

We Are London - the heady story of change at the Museum of London

SHARON AMENT*



Artist Grayson Perry, putting the sign on Smithfield © Museum of London

One's 40th birthday used to be seen as being "significant" as it marked a notional mid-point in life. For the Museum of London, which opened its doors at London Wall in 1976, 2016 will be a significant 40th

year. But instead of having a mid-life crisis the Museum is having a mid-life resurgence, as we formulate our ambitious plans to move to a new location at West Smithfield. ►

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MUSEUMS



Smithfield General Market © Museum of London

The new site for a new museum is just a few minutes walk away from London Wall, however, it could be in another country, so different is it in character to the CBD location that the museum currently occupies in the City. West Smithfield is a complex of disused, mainly Victorian, market buildings, adjacent to a thriving meat market, surrounded by medieval streets, small creative businesses, an infamous night club, London's busiest railway station, a hospital and great restaurants.

There couldn't be a better place for a new museum of London than in West Smithfield, steeped in history, connected to the world by a massive new rail network and looking to the future as part of London's dynamic creative industries sector. Smithfield or Smooth Field as it was known has been a gathering place and market site for over 1,000 years and as Christopher Costello of the Victorian Society said; *"In a way the Museum of London, as an idea, is just another form of market, it's a market of ideas, of history, a market of people. It would bring together all these different aspects to tell the story of the area. It's also a particularly appropriate building, for the story of London's history to be told here. You've got that amazing Victorian technology and ambition and architecture, then you've got bomb damage from the second World War, various struggles afterwards, and now, potentially, a rejuvenation, so it's a very positive story."*

This exciting new future which could see the Museum opening to the public in 2021, is due to a confluence of circumstance and deliberation. West Smithfield became a possibility due to four things; firstly a successful campaign to retain the heritage values of the buildings, then the economics for a move stacked up in the heady environment of property values in London, thirdly the inspired commitment of politicians to long-term cultural thinking which acted as a catalyst and finally the Museum's own repositioning around what it means to be a museum of the world's most global of cities in the 21st Century.

As a result of our internal "re-examination", which perhaps was a mid-life crisis of sorts, the Museum has been on a fast-track of change. Building from the great work of previous leaders, as the new Director in September 2012, I saw the need to refresh our strategy. The response from colleagues to engage with and craft this new direction was both swift and excellent. By February 2013 we had ▶



Front cover of the Strategic Plan © Museum of London

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launched our new five pronged strategy. It is our commitment to: Engaging Every Schoolchild, Stretching Thinking, Reaching More People, Standing on Our Own Two Feet and Becoming Better known that has shaped our work ever since.

The net result of focussing on these mutually supportive and interrelated objectives has been to elevate our brand and attractiveness. We are able to show politicians, partners, donors and our shareholders (the citizens of London) that their museum is actively all over London in all possible senses and at the forefront of urban creativity.

The whole Museum team (including 250 volunteers) tenaciously working to achieve our strategic objectives has resulted in an increase in visitors from 615,000 pa to 1,157,000 last year. Our income has also increased through a newly formed Enterprise team, it has extended our network to new supporters and partners, it has increased our impact in Learning and it has attracted high-energy high-calibre Board members.

Perhaps the most exciting aspect of all of this work has been the emergence of a new philosophy which puts our Audiences, Content and Brand at the very heart of the Museum. Now you'll see exhibitions that are targeted to attract and meet the needs of particular audience segments be those *Experience Seekers* or *Intellectual Tourists*. You'll see advertising that expresses our brand by being surprising or provocative and you'll see new research projects or incoming objects that reflect our Content Framework themes such as *Global City* or *City Now, City Future*. *

As we live our "Londonness", connect with more Londoners and engage people with the issues that relate to London's past, present and future our approach to telling the stories of London is changing.

Rooted deeply in what people think and are saying about London, our Content Framework is a new concept of how to organise and frame our collections and academic thinking. For a museum about a place there can be no better place to start than with people who inhabit and shape that place. So when we began to re-consider how to present the stories of London we had to ask London what really matters. In my book Museums are most effective when they are most relevant. What we found is that what

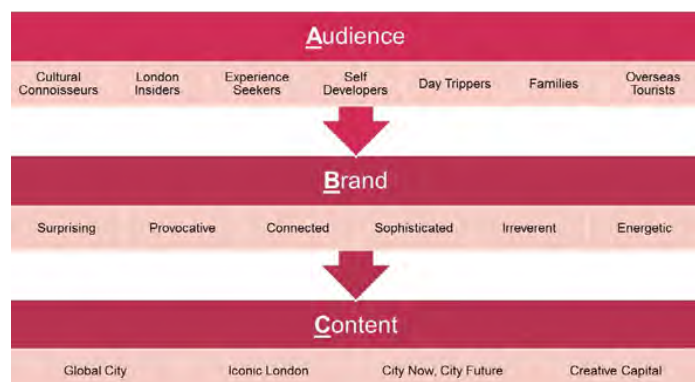
exercises the minds of present day Londoners almost exactly matches the concerns, issues, loves and hates of our urban forebears. By creating themes based on public research we have created a robust model by which to shape all of our content outputs. Our current exhibition *The Crime Museum, Uncovered* is a good example of this as was the *Soldiers and Suffragettes; the photography of Christina Broom* at our Docklands museum site.

More and more we focus on connecting the present to the past as well as looking to the future. Our season called *City Now, City Future* in 2017 will take us further along this path, it will be a thrilling journey in which we will meld what's great about a history museum with what's great about how a science centre engages people with complex ideas. A huge experiment for all of us at the Museum which will help our thinking as we shape our new future at Smithfield.

The late great Frank Oppenheimer, who began the science centre movement, got it right when he said in 1969; "*if people feel they understand the world around them or, probably, even if they have the conviction that they could understand it if they wanted to, then and only then are they able to feel that they can make a difference through their decisions and activities*".

We at the Museum of London believe that we can play a role in helping the citizens of London understand and connect with their place through telling the stories of others, we believe that we can inspire and empower Londoners to become a more conscious and vital part of the great city that in which they live. Through our collections, our people and our museums we'll make this happen.

Summary page of A,B,C © Museum of London



* The Museum's A,B,C (Audience, Brand and Content) Strategy published in 2015, including motivational audience segments, brand values and content themes.

From the Chair

*"For last year's words belong to last year's language
And next year's words await another voice.
And to make an end is to make a beginning."*
T. S. Eliot

How very true! CAMOC crossed the threshold to 2016 with two more tasks that resonate to T. S. Eliot's words and connect CAMOC's recent past with its promising future.

In mid December, CAMOC submitted to ICOM a Special Project proposal entitled "Migration:Cities" which aims to foster engaging dialogues on the theme of migration. If the project gets funded (fingers crossed!), it will be developed in partnership with the International Committee of Regional Museums, the Commonwealth Association of Museums and various museums around the world.

As it is customary in early January, CAMOC submitted to ICOM the Annual Activity and Financial Report and its Forward Plan. The exercise brought together a great amount of work CAMOC successfully accomplished in 2015 thanks to the collective efforts of its members in many different countries. My warmest congratulations and thanks to all colleagues who have contributed to CAMOC's smaller or bigger achievements throughout last year!

The report also helped us set the frame for an equally challenging year, which will be marked by the 24th Triennial ICOM Conference in Milan this coming July. The full report will be soon available in CAMOC's website after SAREC's evaluation.

We now start 2016 with another great issue of *CAMOCnews*! We continue to focus on recently accomplished and on-going city museum transformations, such as the inspirational projects of the Museum of London and Museum of Stockholm. As our aim is to share city museum experiences, we invite all colleagues who are involved in similar projects to contribute relevant articles in 2016.

We acknowledge the importance of new media in enriching the ways we construct collective narratives about cities, and welcome the reports

of this issue on cultural mapping projects, social media and urban activism as well as on digital educational tools. Other exhibition and educational initiatives (i.e. museum work in Krakow, the contest "Painting Europe") are also hosted here together with a useful report on CAMOC's presence in Facebook.

Of course, you must not miss CAMOC's Call for Papers for the 24th Triennial ICOM Conference in Milan, in partnership with ICOFOM/MINOM, ICAMT and ICR. Save the dates, make a note of important deadlines, and explore CAMOC's Travel Grant opportunities. Do not forget that in Milan we will be talking about "Museums and Cultural Landscapes", so we warmly invite you to send to *CAMOCnews* your contributions about this topic and the ways you approach it in your countries.

Last but not least, this issue hosts a special section on CAMOC's Migration Workshop in Glasgow (26-27 November 2015), realized in partnership with the Open Museum/Glasgow Life Museums. This has been a very fruitful undertaking whose results will be made public in many different ways. In this issue we provide impressions of the workshop shared by the grantees of the workshop. In CAMOC's website, you can already access all PowerPoint presentations and very soon you will also be able to watch videos of the lectures and read textual harvests of the interactive discussions of the workshop. Once again, our most sincere thanks to Chris Jamieson and Crawford McGugan from the Open Museum for their great organizational work.

As CAMOC completed an exciting 10th year anniversary journey in 2015, based on a fulfilling programme of meaningful events, its community of members scored the highest numbers ever (199 individual members and 33 institutional ones, an increase of 22% and 46.5% respectively).

We are very happy with this promising growth and extend our wishes to everyone for a very prosperous, creative, inspiring and peaceful New Year!

Marlen Mouliou

MUSEUMS

A New City Museum of Stockholm

ANN-CHARLOTTE BACKLUND / ANNA ULFSTRAND / HANS ÖJMYR*

The City Museum of Stockholm is a relatively large organization which, apart from a warehouse and offices in the Frihamnen area, comprises two museum and exhibition buildings – the City Museum and the Medieval Museum – which are located a couple of kilometres apart. We carry out our public work both in the latter two places and across town, not least in the form of city walks. In addition, recent years have seen major initiatives where the museum has worked ‘on-site’ in a particular district of town. Here the involvement, knowledge and commitment of local people have worked in partnership with the museum’s ethnological documentation and its various public projects.

A COMPLEX BUILDING AND A NEW MUSEUM

Since the 1930s the Stockholm City Museum has been housed in a 17th-century building in the heart of town. The museum now stands on the verge of changes that will not only renovate the building itself but also reshape the experience of what a museum can be.

