND THE IDEOLOGY OF ITS MUNICIPAL GOVERNMENT?

VERA DA CUNHA PASQUALIN  
VPASQUALIN@GMAIL.COM

OLGA KOLOTOUCHKINA  
OLGA.KOLOTOUCHKINA@UCM.ES

MARÍA LUISA GARCÍA-GUARDIA  
MUSALIN@OABE.CN3.UCM.ES

### INTRODUCTION:

THE 'CIBELES PALACE', ALSO KNOWN AS 'COMMUNICATIONS PALACE', WAS OPENED IN 1919 TO HOST THE SPANISH POSTAL, TELEGRAPH AND TELEPHONE COMPANY. DECLARED A MONUMENT IN 1993, IT BECAME THE HEADQUARTERS OF MADRID CITY HALL IN 2007. LOCATED IN THE TOURISTIC AREA, ON THE 'ART WALK', WHICH INCLUDES MUSEUMS SUCH AS PRADO, REINA SOFIA AND TYSSEN-BORNEMISZA, THIS BUILDING ALSO HOUSES THE 'CENTROCENTRO', THE MUNICIPAL CULTURAL INSTITUTION

DEDICATED TO CONTEMPORARY ART, THE PALACE IS ONE OF THE MAIN POINTS OF THE PRIDE PARTY'S ROUTE, THAT OCCURS EVERY SUMMER. IN 2019 THERE WAS THE TRANSITION OF THE LOCAL ADMINISTRATION, FROM THE LEFT PARTY TO A FORMATION OF RIGHT PARTIES, WITH THE SUPPORT OF THE ULTRA-RIGHT. THE USE OF THE FAÇADE OF THIS MONUMENT TO SHOWCASE POWER AND TO HIGHLIGHT THE IDEOLOGY OF THE LOCAL ADMINISTRATION IS OUR KEY POINT OF ANALYSIS.

- OFFICIAL ICONIC BUILDINGS ARE POWERFUL TOOLS USED BY CITY GOVERNMENTS TO REAFFIRM THEIR IDEOLOGICAL POSITIONS.
- THE PRESENCE OF SYMBOLS ON OFFICIAL LANDMARKS DEFINES THE RELATIONSHIP BETWEEN THE LOCAL GOVERNMENT AND URBAN POPULAR EVENTS.

### HYPOTHESIS

### KEY FINDINGS

THE PRIDE FLAG PLAYED A LEADING ROLE ON THE FAÇADE UNTIL 2018 AND HAD ITS WEIGHT REDUCED IN 2019, GIVING WAY TO THE SPANISH FLAG

2018

CIBELES PALACE DURING THE PRIDE PARTY

2019



72M<sup>2</sup> (12 X 6 M). 100,000 RIBBON TIES. PRODUCED BY THE COMMUNITY.

### PRIDE FLAG

45M<sup>2</sup> (15 X 3 M). LIGHT MATERIAL. COMMERCIAL.

1,500,000 PEOPLE / 150,000,000€

### AUDIENCE / ECONOMIC IMPACT

2,000,000 PEOPLE / 400,000,000€

### CONCLUSION:

THE USE OF GOVERNMENTAL INSTITUTIONS SUCH AS MUSEUMS ARE HISTORICALLY EXPLOITED AS SYMBOL OF POWER. THE 'CIBELES PALACE' FAÇADE IS VERY ICONIC SPECIFICALLY DURING THE MADRID PRIDE PARTY. ALTHOUGH THE ECONOMIC IMPACT OF THIS EVENT GREW FROM 2018 TO 2019, THE SYMBOLISM OF THE FLAGS MARKS AN IDEOLOGICAL POSITION AND DISTANCES THE LOCAL GOVERNMENT FROM THE PURPOSES ADVOCATED BY THE COLLECTIVE. CITY BRANDS ARE BUILT OVER THE LONG-TERM AND MADRID HAS CONSOLIDATED ITS IMAGE AS A TOLERANT, OPEN, AND WELCOMING CITY. PERHAPS IN THE FUTURE THIS IMAGE WILL CHANGE, GIVEN THE SUBLIMINAL MESSAGE OF THE USE OF SYMBOLS SCATTERED AROUND THE CITY BY DIFFERENT IDEOLOGIES IN POWER. FOR NOW, NATIONALISM PREVAILS OVER THE LGBT AGENDA, AT LEAST CONSIDERING THE USE OF SYMBOLS IN THIS BUILDING.

### KEY REFERENCES:

CIALI, N. (2019). PUBLIC DIPLOMACY FOUNDATIONS FOR GLOBAL ENGAGEMENT IN THE DIGITAL AGE. POLITY PRESS. / KOLOTOUCHKINA, O. & SERGIENKO, G. (2016). THE URBAN CULTURAL APPEAL MATRIX: IDENTIFYING KEY ELEMENTS OF THE CULTURAL CITY BRAND PROFILE USING THE EXAMPLE OF BARCELONA. PUBLIC DIPLOMACY. <https://doi.org/10.1177/1063426916637491>. / FERREIRA, HEINRICH (2017). EL DERECHO A LA CIUDAD. CAPTAIN SWING. / RHE, J.S. JR. (2013). THE FUTURE OF POWER. PUBLIC AFFAIRS. / SPANAL, N. (2009). RETERRITORIZING PUBLIC DIPLOMACY. IN: SNAW & PH. M. 595(FOR BEE). ROUTLEDGE. HANDBOOK OF PUBLIC DIPLOMACY. ROUTLEDGE.

Maria de los Angeles Muñoz Ojeda, Argentina

# La Plata ,singular city. Actions of Asamblea de neighbors Defendamos La Plata



La Plata has everything going for it: it is a model city designed before being inhabited under rational and environmentally friendly standards. Luis Bessolí's project took into account the need for green spaces and adequate trees on the sidewalks, fast access roads such as diagonals and avenues with boulevards. It was designed as a city on a human scale, approachable and unique. However, the shortest route was taken to deny the center with its corresponding damage, causing the loss of the architectural heritage that is being replaced by buildings of dubious design and non-existent materials and safety and hygiene standards. There is also the lack of reinforcement of the infrastructure in urban services, both health and transport, the increase in noise, traffic chaos, the impossibility of having sunlight in many spaces.

In this process we have requested reports, filed complaints, warned of the lack of control and inspection of work and denounced its consequences: deaths and serious accidents of workers and inhabitants, non-compliance with regulations, express demolitions, without protective nets or work postures. Also, the presence of dark characters who walk around offering cards and announcing upcoming neighboring buildings to cause panic and the sale of real estate with a domino effect. The complaints were presented to competent national provincial and municipal bodies without obtaining any response.

Increasing the irregularities and without listening to the neighbors who suffer daily, the officials increased the bet by granting provisional permits to build in height, violating according to the occasion. The Municipal Administration staff appears sponsoring phantasmic ventures of dubious private capital, which involve demolitions.

Given this lack of clarity in the application of legal rules and the obscure discretion to decide on the territorial ordering that causes a continuous and uninterrupted damage to collective rights (such as the enjoyment of a healthy and balanced environment, and the protection of heritage cultural and natural) we made the decision to go to court to act accordingly. Because we consider it urgent and necessary for public officials to state the reasons for their actions and explain their actions. When we speak of environmental damage we are not referring to abstract or generic issues. The tragic flood of April 2 and 3 (2015) reveals the importance of environmental protection, urban planning and sustainable development. It is evident that to a greater or lesser extent, the applicable regulations regarding land use planning had a direct impact on the flooding that occurred and its fatal consequences, due to the increased waterproofing of the soil and the overload of urban infrastructure.

A few days later, the sitting court issued the precautionary measure that ordered the Municipality to suspend new permits to erect buildings of more than three floors and stopped the construction of ten high-rise buildings in the urban area. The measure was lifted on Thursday, December 5.