The new City Museum, as a whole, faces substantial challenges in terms of its public work. The population of

Stockholm is expanding quite rapidly (900,000 people live in the municipality today, with 2,200,000 in the region as a whole) and diversity increasingly characterizes the city. Statistically some urban-population groups are underrepresented, for example people born outside Sweden or those who live in various suburbs. Fewer men than women visit the museum and young people aged c.15–30 feature less frequently in visitor counts. There are social differences too of course; our previous studies found that most visitors had a relatively high educational background. One challenge facing the new museum is how to broaden our visitor demographic, something which cannot be achieved overnight. In addition we must revise how we narrate history and also discuss representativeness and firmly establish an intersectional perspective throughout our organization.

THE CITY MUSEUM ON-SITE

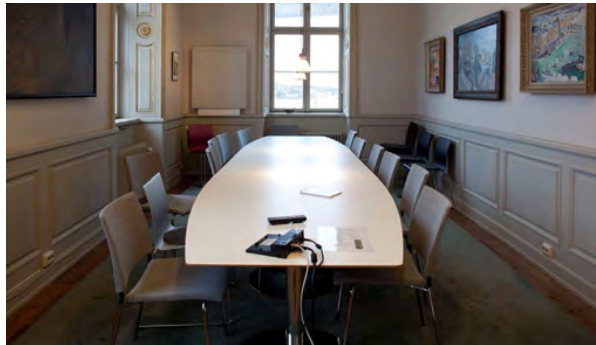
The City Museum building is located in the centre of town, yet we work everywhere in terms of city walks and lectures. However, much of our previous work has focused on the central parts of town. Our future strategy, which is currently being planned, will include far more ►



The City Museum in Stockholm is situated in a place where much of Stockholm's oldest history is very close. But it is also a very modern and central place © Göran H Fredriksson, SSM

* Ann-Charlotte Backlund, Director, Stockholm City Museum. Anna Ulfstrand, Manager, Documentation. Hans Öjmyr, Manager, Exhibitions

MUSEUMS



Old offices will become exhibition rooms © Emma Andersson, SSM

emphasis on activities in the suburbs and creating opportunities for greater individual involvement.

During the period when the City Museum is closed for renovation, we are taking the opportunity to try new working methods in the form of the City Museum On-Site. Together with Stockholmers we are collecting narratives and experiences that can be disseminated to the public on the one hand, and be used to enhance our skills across the organization on the other. Contact with partners, groups and individuals on-site creates networks and increases visitor numbers to our activities. In 2015 we chose Farsta in southern Stockholm as our first on-site location. As part of the project, 30 young people doing summer jobs have documented their Farsta with the help of City Museum staff. Throughout the autumn, museum employees were on hand at the library every Wednesday to meet people from Farsta in the context of various projects. Their stories were collected using digital questionnaires and some Farsta residents were interviewed by museum ethnologists. Another, no less important, aim is to allow people today the opportunity to tell their story and be listened to – which strengthens both their identity and sense of belonging. Experience, both national and international, has specifically shown that interacting with people in everyday contexts is beneficial for welcoming new visitors to our activities. It has also been shown that this working method has a positive influence in local communities and individual areas of town, which in turn promotes social confidence between people.

A NEW PERMANENT EXHIBITION

Stockholm has a long and eventful history, and the aim of the new City Museum is not to convey as much information as possible but to focus on a select number of really good examples. The witch trials of the 17th century reveal much about contemporaneous attitudes to faith, superstition, women, children and social hierarchies. The subject may usefully be compared to modern-day media witch-hunts and the need for

scapegoats. Another example is the Million Programme, a 1965 political decision to build a million new homes in ten years. Today some Stockholm suburbs from the 1960s and 1970s are widely criticized, whereas others have fared much better. As Stockholm currently struggles with an acute housing crisis, there are many similarities between how problems were tackled fifty years ago in comparison to today, at the same time as the current situation is very different. Everyone in Stockholm today talks about their housing situation.

One important consideration when designing a new museum or major exhibition is to anticipate what effects our new activities will produce. What will visitors feel, do, desire or dare during and after their visit? Focus groups are currently working on extensive preparations for the content and design of the new museum. The groups we have chosen to work particularly closely with are children aged 7–10, families, young adults aged 17–20, and persons with various kinds of disability. Others have in no way been forgotten, but we need to work particularly closely with the above groups. We also intend to automatically include all focus-group members on the City Museum VIP list, to be invited to future previews, vernissages and other events. They will be our foremost ambassadors.

The permanent exhibition will engage visitors' senses. Each room will include objects to touch, clothes to try on, or a mechanical device to operate (for example, one that makes a Stockholm roddarmadam, or woman rower, propel her boat). The idea is to combine various learning techniques, and for adults and children to visit the museum and exhibitions together. We will therefore not be providing a dedicated playroom.

The City Museum is housed in a beautiful 17th century building whose proper name is The Southern Town Hall. To the right, museum director Ann-Charlotte Backlund is giving a tour in the beautiful stairway (left). The City Museum closed in January 2015. We invited our visitors to express their thoughts and ideas about the future museum (right) © Mattias Ek, SSM



Rethinking Museum Collections in the Face of Urban Activism and Autonomous Archives

ELİF ÇİĞDEM ARTAN*



Workshop: bak.ma meet Pad.ma, Istanbul October 2015 © artkişler kolektifi | collective

We live in an e-world. It comes as no surprise, then, that digital culture has influenced our museological practices as well. In this period of e-museology, the definitions of art, artist, and collection are widely under question. City museums, in particular, with their concern for the documentation of the present, must remain alert to the power of digital culture--and especially social media tools--as catalysts of concrete happenings on the streets, as well as independent platforms for self-expression and discussion. Hence it's important for us to ask: How is it possible for museums to preserve the digitally born present for the future?

As we have seen in Tahrir Square, Gezi Park, Jasmine Revolution, and Indignant Movement, today's urban protestors live-stream videos, upload photos, tweet locations of infirmaries, name streets under police intervention, list food-beverage-first aid kit requirements, name people who were detained, etc. Digital activism and civic journalism on social media have become basic tools with which to facilitate decision-making among protestors. Under these circumstances, it's possible to consider these social media posts as a

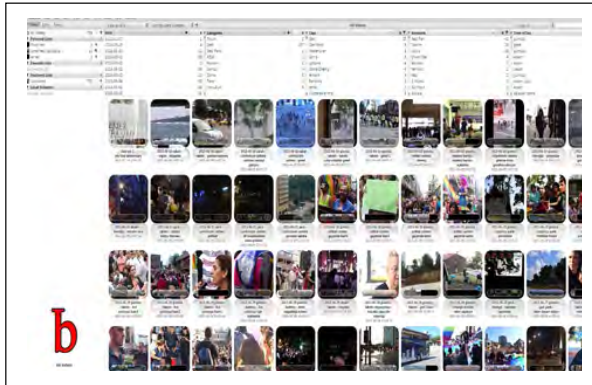
form of historical evidence, and in this manner, to archive and interpret the eyewitness accounts of contemporary events from a museological perspective.

At the recent 14th Istanbul Biennale *SALTWATER: A Theory of Thought Forms*, held in fall 2015, members of a group known as the Arkişler Collective / *Leftoverworks*, including Özge Çelikkaslan, Alper Şen and Pelin Tan, organized a workshop entitled "Autonomous Archiving: bak.ma meets Pad.ma," to discuss media activism and the future of autonomous archives. Here, scholars, video activists, documentarist, media artists, NGO representatives and archivists gathered together to discuss political actions and

artistic practice in urban space; "How," they asked, "can heterogeneity unify the urban demonstrations, and what kind of methodologies can be applied in documenting this process?" One of the main subjects highlighted by the discussants was the common practice of gathering together sources to establish a collective memory. They underlined the fact that collective work does not symbolize one common narration; rather, it requires establishing a growing archive made up of different information sources. Additionally, collective documentation requires immediate action. People who don't know each other and who have no previous work experience in common must work together.

The meeting also raised the important issue of how media activists can record social movements. Activists shared their experiences of police violence, and of the strategies they had developed to protect themselves. Participants questioned the relation between different forms of archival material, such as videograms and documentaries, which require different amounts of production time. Video activism is based on speed, ►

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Arayüz: bak.ma / Digital Media Archive of Social Movements in Turkey © bak.ma

allowing videos to be very quickly circulated on the Internet; documentaries require a longer period to produce. Videos, participants agreed, also should be anonymized. Protestors should not be recognized by their faces, voices, clothes, and even shoes. This note raised the question of the ethical limits of media activism, which led to a discussion of autonomous archives.

Two open-source platforms, *bak.ma* and *Pad.ma*, currently allow anyone who is signed up to upload and archive their videos. Such videos are usually not finalized; on the contrary, they exist in the form of videograms, through which one can develop a video or

a documentary. The difference between archiving videos on an open-source program and uploading on Youtube or another video-streaming social media tool lies in their accessibility for any time and anyone. Governments or other third parties can cut off access to these social media platforms. Furthermore, in autonomous archives, videos are not gathered together to create content, but rather to establish a concept through different types of videos recorded in different geographies and time zones. After these deep and mind opening talks, the workshop ended with discussants questioning the future of archiving videograms: What would happen with millions of hours of videos available on the Internet? In my opinion, this question applies both to autonomous archives and to digital museum archives.

In addition to serving as the site of mass social movements, city streets are often the scenes for more particular demonstrations against nationalist governmental politics, migrants' rights, gentrification, etc—often in conjunction with civic journalism and digital activism. Therefore, the challenge of archiving digitally born materials deserves a significant place in city museum agendas, especially through a very common practice of establishing digital city models and calling on citizens to participate in the task of developing a collective memory. In this manner, I believe, the experiences, practices, and strategies of autonomous archives can open a platform for museologists to discuss and redefine their new roles in the face of digital culture.

Cultural Mapping: Debating spaces and places

Valletta, Malta, 22-23 October, 2015

JELENA SAVIĆ*

Introduction

Organized by the Valletta 2018 Foundation, the 'Cultural Mapping: Debating Spaces & Places' conference was held in October in Malta's picturesque capital. The conference was the second in a series of international multidisciplinary gatherings exploring cultural relations and identity of the Mediterranean and beyond, related to Valletta's status of European Capital of Culture for 2018 (which is shared with a partner Dutch city, Leeuwarden). It was also the second scientific conference in Malta dedicated to cultural mapping: the

previous one, named "Mapping culture: communities, sites and stories", was held in May 2014. Cultural mapping has been directly applied in the Maltese islands – The Valletta 2018 Foundation is developing a comprehensive mapping project of all the cultural resources of the country.