However, since that historic moment in citizen history, the neighbors have been alert to new constructive movements in their neighborhoods, adding complaints to the agencies and verifying compliance with the rules.

The valid actions and strategies to define policies of action in this context and how the self-convened neighbors of the assembly Defend The City of La Plata define their role for the solution of these questions, not only in the definition of actions, but also in the way of conceptualizing them, executing them and, especially, controlling them. The sensitization process to recognize the identity and memory of the heritage of the city of La Plata is formative of the right of citizens to a better quality of life and a city on a real scale.

The growth of cities represents a challenge even to the predictive possibility of urban science.

The city as a product of human societies causes the same problems and conflicts as its neighbors: the economic issue, the right to property, the preservation of historical heritage, the environmental impact and urban planning is the regulatory element for its balance



La Plata es conocida por ser la Ciudad de los Ríos.  
Sigamos sosteniendo  
Cuidemos nuestro espacio, protejamos nuestros árboles.

DEFENDAMOS  
LA CIUDAD DE LOS RÍOS



Un hombre se propone la tarea de dibujar el mundo. A lo largo de los años, podría un espacio con las aguas de torrentes, de ríos, de cascadas, de hábitat, de cuevas, de árboles, de raras, de habitáculos, de instrumentos, de árboles, de calabazas y de personas. Pero antes de morir, descubre que este pequeño laboratorio de ideas tras la imagen de su era.

J.L. Borges

CITY OF LA PLATA  
Buenos Aires Province, Argentina  
is on the  
2012  
WORLD MONUMENTS  
WATCH

WORLD MONUMENTS FUND

wmf.org/watch

The basic principle that transcends urban planning is the common good, considering that which allows the integral development of man as an individual and as a member of a society. Out of the political parties, this group of neighbors spontaneously began to meet when they demolished an old house, only to turn it into two places with smooth walls. Since then, growing in number and in support of the media, similar NGOs and personalities linked to the issue, work to curb and induce a sensible reflection to the increase of buildings from the sanction of the Urban Code.



Maria de los Angeles Muñoz Ojeda is a Museologist and Professor of Art History Research on Strategies and Actions for Heritage Awareness as a previous stage for the creation of a city museum



# The problem of tourism, Khakassia National Museum



Domestic and international tourism will have positive impact on region and significantly increase its economic indicators as well as providing recognition of the republic on a global scale.

Abakan is a capital of Khakassia, it's situated in Siberia 4000 km far from Moscow. We have vast spaces of Siberian taiga forest, with national parks, mountain range for skiing, rivers for rafting and fishing. In khakas wilds you find a lot of natural monuments of khakas heritage and culture.

The Khakass National Museum – is core to cultural life of the region, thousands of artifacts found in the area, some date back to bronze period, national heritage of khakass culture – standing stones or menhirs. The space became a cultural site for many events of the region – Art festivals, national celebrations like Chil Pazi – the day of Sun, The Museum is a main venue for Night in The Museum.

The Khakass National Museum has become a kind of stage in the development of the tourism cluster of Khakassia as a whole, this object of tourism infrastructure is assigned the role of a new brand of the Republic of Khakassia and the city of Abakan.



## These are the challenges we face:

How to attract different groups of our local society to join and enjoy cultural life?

How to make art and museum space more accessible for people with special needs?

How to make museum fun and cool educational place for kids?

And most of all How to uplift our museum on the international level and to attract tourists all over the world to visit our Siberian town?



## Persian Gulf museum of archaeology and anthropology of Bandar Abbas

### Museum lovers , revitalizing and dynamism , nearly 10 years

- This museum, as a case study, could gather some cultural heritage lovers (collectors, students, teachers and professors, artists, social/cultural activists,...) together and launched the "Shooran: Association of Museum Lovers" 10 years ago.

- To do what? to compensate the shortage of human sources, to compensate the lack /deficiency or efficient management of budget , to improve the material facilities , to enrich the museum objects and subjects, to create the thematic diversity, to increase and expand the range of activities, to diversify the range of audiences, to create the sense of belonging among the public, to attract the participation of different classes of society with different perspectives, to Create the sense of effectiveness of people in the management of museums and cultural collections.

-What have they ever done?

1. the Children's Center of specialty training and researches (named "Parparook")

2. institute a bank for Movable findings of archaeological studies of Hormozgan province

3. set up workshops for children and adolescents

4. set up workshops and sessions with specialists

5. set up thematic exhibitions by collectors

6. set up religious ceremonies (traditional rituals of Muharram)

7. set up national celebrations (Shab-e Cheleh and Chaharshanbe Soori)

8. Enrich the library with dedicated books

9. Enrich the part of anthropology by dedicated cultural properties



Although having enough human sources and budget, employing the society potentials must not be neglected. Why?



Long live museums and their lovers.

Anahita Poodat  
Director of Persian Gulf museum of archaeology and anthropology-Bandar Abbas, Iran

# Representing the diversity of the city. International traces in Wolfsburg.

Accademia di Belle Arti di Brera, Milan

Dr. Patrizia Schettino

## Participatory video

- The participatory approach was conceived in Sweden in 1970 by Prof. Pelle En, to design new offices, involving users in the design process. It is grounded in Swedish design and Swedish values
- Co-design and co-creation imply the engagement of a community in the design process
- It is a democratic approach
- Limits?
- What happens when there is no democracy?
- What happens when the community has very different levels of knowledge of a technology?

## Case study

- A participatory video project developed in Germany, during a summer camp, on the topic "International traces"
- A TV with a participatory approach
- 8 people from 4 countries (Italy, Germany, Greece, Poland) working in English in a context where English was not always spoken well or even understood
- 2 people with very good German language skills, 3 German participants
- 4 people with good cooking skills
- One person as a mediator between the group and the TV, a professional documentarist from South Africa
- Before our arrival, vandals attacked the TV, but this had not impact on the workshop plan
- The mayor of the city gave the welcome to the team and also gave his contribution to the documentary with an interview (fig.1)
- 8 people shared the same "house"
- Chosen subtopics: food and architecture, with the goal of showing diversity in the city

## Method

- The team, after meeting the mediator at the TV, decided to focus the story on food and architecture. The method chosen was to conduct interviews in the city.

- The person chosen as the speaker was the Polish participant (2), who had no previous experience of acting, but who had very good communication skills and excellent German.
- Two people in the team had previous experience of filmmaking and film production (fig.3) and those two people drew up a plan for the interviews, shared and approved by all team members.
- The other 5 participants gave their support during the interviews, for sound recording, in different moments.
- Every day, two people (fig.4) took time out from the video project and were responsible for cooking for the team.
- All team members worked on video editing (fig.5) and subtitles in English, at the TV, using its computers and software.

## Results

- One video, 20 minutes, broadcast by the TV at the end of the two weeks, filmed in restaurants (Chinese, Italian, Greek, etc.) and in iconic spaces of the Finnish architect Alvar Alto.
- The documentary was selected for several international film festivals.