Cultural mapping "perhaps can best be described as hybrid, mixed, multimodal, or alternative discourse... using the map and its associated texts as a legitimate forms for academic and public inquiry, cultural advocacy, and knowledge mobilization", as Duxbury, ►

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web: <https://sensesofportugal.wordpress.com>

CULTURAL MAPPING

Garrett-Petts and McLennan explain in the recent book *Cultural Mapping as Cultural Inquiry* (2015), which was promoted at the Valletta conference. The book, exploring various understandings, applications, perspectives and challenges of cultural mapping, indicates that “cultural mapping, broadly conceived, promises new ways of describing, accounting for, and coming to terms with cultural resources of communities and places”, incorporating both tangible and intangible values and containing participatory dimensions.¹

The conference took place in the heart of historical Valletta (listed as a World Heritage Site) in the magnificent Mediterranean Conference Center building, which dates from the 16th century. It was once a hospital known as Sacra Infermeria and built by the Order of St. John. The gorgeous, 155 m long hall was in its time among the largest in Europe. The auditorium has a capacity of around 1500 people and was full on both event days. Most participants were from the Mediterranean region but there were also a number of contributors from other countries around the world. The two-day event demonstrated the relevance of cultural mapping in a broad range of areas with experts from various scientific backgrounds, as well as practitioners and artists, attending. The scope, limits, possibilities and modes of application of cultural mapping as a methodological technique or even as a research method were discussed.

The conference was well prepared and organized. Diversity of the topics around cultural mapping and

the large number of participants required a combined approach: each day began with a plenary session, open for all attendees, while more specialized themes and case studies were addressed through smaller, parallel sessions, four of which were held per day.

Thematic scope and highlights

The multidisciplinary scope of the Valletta conference can be illustrated through looking at the backgrounds of three very interesting researchers and key presenters: Nancy Duxbury, Aadel Essaadani and Pier Luigi Sacco. Nancy Duxbury (Canada/Portugal) is a senior researcher at the Centre for Social Studies, University of Coimbra, and co-coordinator of their research group on Cities, Culture and Architecture. Her key area is culture in sustainable development. Aadel Essaadani (Morocco) and Pier Luigi Sacco (Italy) were the two conference keynote speakers. The first has a background in urban planning and sociology and significant experience in researching art and cultural policies. His presentation focused on the role of cultural mapping in the cultural policies of Morocco that was used to organize the collaborative work of professionals, civil society and government. The second keynote speaker, coming from the realm of cultural economics, offered his perspective on the subject, touching on the themes of regional cultural policies and culture-led development. This was illustrated through a number of case studies that used a participative methodology of cultural mapping, which was developed in Veneto in Italy and Halland and Skaraborg in Sweden. ►



¹ N. Duxbury, W. F. Garrett-Petts and David McLennan, Eds. *Cultural Mapping as Cultural Inquiry*. Routledge: 2015, p. 14-16.

CULTURAL MAPPING



The monumental Sacra Infermaria hall © Jelena Savić

One of the most interesting presentations was the Valletta 2018 Cultural Mapping Project presented by Professor Maria Attard. The aim of the ongoing long-term project, carried out by the Institute for Climate Change and Sustainable Development within the University of Malta, has been to gather information on cultural use and practices in Malta's public spaces, as well as to detect tangible and intangible cultural infrastructure, with heritage a key component. Besides the fact that the conference participants could directly experience the project's geographical scope and use the cultural maps developed, the insights into challenges faced was particularly valuable: how to attract and engage people in the project development, how to gather unbiased information, or how to "future-proof" the data (i.e. collect relevant data that won't be outdated soon).

In other presentations within the plenary sessions current cultural mapping issues were addressed, such as its possible application as a basis for decision making especially in determining and anticipating cultural trends (Pier Luigi Sacco, Neil Peterson), its use in understanding intangible cultural infrastructure (Francesca Cominelli), the idea of non-cartographic mapping stemming from the artistic realm (Trevor Borg and Katya Mikaleff), or issues of awareness, engagement and interaction with the stakeholders through cultural mapping process (Lia Ghilardi, Sandro Debono).²

The parallel sessions were organized around the following themes:

- cultural mapping as a tool for artistic practitioners, for participation and networking;
- preserving heritage through digital mapping;
- mapping culture from multiple perspectives;
- mapping routes and memories;
- global and contested cultural spaces;
- digital mapping in a social context, and
- the role of mapping in evaluating and assessing the use of cultural space.

Each session consisted of 4-5 presentations, followed by moderated discussions and a round-up by a rapporteur – a specialist in the subject.

Besides formal presentations and many informal opportunities for communication and networking within the scope of the event, participants could also opt to present their work through a poster, as well as to participate in a speed networking session and talk directly to the invited speakers. The importance of tangible and intangible heritage in the context of cultural mapping was reflected in the fact that several parallel sessions brought together heritage, territory and communities.

Summary

The conference "Cultural Mapping: Debating Spaces and Places" was dedicated to charting and debating the possibilities of this emerging research technique/methodology allowing experimental and artistic inputs in data gathering and interpretation. Besides understanding the process of cultural mapping today from diverse, multidisciplinary perspectives, the event also focused on the future development and possible application of cultural mapping, especially through community engagement in policymaking processes.

Since cultural mapping in its essence deals with links between places, lived experiences and communities, the set of methodological approaches it encompasses can be seen as relevant for the city museums' consideration. There are many potential applications of cultural mapping within the cultural landscape discourse that museums have been embracing, especially in understanding the interplay of social, geographical and cultural aspects of cities and their heritage. The umbrella theme of the 24th General Conference of ICOM, planned for July 2016 in Milan, will be "Museums and cultural landscapes". Many of ICOM's committees have been preparing or have just published calls for papers focusing on various aspects of how they connect to this theme, thus opening possibilities to establish new bridges and networks with cultural mapping experts and practitioners.

Useful links:

- The Conference Outcomes:
<http://valletta2018.org/wp-content/uploads/2015/05/Cultural-Mapping-Debating-Spaces-Places-Outcomes.pdf>

(A valuable document containing outcomes of the conference as a whole, as well as detailed round-ups of all parallel sessions, the main points of the presentations and discussions, compiled by the expert rapporteurs)

- Valletta 2018 Foundation Malta Cultural mapping project:
www.culturemapmalta.com
- ICOM Milan 2016, calls for papers:
<http://network.icom.museum/icom-milan-2016/call-for-papers/icom-milano-2016/>

² Detailed information on presentations and discussions is available from the working document on conference outcomes prepared by the organizers (link shared at the end of this text).

EXHIBITION

Cry Immortalized

GRZEGORZ JEZOWSKI*



Part of the exhibition devoted to the communist terror © A. Janikowski, T. Kalarus; MHK

*How many tears shed
And what is happening here
Only these four
walls and good
God know.¹*

The biggest of more than ten departments of the Historical Museum of the City of Kraków (MHK), the Oskar Schindler's Enamel Factory, presents the history of the city and its residents in the years 1939–1945–1956. The department consists of two branches: Pharmacy under the Eagle and Pomorska Street, which create the MHK Route of Remembrance.

The Route of Remembrance is also an option for those who come to Kraków to see places connected with the Holocaust. In this context, it is worth reminding ourselves of the Silesian House at Pomorska Street, which is wrongly identified with the Poles' martyrdom only. It was where Kraków's Jews were questioned too;

and where the plans and decisions leading to their genocide were made.

Schindler's Factory and Pharmacy under the Eagle are well-known museums around the world and very frequently visited, mainly by foreign tourists. The Silesian House has a unique place on the Route of Remembrance. During the war it housed a Gestapo headquarters and so became an inseparable part of Kraków's history of the German occupation. The cell walls preserved inscriptions from 1943–1945 carved by the prisoners. It is a unique and shocking document of the German occupation preserved to this day and made available to visitors.

OSKAR SCHINDLER'S ENAMEL FACTORY – BRANCH OF THE HISTORICAL MUSEUM OF THE CITY OF KRAKÓW

The branch of the Historical Museum of the City of Kraków (MHK), Pomorska Street, is located in the Silesian House at the corner of Królewska and Pomorska ▶

* Grzegorz Jezowski, Historian and curator of the exhibition: "The Kraków Residents Against Terror in 1939–1945–1956"

¹ The inscription left by an anonymous prisoner in cell III in the Silesian House at 2 Pomorska Street.

EXHIBITION

streets in a building constructed in the 1930s. The building is enclosed by the Inwalidów Square and is one of several Modernist buildings surrounding it from both sides. The triangular square was laid out in the 1930s at the end of one of the most representative streets of the city⁰¹⁰

The need to commemorate the victims of the German terror was born among former prisoners of the Gestapo. The first commemorative plaque was funded and made by one of them. The plaque was unveiled on 1 November 1945. After the war, former Gestapo cells were visited by the families of the victims and treated as a kind of cemetery.

Over the years the memory of “Pomorska” was increasingly becoming the domain of former prisoners. Polish communist authorities organised occasional celebrations of national holidays in the Silesian House. For many years, there was no other way to commemorate the victims of this place. In the 1960s, thanks to the efforts of the veterans and of the Historical Museum of the City of Kraków, the first restoration works were carried out in former Gestapo cells and inscriptions made by the prisoners were catalogued. In 1972 MHK issued the first publication on the history of this place Ulica Pomorska 2 (2 Pomorska Street) by Stanisław Czerpak and Tadeusz Wroński. Over the next few years, there were efforts to create a museum here, which was achieved in 1982.

The main task of the museum in the Silesian House is to preserve the memory of the victims of this place and spread knowledge about the history of the object. The Pomorska Street branch has the status of a national memorial site.

CELLS OF THE GESTAPO PRISON IN THE SILESIAN HOUSE

Three cellars in the Silesian House were used as a warehouse before the war. After the building had been occupied by the Germans the cellars were adapted for prison cells. The walls of these rooms have preserved inscriptions from 1943–1945 carved by the prisoners. In the cells there were a total of 600 inscriptions. They are a testament to the experiences and feelings of the victims: fear, uncertainty, lack of hope and fear for the fate of their loved ones. Some inscriptions are a last farewell from the prisoners who sensed their own death during the interrogations and tortures. Many of the preserved inscriptions are prayers, begging for rescue or for death as a release from suffering. Some inscriptions include first names, surnames, initials, nicknames, dates, drawings, and signs understandable only to the initiated. Most of the inscriptions are anonymous. The walls and doors also have some preserved calendars made by the prisoners counting down their sentence. They tell us that



Homepage of the Archive of the victims of the German and the communist terrors © T. Kalarus; MHK

the prison in the Silesian House kept prisoners for several weeks.

The prisoners put into these cells were mainly from Kraków, the surrounding area and other parts of occupied Poland. In terms of nationality, most of the prisoners were Polish, there were also a few representatives from other nationalities like Russians. The fate of most of the authors of the inscriptions remains unknown. The content of many of the anonymous inscriptions is testimony to the tragic situation of the people who underwent a brutal interrogation here and evidence that the interrogated often had no illusions about the future that awaited them.

The most important goal for the museum at 2 Pomorska in recent years was to change the permanent exhibition, which has been achieved. This has seen an increased number of visitors and recognition from within the museum environment. The biggest honour for the creators of the exhibition took place when they were nominated in the 32nd Competition of the Award of the Minister of Culture and National Heritage, the Sybilla 2011 Event of the Year in the category: exhibitions and other museological events.

On 2 June 2011 the Pomorska Street branch opened a new, multimedia permanent exhibition titled *Kraków Residents Against Terror in 1939–1945–1956*. Its intention was to preserve the names and fates of the victims and the tragic events of the years 1939–1956 in which they had participated. The exhibition also shows the mechanisms of terror, the scale of violence and attitudes of Kraków residents towards the repression ►

EXHIBITION

of two totalitarian systems. The presentation of the stories of selected characters and their choices has preserved their memory and this tragic period in the history of the city. The exhibition has been designed as a significant addition to the message of the exhibition in the Oskar Schindler's Enamel Factory, built around the myth of Oskar Schindler. At Pomorska visitors have the opportunity to become "intimate" with the history that is constantly close to us, that remains alive and has a chance to remain alive for future generations

THE KRAKÓW RESIDENTS AGAINST TERROR IN 1939–1945–1956 EXHIBITION

The exhibition is presented in a room of 100 m² in the basement of the Silesian House and aims to introduce the story of Kraków residents – victims of the terror of two totalitarian systems. The term "Krakow residents" defines not only people born and permanently living in Kraków but also people whose fate became connected to the city, if only for a while. The presented slice of history covers the period 1939–1956.

The exhibition has been divided into three parts. The first one presents the history and activities of the Society for the Protection of the Poland's Western Borderlands, the first owners of the Silesian House. The second part presents the fate of the victims of the German terror in the years 1939–1945. The third one presents the history of Kraków residents subjected to repression of Soviet and Polish communists in the period 1945–1956.

The story about the fate of Kraków residents was created using original objects, documents and photographs from the period 1939–1956 and with elements of stage design, multimedia presentations or interviews with eyewitnesses to history.

The exhibition is completed by an archive containing

biographical entries of Kraków residents – the victims of Nazi and communist terrors in 1939–1956. You can use the archive in the Pomorska Street branch or online: <http://krakowianie1939-56.mhk.pl>. The interest in the virtual archives has resulted in materials and reports provided by the families of the victims. It has also increased the number of questions from people looking for the traces of their loved ones arrested by the Germans.

VISITOR REFLECTIONS

The exhibition entitled "Kraków Residents Against Terror in 1939–1945–1956" enjoys much greater interest than the previous permanent exhibition and is positively evaluated by visitors. This was revealed in the media, evaluation report, Internet articles and entries in the Guest Book, e.g.: "Such places that remind us not only about great tragedies, but also about the heroism of ordinary people are very important. We are greatly impressed and we will definitely remember this exhibition forever"; "A supreme exhibition – much improved since our last visit! It is a real eye-opener to those of us in the west (England) who considered the war finished in 1944... not 1989 as in Poland's case...! Wendy & Jerry Jennings"; "A moving story: it is a vaccine against all types of terror and nationalism; let's hope it will work forever and that nobody is immune to it. Thank you for recounting history via emotions and artefacts (...) Melania, Tymek [...]".

The "Report on the Services, Image and Promotion for the Historical Museum of the City of Kraków" from October 2015 also provided some reflections on various issues including the grouping of departments and the above-mentioned "Route of Remembrance". In the opinion of museum employees and Kraków tour guides; this new section enjoys great popularity among visitors. The respondents' critical remarks referred to a small number of exhibits, lighting issues and insufficient translation of materials into languages other than English.

Fabryka Schindlera, the exhibition Kraków under Nazi occupation 1939-1945 is a journey through the city and time (left). Ulica Pomorska, a permanent exhibition at the Pomorska Street branch (right) © A. Janikowski, T. Kalarus; MHK



Reading the City. Routes in Athens and Thessaloniki

An educational tool

JENNY ALBANI / ANASTASIA FOTOPOULOU-PRIGKIPA / ELENI KARAIKOU / DIMITRA KATRAOZOU / LILA PATSIADOU*



The box cover of the educational package © Hellenic Ministry of Culture and Sports - Directorate of Museums

The Directorate of Museums at Greece's Hellenic Ministry of Culture and Sports, operating under the terms of its National Strategic Reference Framework (Education and Lifelong Learning), 2007-2013, has undertaken a project focused on the "design and production of educational material for the modern urban environment and architectural heritage." Addressed to teachers and to students aged 10 to 15, this project offers an educational package and a web page both entitled *Reading the City. Routes in Athens and Thessaloniki*.

The educational package contains the following five booklets:

- *Reading a City...from A to Z*. An illustrated glossary of urban planning and architectural terms thematically arranged. The first part (A to F) familiarizes children with urban issues, while the second (G to W) focuses on building planning, construction, styles and typology. The last section (X to Z) contains the index, a selected bibliography, and a list of web pages for further information.
- *Cities Tell Their Own Story*. This booklet, provided with sketches and images, familiarizes children with the concept of the city and the various ways it has evolved, presents urban problems, and suggests improvements. Through this experiential

journey to the "cities of the world," kids realize that all of us must participate in the creation of our dream city.

- *The Urban Development of Athens from the First Inhabitants until the Present Day: An Amazing Exploration through Time*. A presentation of Athens's urban history from the Neolithic settlement of the Acropolis to the 21st century metropolis.
- *The Urban History of Thessaloniki from Early Inhabitants until Today: Unrolling the Thread of Time*. An overview of Thessaloniki's urban history, from its foundation by the Hellenistic ruler Cassander to the present day metropolis.

The story of the development of Athens and Thessaloniki in these two booklets unfolds step by step with the aid of maps, images, and timelines. In addition, "boxes" with valuable information ("Do you know that ...?") and references to literary sources shed light on interesting facets of everyday life.

- *Mapping Utopia*. This booklet presents an imaginary travel story with a comprehensive approach to the concept and history of Utopia. It articulates the concerns of philosophers and other theorists, and tracks urban planners' and architects' quest of the ideal city. It explores the unreal worlds created by authors and artists, and penetrates into scientists' laboratories and technology experts' worksites. It tackles the words and the actions of professional politicians, but also the political conduct of ordinary people. Most importantly, it aspires to offer incentives and room for children's thoughts, feelings, and reactions to the ever-present subject of Utopia.

Twelve pamphlets and eighty-four "monument-cards" are also included in the educational package. The pamphlets invite pupils along a series of "reading routes" around Athens and Thessaloniki. Each highlights distinct pieces of the three-dimensional puzzle of buildings, ►

* Jenny Albani, architect - art historian, Directorate of Museums, Hellenic Ministry of Culture and Sports. Anastasia Fotopoulou-Prigkipa, archaeologist - museum educator, Directorate of Museums, Hellenic Ministry of Culture and Sports. Eleni Karaiskou, architect engineer, MSc Protection of Monuments, Phd-candidate N.T.U.A. Dimitra Katraouzou, architect engineer, MSc Advanced Architectural Studies UCL, Phd-candidate N.T.U.A. Lila Patsiadou, Archaeologist, Department of Cultural Affairs (D.O.P.A.P.), Municipality of Rafina - Pikermi

CONTEST

streets, and spaces, as well as memories, feelings and visions that together comprise the “book of the city.” It acquaints children with interesting “pages of the city”, encourages them to explore connections with various contexts and meanings hidden between the lines, and helps them to create their own meanings. The suggested routes thus offer tools, paradigms, and incentives for students to become active readers and creative co-writers of their cities.

The monument-cards are intended to fulfill multiple tasks. Their front sides shows a picture of a single monument and a small “catch-phrase” about its history. The back side reveals the monument’s name and important information included in bullet points. These cards can be used during the walk in the city or in the classroom for playing different games, such as *Trivial Pursuit* (with students competing to recognize a monument by its picture) or dominos (with students connecting the cards on the basis of the monuments’ date or type).

The project’s web page, which appears on the Greek government’s *Follow Odysseus* website (<http://www.followodysseus.gr>), offers a digital version of the educational package provided with an English translation of selected texts, material for children with hearing and/or visual impairment (W3C platform - AA compliance level), worksheets, seven short videos on cultural routes and activities undertaken by school classes in Athens, and the educational interactive application What Type



The booklet “Reading a city...from A to Z” (top). The homepage of the interactive game “What type of traveler are you?” © Hellenic Ministry of Culture and Sports - Directorate of Museums

of Traveler are You?. Children using this app have the opportunity to test and enrich their knowledge of important monuments and buildings in Athens and Thessaloniki. They open each city’s book, select a monument on each city’s map, answer the relevant questions and gain (or lose) points. Finally children are informed of their qualities as travelers, according to their score, and provided with a city’s souvenir.

Painting Europe: Mythology, tradition, museums

A Heritage & Museums Contest for Students in Attica

LILA DE CHAVES*

In light of the new perception of museums as the sites of social change and education, the NGO known as Heritage & Museums (H&M) has conceived a student drawing contest, “Painting Europe,” with the participation of the 2,500 primary and secondary schools of Athens and Attica.

Contest winners earn a visit to the museums that have won that year’s EMF (European Museum Forum), Council of Europe Prize for the most innovative European museum of the year (EMYA).

Student winners of the last prize round paid a visit to award-winning Belgian museums including MAS (Antwerp), the City Museum in Ghent, and the EMYA-winning Gallo-Roman museum in Tongeren. Members of the European museum community viewed the contest as an important cultural initiative and recommended that the students’ work be presented in the European Parliament in Brussels.