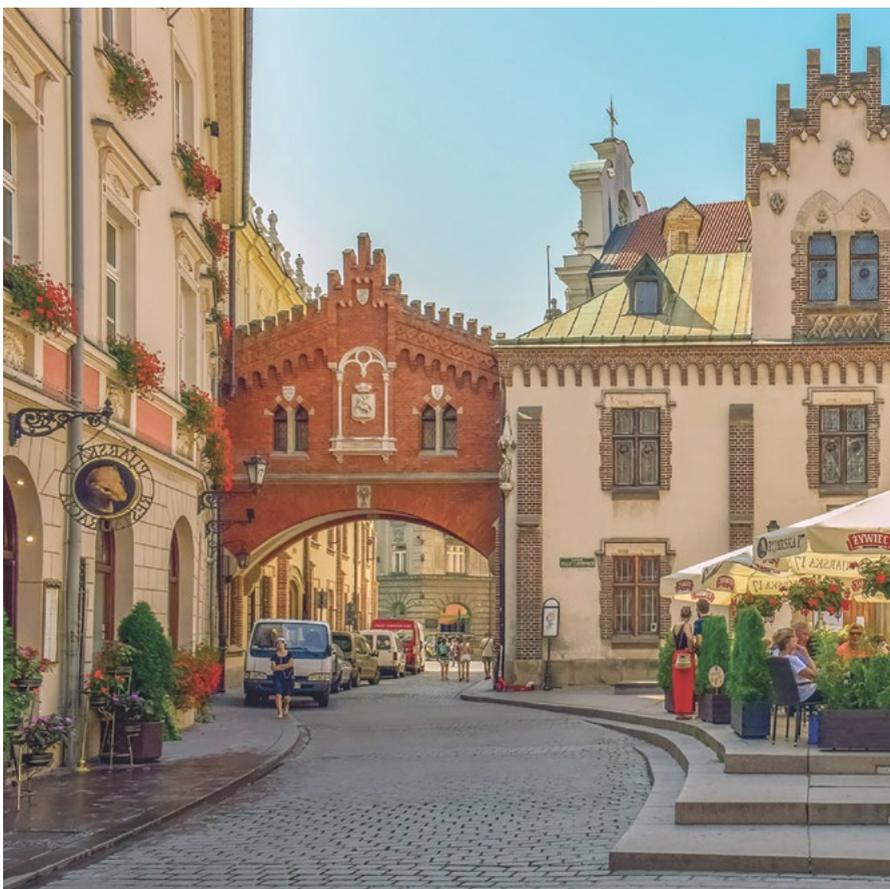


## Conclusions

- A participatory video project can be effective if all members of the team are engaged in the project with their different skills and motivation
- The participatory approach is not simple, it is complex
- The participatory approach is not spontaneous when people are working as volunteers during their holiday
- It is time consuming
- It can be fun
- Participants in a participatory project will improve their skills by emulating the others
- The model of a participatory TV in a community is very democratic but the quality of the videos will differ greatly, case by case.







KRAKÓW. PHOTO: DIMITRIS VETSIKAS/PIXABAY

**ICAMOC** ICOM  
international committee  
for the collections and activities  
of museums of cities

## INTERNATIONAL COMMITTEE FOR THE COLLECTIONS AND ACTIVITIES OF MUSEUMS OF CITIES

### CONTACT US:

E: [secretary.camoc.icom@gmail.com](mailto:secretary.camoc.icom@gmail.com)

W: <http://camoc.mini.icom.museum/>

### FOLLOW US ON OUR SOCIAL MEDIA PLATFORMS:

Facebook 

Twitter 

LinkedIn 

You Tube  YouTube

Instagram 



## ICOM General Secretariat

Maison de l'UNESCO  
1 rue Miollis  
75732 Paris Cedex 15  
France  
Tel: +33 (0) 1 47 34 05 00  
Fax: +33 (0) 1 43 06 78 62  
<http://icom.museum>

## CAMOC

- <http://camoc.mini.icom.museum/>
- [secretary.camoc.icom@gmail.com](mailto:secretary.camoc.icom@gmail.com)
- [www.facebook.com/museumsofcities](https://www.facebook.com/museumsofcities)
- [https://twitter.com/camoc\\_icom](https://twitter.com/camoc_icom)
- [https://instagram.com/insta\\_camoc](https://instagram.com/insta_camoc)
- <https://www.linkedin.com/groups/4592610/profile>
- [migrationcities.net](http://migrationcities.net)

## Museum of Krakow (Muzeum Krakowa)

Rynek Główny 35, 31-011 Kraków  
Poland  
<https://muzeumkrakowa.pl/>