Heritage & Museums has sought to build close links between schools and museums, and between pupils ▶

* Lila de Chaves, Trustee, European Museum Forum - EMF; President of Heritage and Museums - H&M

CONTEST



Edouard de Laubrie, Head of the agriculture and food department of MuCEM is hosting and guiding to one of MuCEM's permanent collections (top). The Chairman of MuCEM's Friends, René Faure, gives Panagiotis Gafos a European Certificate of Young Friends © H&M, Heritage and Museums

and parents, as a tool for safeguarding our cultural heritage, as well as for providing an opportunity for people to meet and share ideas with others from across Europe.

Visit to MuCEM

The winning student of the 2015 contest was 16-year-old Panagiotis Gafos of the 1st Lyceum of Piraeus, who in his painting presented the evolution of European culture, starting with the abduction of Europa by Zeus, and continuing with representations of Renaissance art, Enlightenment humanism, and other examples of the interaction and great cohesion that persists, despite individual differences, across the European family.

Gafos won a four-day trip to Marseille's state-of-the-art MuCEM (Museum of the Civilizations of Europe and the Mediterranean), which received the EMYA in 2015. I accompanied Panagiotis Gafos and his mother during their visit to Marseille on September 2015.

Marseille, Cultural Capital of Europe in 2013 and twinned city with Piraeus, is a port city that has displayed great progress in urban planning, architecture, culture, and sociology. It is also a gem of Hellenic culture.

Our first event in Marseille was an invitation to the Greek Consulate, where the General Consul of Greece, Stelios

Gabriel, welcomed the winner together the chairmen of Hellenic Associations in Marseille.

MuCEM, which was the main destination of the cultural trip, honored both H&M and the winner of "Painting Europe" with exemplary hospitality. The Greek Committee of H&M was treated to a special presentation of the museum's strategy and philosophy at an event that was also attended by other members of the board and intellectual community of Marseille, including professors, art school supervisors, who offered the winner the opportunity to continue his special studies on art and design in France and displayed particular interest in following up his progress.

Edouard de Laubrie, head of MuCEM's "agriculture and food" department, gave us a tour around the impressive museum which is surrounded by a lace-like shell, the work of architect Rudy Ricciotti inaugurated in 2013. De Laubrie explained that the museum's collections mostly consist of "loans" from museums in neighboring Mediterranean countries. Greece has contributed collections from notable Greek museums such as the National Archaeology Museum, Benaki Museum, etc.

René Faure, Chairman of MuCEM's "Friends" group, gave Panagiotis Gafos a European Certificate and appointed him member of the Young European Friends of the museum. Faure expressed his wish to establish a co-operative relationship between H&M and MuCEM, with similar students' contests.

Our committee was also accompanied by a film, stage and multimedia director and photographer team, who covered all cultural events, as well as our visit to the Historical Museum of Marseille, which exhibits rare parts of ships of the first Greek colonists from Fokea, Asia Minor, in the 6th century BC.

"Painting Europe" is honored by the co-operation of the Greek Ministry of Education and Religions, the Cultural Sports and Youth Organization of the City of Athens, the European Parliament Bureau in Greece and of EMF, the European Museum Forum, Council of Europe, EMF-EMYA, with which H&M is in partnership.

H&M's initiative in the midst of the recent turmoil in European societies has proven to strengthen the transnational bonds between educational, artistic, cultural, and civic institutions in the spirit of cultural Diplomacy.

For more information please visit: <http://www.heritage-museums.com/gr/index.php?lang=en>



CAMOC

ICOM 24th General Conference: Museums and cultural landscapes

3-9 July 2016, Milan, Italy

The next ICOM General Conference is just six months from now.

Early bird registration is closing later this month (January 28th 2016), so please save the date and start planning for your participation in Milan's exciting conference

(<http://network.icom.museum/icom-milan-2016/registration/how-to-register/>).

CAMOC's separate programme will unfold between the 4th and 7th of July. CAMOC has already established a number of very interesting partnerships with other International Committees (namely ICOFOM & MINOM, ICR, ICAMT) for the preparation of three different joint sessions and one more partnership with ICOM-COSTUME for the planning of a fashion walk in the city of Milan (scheduled in the evening of July 6th). On Thursday July 7th, CAMOC will organise a day's trip to Bologna, together with colleagues of ICR, to visit Palazzo Pepoli, the Museum, the city centre and other museum venues.

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

Below you will find three different texts announcing the thematic orientation of these sessions.

We invite proposals for sessions 2 (jointly organised



with ICAMT) and 3 (jointly organised with ICR).

Joint Session 1 (organised together with ICOFOM and MINOM) will have a different format and so will be based on panels of invited speakers rather than a Call for Papers. ►

CAMOC & ICOFOM & MINOM

Monday, July 4th, 2016
14:00-18:00

JOINT SESSION - 1 “Museums and Urban Cultural Landscapes”

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

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

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

Unesco recommendation: http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/images/en_CL_4101.pdf

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

CAMOC is “a forum for people who work in or are interested in museums about cities, urban planners, historians, economists, architects or geographers, all of whom together can share knowledge and experience, exchange ideas and explore partnerships across international boundaries.” (<http://camoc.icom.museum/index2.php>)

ICOFOM is “in charge of researching, studying and disseminating the theoretical basis of museology as an independent scientific discipline, critically analysing the main trends of contemporary museology.” (<http://network.icom.museum/icofom>)

MINOM is an international organization affiliated to ICOM. “Based broadly on a concern for social and cultural change, MINOM brings together individuals who are dedicated to active and interactive museology. It is open to all approaches which make the museum an instrument for identity building and development within the community.” (<http://www.minom-icom.net/about-us>).

Presentations

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

- How can city museums promote the creation of “landscapes communities” (Siena Charter) that are aware of their identity, its relevance and thus attentive to the importance of the cultural landscape preservation and sustainable development?
- To what extent the Siena Charter's idea of (urban) cultural landscapes affects museums' new scope of responsibility towards society ▶

CONFERENCE CALL

and (urban) communities?

- How can city museums be an active partner in the management and care of their urban cultural landscape, including their symbols, tangible or intangible? Will this perspective affect the notion of city museum?
- The joint 2015 draft by ICOM and UNESCO recommends that museums should protect and promote cultural and natural diversity, as a major challenge of the 21st century. How can city museums face the changing reality of world cities, being an agent for sustainable development and for intercultural dialogue?
- What can city museums do to encourage community participation throughout the decision-making, implementation and enforcement processes, promoting engagement and peace, in this new conceptual framework?

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

DRAFT PROGRAMME

Monday, July 4th

14:00 - 14:15 Opening Speeches

Keynote Speakers

14:15 – 14:35 CAMOC keynote speaker

14:40 – 15:00 ICOFOM speaker

15:05 – 15:25 MINOM speaker

Debate / Q&A

15:45 – 16:15 *Coffee Break*

Short Presentations

16:15 – 16:30 ICOFOM presentation

16:30 – 16:45 CAMOC presentation

16:45 – 17:00 MINOM presentation

Q&A

Debate Session

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

CAMOC & ICAMT JOINT SESSION

Tuesday, July 5th, 2016
15:00-18:00

CALL FOR PAPERS - 2

“Museums between their collections and their environments”

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

Extending museums responsibility from their collections to their environments and communities poses huge challenges, both in terms of redefining their very concept and strategies and in terms of their resources. It also opens a number of possibilities: for establishing closer relations with museums environments, for partnerships between

museums of different types, or between museums and other institutions undertaking research and producing knowledge related to cultural landscapes, for representing something new and also sometimes unexpected to citizens themselves.

In line with the Siena Charter, this shift in museums' role can be understood as important both for the future of cultural landscapes and for the future of museums. Extending the museum functions represents an “extraordinary resource for the protection, care and interpretation of the landscape as well as a resource for the museums themselves that, by performing duties not limited to their own collections, might further increase and enhance as ►

CONFERENCE CALL

well as stimulate the growth of their own heritage of knowledge and expertise". (*Siena Charter, Point 5*)

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

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

Presentations

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

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

- The use of cultural mapping: an emergent methodology to explore connections between museums, communities and their places.

The joint session will consist of two sets of oral presentations. We aim at 10' – 15' long contributions. Please send us an abstract of up to 350 words, as well as your short biography (no more than 100 words).

Abstracts should include:

- Paper title
- Name and affiliation of the author
- ICOM membership number, committee
- Email address
- Any special technical requirements (for example a Mac or PC for accompanying images, video)

Deadline for abstract submission: March 15th 2016

Contact persons: Layla Betti and Jelena Savic at
Milan2016.camoc.icom@gmail.com

Nana Meparishvili: info@georgianhouse.ge

DRAFT PROGRAMME

Tuesday, July 5th – Location: MUDEC, Milan

14:45-15:00 – Opening Addresses (welcome greetings and guided tour to the museum)

15:00-15:30 Keynote 1 + Q&A

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

16:15-16:30 Coffee Break

16:30-17:30 Session 2

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

18:15-19:15 Urban walk in the Tortona district ►

CAMOC & ICR JOINT SESSION

Wednesday, July 6th, 2016
14:00-18:00

CALL FOR PAPERS - 3 “Museums and Landscape Communities”

Cities and regions are evolving within an endless interaction. The change of the urban cultural landscapes and in general of the urban life has an undeniable effect on the regions surrounding the cities. Meanwhile, the alternative models brought for the management and protection of cultural landscapes on a regional level also inspire practises developed by cities for the creation of more desirable urban cultural landscapes.

In recognition of the important relation between cities and regions concerning the topic of “museums and cultural landscapes” ICR and CAMOC are co-organizing a joint session in the frame of the 24th ICOM General Conference.

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

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

The Siena Charter

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

which the Siena Charter defines as a “diffuse and active network” that assumes a responsibility for a cultural landscape.

A joint session of CAMOC and ICR will open the gates for future collaborations between regional and city museums for the protection and care of cultural landscapes, while bringing together presentations focusing on museum’s role in the creation and empowerment of landscape communities.

Presentations

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

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

CONFERENCE CALL

initiatives, local and regional authorities taking part in the planning processes of cultural landscapes? And how (if at all) can city and regional museums help various communities so that their voices are being heard by planning authorities?

The joint session will cover 10-15 minute oral papers. Please send us an abstract of no more than 350 words, as well as a short biography (no more than 100 words). Abstracts should include:

- Paper title
- Name and institution of the author (with ICOM membership number for ICOM members)
- Email address
- Any special technical requirements (for example a Mac or PC for accompanying images, video)

Deadline for abstract submission: March 15th 2016

Contact persons: Layla Betti and Jelena Savic at
Milan2016.camoc.icom@gmail.com

DRAFT PROGRAMME

Wednesday, July 6th

11:30-11:45 Opening Speeches

11:45-13:00 Session 1

11:45-12:00 ICR Presentation
12:00-12:15 CAMOC Presentation
12:15-12:30 ICR Presentation
12:30-12:45 CAMOC Presentation
12:45-13:00 Q&A

13:00-14:00 Lunch

14:00-15:15 Session 2

14:00-14:15 CAMOC Presentation
14:15-14:30 ICR Presentation
14:30-14:45 CAMOC Presentation
14:45-15:00 ICR Presentation
15:00-15:15 Q&A

15:15-15:45 Coffee Break

15:45-17:00 Session 3

15:45-16:00 CAMOC Presentation
16:00-16:15 ICR Presentation
16:15-16:30 CAMOC Presentation
16:30-16:45 ICR Presentation
16:45-17:00 Q&A

17:00-18:00 Plenary Discussions*

17:00-17:45 Panel Discussion: 1 participant from CAMOC and 1 participant from ICR
17:45-18:00 Q&A

TRAVEL GRANTS

To encourage colleagues to participate in CAMOC's activities, we announce four Travel Grants (three grants of € 500 and one of € 1000) for ICOM members who want to take part in the Milan Annual Conference.

Preference will be given to young members from developing countries.

Applicants must be:

1. Less than 40 years old;
2. An Individual member of ICOM and preferably of CAMOC for a minimum of 2 years as of the grant application date;
3. Actively working for the museum field for a minimum of 2 years, as of the application date. The awardees will also be exempted of the conference fee. The awardees will be required to write a report about the Annual Conference for publication in the CAMOC Newsletter (CAMOCnews) & website. Note that the report must be in English.

To apply, send a C.V. with a cover letter explaining your cause. Applications should be submitted to the CAMOC's contact persons before **March 15th 2016**.

The successful applicant will be informed by April 15th 2016.

* The aim of the plenary discussion is to summarise all the presentations and provide a synopsis/digest of the presentations and their contribution.

CAMOC on the social networks

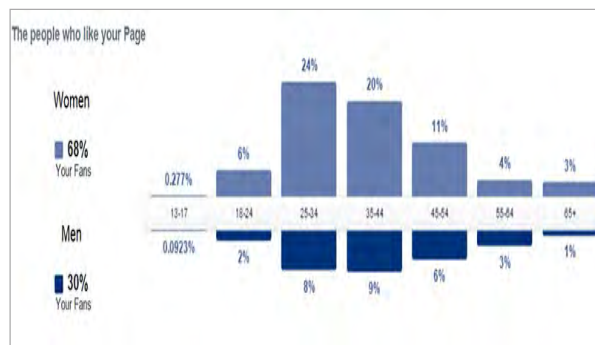
JELENA SAVIĆ*

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



Our page likes during 2015

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



Our fans structure by age and gender

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

The most visited item on our page was migration, one of the most pressing issues in the world today and CAMOC's theme for 2015. Our quarterly e-journal, CAMOC News, was also in the spotlight throughout the

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

Geographical distribution of our fans

year. The educative, innovative and playful contents we shared at times have attracted much attention as well. Here you can see the posts that reached and engaged the most audience in 2015:

Our posts that reached the most audience in 2015

| Published | Post | Type | Targeting | Reach |
|------------------------|--|-------|-----------|-------|
| 10/20/2015 1:27 pm | Migration is a universal phenomenon and one of the dominating issues in the world today. Our conference | Image | Global | 1.5K |
| 10/16/2015 7:30 pm | In Grenoble, those little periods of waiting in public spaces are cleverly used: enjoy the story about about t | Image | Global | 1.4K |
| 11/06/2015 7:31 pm | We wish you a great weekend with this excellent reading material - CAMOC News No. 4/2015 is ready! R | Image | Global | 1.2K |
| 12/09/2015 10:00 am | Today we feel playful! Enjoy the quiz and revise your knowledge on great cities! | Image | Global | 858 |
| 11/04/2015 3:51 pm | With a little help of hydrochromic paint, who would mind a rainy day (or even a rainy season) in the city? H | Image | Global | 679 |
| 12/01/2015 1:21 pm | More from our Glasgow workshop on migration: enjoy a glimpse into the atmosphere from its Day 2! | Image | Global | 571 |
| 10/31/2015 5:21 pm | How about breaking age stereotypes through street art? Find out more about Lata65 from Lisbon, the urb | Image | Global | 386 |

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

CONFERENCE REVIEW

| Published | Post | Type | Targeting | Reach | Engagement |
|------------------------|--|------|-----------|-------|------------|
| 12/01/2015 1:21 pm | More from our Glasgow workshop on migration: enjoy a glimpse into the atmosphere from its Day 2! | | | 571 | 171 25 |
| 11/06/2015 7:31 pm | We wish you a great weekend with this excellent reading material - CAMOC News No. 4/2015 is ready! | | | 1.2K | 147 77 |
| 10/20/2015 1:27 pm | Migration is a universal phenomenon and one of the dominating issues in the world today. Our conference | | | 1.5K | 111 89 |
| 10/16/2015 7:30 pm | In Grenoble, those little periods of waiting in public spaces are cleverly used: enjoy the story about about 1 | | | 1.4K | 62 58 |
| 12/09/2015 10:50 am | Today we feel playful! Enjoy the quiz and revise your knowledge on great cities! | | | 858 | 55 17 |
| 10/22/2015 9:40 pm | Dear CAMOC members and friends, let's have some fun and congratulate ICOM's 70th anniversary with a | | | 237 | 24 12 |
| 11/16/2015 12:31 pm | Explore the past of one of the great European cities through this interactive online map, shown over the m | | | 354 | 18 9 |

Our posts that engaged the most audience in 2015 (likes and shares)

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

What comes next? The main goal on our social media sites is to expand and strengthen our network further in 2016. We are planning to do it by linking to even more ICOM committees and museums around the world. We will do our best to reach more young people and people from the countries less represented in CAMOC, interest them in our



A snapshot of our Instagram profile

work and invite them to join us as new members. We also see the use of social media sites as a new way to document and share both the formal and informal side of CAMOC's ongoing activities, pointing out enthusiasm, curiosity and friendship as our work's vital ingredients.

Find out more and follow us:

- on Facebook: <https://www.facebook.com/museumsofcities/>
- on Instagram: [@insta_camoc](https://www.instagram.com/insta_camoc)



Join CAMOC now!

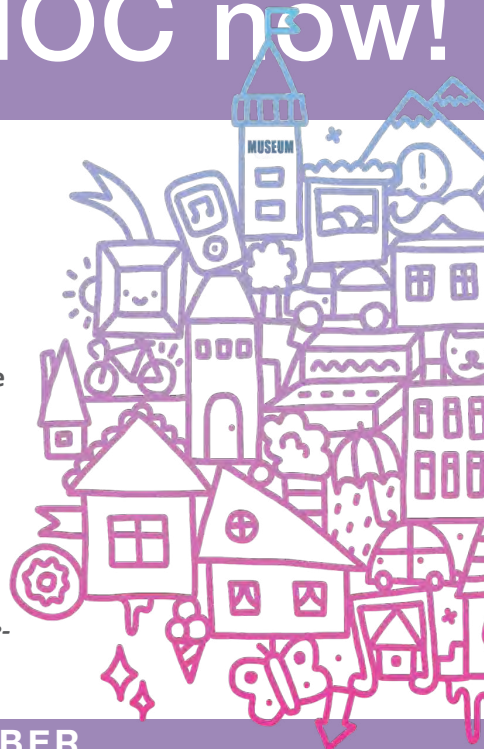
**A DECADE DEDICATED TO CITY MUSEUMS,
URBAN LIFE AND OUR COMMON FUTURE!**

Your contribution is invaluable for our network!

Please stay connected with us, inform your friends and colleagues about what we are doing and invite more people to be a part of our community.

To become a member of ICOM and CAMOC please visit our "web page".

It will have a bridge/link that will direct people to our membership page:
<http://network.icom.museum/camoc/get-involved/become-a-member/>



BECOME A MEMBER.

CAMOC's Migration Workshop

Glasgow 26-27 November 2015



Workshop Day 1. Team building
© Glasgow Museums

■ Marlen Mouliou*

Two months ago, CAMOC and the Open Museum/ Glasgow Life Museums (which is also a CAMOC institutional member) co-organised a workshop on Migration and the role of city museums, in collaboration with Glasgow Museum's community outreach team and Glasgow Museum's migration forum. The workshop took place at the Riverside Museum, the winner of the European Museum of the Year award in 2013. It also benefited from the collaboration of the Maryhill Integration Network in Glasgow, a community centre working with migrants and refugees.

The workshop aimed to explore how cities are shaped by arriving communities and how these communities can get involved in museum work and be assets and real stakeholders of the museum through reflecting, collecting, safeguarding and disseminating their stories

and life experiences. Through the opportunity to meet and discuss with people involved in live projects, the workshop ought to enable understanding of the step-by-step process of project development, ethical considerations, overcoming challenges and measuring impact.

49 individuals from nine countries participated in the workshop. From those, three were invited speakers from Germany, Netherlands and Brazil (Martin Dusphol-Kreuzberg Museum Director, Nicole van Dijk-Curator of the Rotterdam Museum, Marilia Bonas-Director of the Immigration Museum of Sao Paulo) but most of the speakers were UK-based.

A rich mix of performances, pop up events, speakers and project visits inspired honest discussion and reflections which enabled key principles to be drawn ►

* Marlen Mouliou, CAMOC Chair

Dossier



Workshop Day 1. Opening remarks by Workshop Organisers (Open Museum Manager Chris Jamieson & CAMOC Chair, Marlen Mouliou) © Glasgow Museums

out and shared. The programme included:

- Three introductory speeches
- Six 15' presentations
- Seven 5' Big Idea presentations
- Two artistic presentations
- Four round table discussions
- Two final discussion sessions about principles of migration, representation and museums
- A workshop activity (Help Yourself 2015) around a reproduced and enlarged map of the world using limited edition button badges
- An evening music event
- Three site visits namely:
 - a) Meet with the Scottish Refugee Council to discuss and find out about their Belgian Refugee project Lest We Forget with project participants
 - b) Pop-up Migration Museum project screening, discussion and tour of Glasgow Museums Resource Centre pods
 - c) Visit the Muslim Elderly Day Care Centre

■ **Gegê Leme Joseph***

One of the most debated ideas during the CAMOC-Open Museum Migration Workshop in Glasgow last November 26-27 does not suggest re-inventing the wheel, but rather points to something most museum professionals pay more lip service to that action: museums are for people, and museums of cities are meeting places for the urban dwellers that live in them.

When embraced wholeheartedly, this obvious idea lead museums to extrovert their processes, allowing new approaches with innovative results.

** Gegê Leme Joseph, Museum Consultant*

at the Central Mosque to find out about project work there and Journeys to Glasgow film.

The workshop proved to be a truly powerful experience for all the participants. The outcomes of the presentations, the site visits, the discussions, the networking etc. have been immediately apparent. CAMOC and the Open Museum of Glasgow will compile an extensive report on the workshop which will be made available online. All presentations have been video recorded and will soon be accessible through CAMOC's YouTube channel.

In this issue of CAMOCnews, we present the impressions provided by the workshop grantees Gegê Leme, Carla Mardini and György Szeljak.

For the detailed programme of the workshop, check the following link:

http://network.icom.museum/fileadmin/user_upload/minisites/camoc/PDF/Newsletters/Presentation_details_Glasgow.pdf

A visual panorama of the conference is available online at:

- CAMOC's website (<http://network.icom.museum/camoc/conferences/moscow-2015/>)
- Facebook page of CAMOC (<https://www.facebook.com/museumsofcities/?fref=ts> see uploads on 25, 26, 27/11/15, 30/11/15, 1/12/15, 5/1/16)
- TWITTER at #camoc (<https://twitter.com/search?q=%23camoc&src=typd>)

Participation, collaboration and sharing are at the heart of such innovation.

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

of what these museums are doing in the quest to play an ethical relevant role.

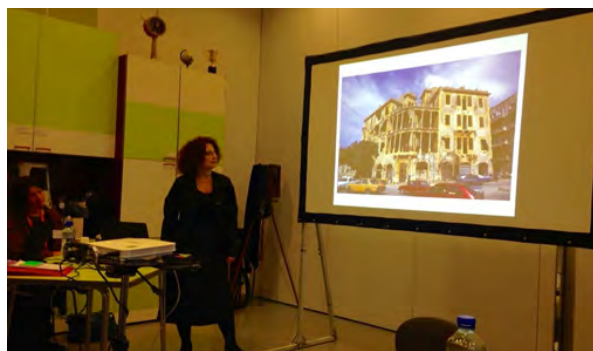
The impressive reach of the work developed by the Open Museum within Glasgow communities certainly set the tone for many discussions. This innovative museum avails and shares a vast array of collections from the Glasgow Museums Resource Centre, creating dialogues and capturing social histories within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

I was also touched by the courageous experience of Martin Düsphol, Leader of the Friedrichschain-Kreuzberg Museum (Berlin), opening up curatorial approaches to participation and sometimes even relinquishing curatorship of specific exhibitions in favour of local communities’ – a lesson to all museum professionals. Running museums within ‘hyper-diverse’ realities demands trial and error, risk-taking and above all humility to ask questions about who has the right to represent who, and act on the answers. Let’s open our institutions to all and become the much-needed modern agorae where diverse opinions can be shared, discussed and coexist.

Nicole van Dijk, Curator and Project Manager of Museum Rotterdam, showed us how participation and community co-curation can yield even more amazing results when brought right into museum-making. While running a major refurbishment project for the museum, Nicole also reinvented the way the museum was planned, run and creatively developed by inviting champions of



Day 1, Keynote speech by Nicole van Dijk, Rotterdam Museum © Glasgow Museums



Big Idea session Day 2: Carla Mardini from Beirut's Urban Cultural Centre © Gege Leme

diverse Rotterdam communities to partake in all museum-making activities. The result is amazing! Museum Rotterdam has now also set remuneration fees for participating community members, putting museum staff and community at the same level of importance.

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

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

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

There could not have been a better place to discuss such urgent matters and I hope we continue the dialogue flowing.

■ Carla Mardini*

Among the museums that I admire most are the ones that care about people. CAMOC gave me the opportunity at the Migration Workshop in Glasgow to meet the professionals behind this kind of museums. Here is a short report about what I took with me. The presentation of Eithne Nightingale¹ opened the workshop on the diversity of approach of migration in museums in different countries. She managed to classify this diversity in categories (Purpose of migration, type of museums, museums scenarios... etc.). I had the chance to chat with Eithne we talked about how much the word migrant is charged with negativity and it is better not be used anymore.

At the workshop, I met as well Martin Dusphol. He passionately spoke about the Friedrichschain-Kreuzberg Museum's experience in planning an exhibition to attract Turkish community. He explained his museum's mistake assuming to know what the community needs and likes, instead of actually asking the community members what they are interested in before deciding the subject of the exhibition that is meant for them. Once this was understood, the museum started attracting and collaborating successfully with people from the community.

It was interesting for me to learn at the workshop about the new concept of the Rotterdam Museum that was presented by the curator Nicole Van Dijk. Rotterdam Museum will open in another building in February 2016 and will have the aim to represent the "hyper diversity" of the city that has 60% of foreign-born citizens. The museum will show contemporary Rotterdam through the eyes of five citizens. The concept is to co-produce and co-curate the exhibition with these five citizens, individually.

One of the citizens is an East European. The Museum built a long relationship with him and his family. Kamen will be given the space to make his own stories. For instance, he often uses the bus to travel to his home country; he says he sees the world around him changing every time. The Museum put him in touch with a film maker and gave him a small van. He will

have the opportunity to make a road movie that will be shown at the exhibition.

There were very touching stories and great projects that I cannot talk about in details here, but I would like to mention at least one.

I was very moved by the testimony of Rema Sherifi² who runs with other members, The Maryhill Integration Network. Rema fled to a refugee camp in Republic of Macedonia with her husband and three children during the Kosovo war where she witnessed horrors. She was evacuated on medical grounds because she was suffering from cancer. When she arrived with her family to Glasgow she started helping other migrants by teaching them to do something. She said: "It started from my own experience. I couldn't see that integration was going to happen if you just offer them a cup of tea and one to one English tuition"

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

During these two intensive days, few thoughts and observations came to my mind. I would like to share it with you:

- We, as museum professionals, have to make sure that the museum remains an environment which is truly committed to human values. In which people's dignity is restored and all visitors feel they are respected and treated equally.
- It has been proven that a good life is about good relationships. Museums have the power to improve people's lives today; we have to offer more activities in which visitors engage, not with the museum, but with each other. This way, visitors could create bonds, share and connect.

* Carla Mardini, Museologist, member of the Scientific Committee of Beit Beirut - Museum and Urban Cultural Center

¹ Eithne Nightingale has literally traveled the world and gave examples of museums from around the globe. It is possible to follow her work on Migration and Museums on her very interesting blog: <https://eithnenightingale.wordpress.com/>

² To know more about Rema Sherifi's story, follow the link: <http://news.stv.tv/west-central/217802-remzije-sherifi-named-woman-of-the-year-at-migrant-and-refugee-awards/>

■ György Szelják*

I took part in the CAMOC Migration Workshop which took place in Glasgow from 25 to 27 of November 2015. The topic of this special interactive workshop, migration and its representation in city museums, is a very actual and important theme in the field of museum studies. The meeting offered an excellent opportunity to familiarize with new concepts, methods and good examples. It was also very helpful as this theme aroused the interest of museologists in Hungary only very recently. Following the 1989 political-economic changes, Hungary has gradually transformed from a mere transit country of East-West migration into a target country as well. Social research closely followed the various social and economic factors behind these processes. However, the material culture and the museum representation of contemporary migration, has not yet been researched till the 2010s. The Museum of Ethnography in Budapest, where I work, is the centre of these type of museum researches.

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

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

exhibitions and museum representations.

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

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

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

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

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

* György Szelják, Curator of Museum of Ethnography Budapest, Hungary

FROM THE CONFERENCE

Keynote speeches, Big Ideas, interactive discussions, comment wall, storytelling, activities in Maryhill Integration Network from Day 1 and Day 2 of the workshop (Photos: Glasgow Museums and Marlen Mouliou photo archive)





Lee Quiñones - Howard the Duck, 1988, Collectie. © The Museum of the City of New York.

EXHIBITION THEME

Graffiti - New York meets The Dam

Dates & Place

18 September 2015 – 24 January 2016

Amsterdam Museum NL

Information online at

<https://www.amsterdammuseum.nl/en/exhibitions/graffiti-new-york-meets-dam>

Description

The 'Graffiti. New York meets the Dam' exhibition explores graffiti as a cultural phenomenon. It will show how well-known Amsterdam graffiti artists ('writers') like Shoe and Delta are influenced by American artists like Keith Haring, Lee Quiñones, Dondi and Lady Pink. Unique visual material – like private photos – and objects – such as works on canvas, sketchbooks ('black books') and denim jackets – will be used to achieve a clear understanding of how graffiti developed from a street phenomenon into an accepted artistic movement. The 'Graffiti. New York meets the Dam' exhibition will also show how a young generation changed the street scene 30 years ago; their influence is still very much evident today, in music, fashion and in contemporary visual culture.

City as Canvas: Graffiti Art from the Martin Wong Collection was developed by the Museum of the City of New York, curated by Sean Corcoran, Curator of Prints and Photographs.

ACTIVITIES & EVENTS

Exhibition Alert

EXHIBITION THEME

The New York City Marathon: the great race

Dates & Place

23 October 2015 – 7 February 2016

Guggenheim Museum, Bilbao, Spain

Information online at

<http://www.guggenheim.org/bilbao/exhibitions/katz>

Description

Landscape is one of the main themes in the work of Alex Katz, one of the most unique voices in American art. This exhibition shows the artist's approach to this subject over different phases in his career, spanning from the 1980s to his latest paintings of monumental landscape. These works reveal Katz's mastery over materials as well as the power and clarity of his vision. Loaded with the elegiac poetry of immediacy, his paintings are intended to make us reflect on the convergence of perception and awareness, on the relationship between art and nature, and on the notion of the sublime of the moment. Katz's recent landscapes represent the height of a refined style that embodies the potential of contemporary art to apprehend the greatness of the present. They allude to the condition of being at a time when the incessant flow of images in our lives leads us to often detach ourselves from life's circumstances, from the reality so accurately depicted by Alex Katz. Exhibition organized by the High Museum of Art, Atlanta, in collaboration with the Guggenheim Museum Bilbao.

EXHIBITION THEME

The New Wien Museum. Results of the Architectural Design Competition

Dates & Place

26 November 2015 – 7 February 2016

Wien Museum Karlsplatz, AU

Information online at

<http://www.wienmuseum.at/en/exhibitions/detail/the-new-wien-museumresults-of-the-architectural-design-competition.html>

Description

Early 2015 witnessed the beginning of a two-stage international architectural design competition to expand the Wien Museum. In an anonymous process chaired by Swiss architect, Emanuel Christ (deputy chairperson: Elke Delugan-Meissl), the jury selected the winning design on 19 November 2015. The architectural firm, Winkler + Ruck (Klagenfurt), topped a field of 274 entries from 26 countries (117 from Austria), 14 of which had advanced to the second round.

The parameters outlined by the call for proposals were remarkably intricate. Designed by Oswald Haerdtl, the current Wien Museum building dates back to 1959 and is listed as a national historic monument. The original building was to remain, but the area in front of the museum was designated as a potential building site. Any additional structures built in the direct vicinity of the Haerdtl building were not to impede views of the Karlskirche. The call for proposals also placed restrictions on the height of the building, and established the nearby underground parking garage and the route of the U4 subway line as borders for any subterranean expansion. A further stipulation involved the increase of the usable space available to the museum from its current area of 6900 square meters to 12,000 square meters.

In light of the acute lack of space, a feasibility study was conducted in 2007 to explore expansion options. A location in a different part of the city was considered for the reconstruction of the Wien Museum, but was ruled out in 2013 in favour of an expansion of, or addition to, the existing premises on Karlsplatz. Spread over the Wien Museum's atrium and a gallery on the ground floor, the exhibition displays all 274 entries, complete with plans, visualizations, and models.

EXHIBITION THEME

Water and food in Venice. A history of the Lagoon and the City

Dates & Place

26 September 2015 – 14 February 2016

Palazzo Ducale, Venice, Italy

ACTIVITIES & EVENTS

Information online at

<http://palazzoducale.visitmuve.it/en/mostre-en/mostre-in-corso-en/exhibition-water-and-food-in-venice/2015/08/16300/stories-from-lagoon-and-city/>

Description

Coinciding with EXPO 2015 and its key theme “Feeding the planet. Energy for Life”, from September 26, 2015 to February 14, 2016, the evocative rooms of the Doge’s Apartment in the Doge’s Palace will host a detailed, heterogeneous exhibition dedicated to Venice and the complex network of support systems that the city acquired over the centuries so it could develop, grow and prosper. Produced by Fondazione Musei Civici di Venezia, and Fondazione di Venezia, with the patronage of the Unesco Office Site “Venice and its Lagoon” and EXPO 2015, curated by Donatella Calabi, with scientific coordination by Gabriella Belli and a scientific board that includes some of the most important scholars and experts in this field, the exhibition offers an all-embracing overview of life in the lagoon with an innovative multimedia and interactive itinerary and a multidisciplinary approach combined with the traditional use of historic papers, paintings and engravings. Almost half a century after the famous exhibition at Palazzo Grassi (Historical Exhibition of the Veneto Lagoon, 1970), this outstanding archive, iconographic and textual documentation has been enriched by the use of digitalisation, thanks to the work carried out by a group of young researchers from IUAV University of Venice. From some of the most important Venetian collections – State Archive, The Marciana National Library, Fondazione Musei Civici di Venezia, Fondazione Querini Stampalia, the Academy Galleries – and the Istituto Storico di Cultura dell’Arma del Genio of Rome, the over one hundred works on display are therefore accompanied by the “digital narration” of paintings, video-projections on three-dimensional models of the lagoon, and virtual reconstructions developed by the Laboratory of Phototopography and Cartography and the VISU Laboratory of IUAV University in Venice, ‘submerging’ the visitor in a highly evocative and enthralling experience.

EXHIBITION THEME

Prague on Torn-Off Posters / Jitka Kopejtková

Dates & Place

26 November 2015 – 28 February 2016
The City of Prague Museum, Prague, CZ

Information online at

<http://en.muzeumprahy.cz/prague-on-torn-off-posters-jitka-kopejtkova/>

Description

Jitka Kopejtková is a Czech photographer who focuses on the authentic rendering of posters torn off both official and unofficial poster walls in the streets. Her original style of capturing the immediate and unique atmosphere of the streets can be classified as the “New Street Art”.

EXHIBITION THEME

Pietro Poppi and the photography of the Emilia region

Dates & Place

26 November 2015 – 28 February 2016
Biblioteca d’Arte e di Storia di San Giorgio in Poggiale (Bologna)

Information online at

<http://genusbononiae.it>



Bologna - Rodriguez Palace, facade, 1879 ca (far left); Bologna – Column at the Podestà Palace, 1883-1888 ca (left); Friend –1880-1890 ca (right); Bologna - S. Stefano street - 1880-1904 ca (far right) ©Art and History collection of Carisbo Foundation, Fondo Poppi

ACTIVITIES & EVENTS

Description

Genus Bononiae. Museums in the City, with the support of Fondazione Cassa di Risparmio in Bologna, presents the exhibition “Pietro Poppi e la Fotografia dell’Emilia”, curated by Cinzia Frisoni (Art Historian) and dedicated to the famous Emilian photographer and his photographic production.

The exhibition is the result of a cataloguing and studying project; its purpose is to return a national importance to the author and his works, only considered at local level in the last decades.

The exhibited works come from the Art and History Collections of Fondazione Cassa di Risparmio in Bologna and from the most important Italian archives which conserve some prints of Pietro Poppi in their collections.

The exhibition puts together more than 100 works: photographic prints, negatives on glass plate, printed publications and ancient cameras.

The aim of the exhibit is to offer to the public a complete profile of Poppi’s photographic works, putting together the famous architectural and urban views of Bologna and Emilia with the images of other Italian cities and the photos of countryside, flowers, landscapes and clouds.

The expositive event will be enriched with a series of meetings about the history and the technique of the photographic profession in the nineteenth century.

EXHIBITION THEME

Chandigarh: 50 ans après Le Corbusier

Dates & Place

11 November 2015 - 29 February 2016

Cité de l’Architecture et du Patrimoine, Paris FR

Information online at

http://www.citechaillot.fr/fr/expositions/expositions_temporaires/25966-chandigarh_50_ans_apres_le_corbusier.html

Description

This thorough exhibit explains how the Indian city designed by Le Corbusier has become a thriving urban hub.

Chandigarh started out as a grand urban planning project dreamed up by Swiss-French architect Le Corbusier at the beginning of the 1950s – but what’s become of it now? And how have three generations of inhabitants changed and adapted the Indian city to meet their needs? Enter ‘Chandigarh, 50 Ans Après Le Corbusier’, a new exhibition that plunges visitors into the heart of the current capital of the Pendjab region. Both a retelling of its birth and construction and a thorough examination of its future, the exhibit does a good job of explaining both how Chandigarh’s population has mushroomed – from 120,000 in 1961 to 1,200,000 in 2015 – and how the key issue for its current residents is striking the right balance between modernisation and preserving its heritage. Through original sketches, more recent architectural models and a film directed by Christian Barani, you get a real sense of the huge impact such large-scale urban planning has on a population.

EXHIBITION THEME

Greater New York

Dates & Place

Through Monday, 7 March 2016

MOMA PS1, New York

Information online at

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

Description

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

EXHIBITION THEME

Istanbul. Passion, Joy, Fury

Dates & Place

11 December 2015 – 30 April 2016

MAXXI Museum, Rome, Italy

Information online at

<http://www.fondazionemaxxi.it/en/events/istanbul-passione-gioia-furore/>

Description

The passion for creativity The joy that emerges from achieving objectives The fury of the city.

The MAXXI Museum is continuing its exploration of the cultural milieu of the Mediterranean basin and the relations between the Middle East and Europe. Following the exhibition Unedited History on contemporary Iranian art, MAXXI has reached Istanbul. ►

ACTIVITIES & EVENTS

An exploration through major works and new artistic production with in-depth examinations and first-hand testimony.

Istanbul. Passion, Joy, Fury tackles the dynamics, the changes and the cultural demands of contemporary Turkey, a bridge between the western and eastern worlds. Starting out with the recent protests at Gezi Park, the exhibition examines five major themes: urban transformations; political conflicts and resistance; innovative models of production; geopolitical urgencies; hope.

The invited artists and architects:

Hamra Abbas, Can Altay & Jeremiah Day, Halil Altındere, Emrah Altınok, Architecture For All (Herkes İçin Mimarlık), Volkan Aslan, Fikret Atay, Atelier Istanbul: Arnavutköy, Vahap Avşar, İmre Azem & Gaye Günay, Osman Bozkurt, Angelika Brudniak & Cynthia Madansky, Hera Büyükaşçıyan, Antonio Cosentino, Burak Delier, Cem Dinlenmiş, Cevdet Ereke, İnci Eviner, Extrastruggle, Nilbar Güreş, Ha Za Vu Zu, Emre Hüner, Ali Kazma, Sinan Logie & Yoann Morvan, Networks of Dispossession, Nejla Osseiran, Ceren Oykut, Pınar Öğrenci, Ahmet Öğüt, Didem Özbek, Şener Özmen, PATTU, Didem Pekün, Zeyno Pekünlü, Mario Rizzi, Sarkis, SO?, Superpool, ŞANALarc, Ali Taptk, Serkan Taycan, Cengiz Tekin, Güneş Terkol, Nasan Tur.

EXHIBITION THEME

18th century Rio, when Rio became the capital

Dates & Place

7 July – 8 May 2016

MAR – Museu de Arte do Rio

Information online at

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

Description

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

From 18th century Rio, from the Rio of gold, baroque and rococo, from the slaves of Valongo and from the palace of the viceroys, survivals remained. Of the Rio that was destroyed, what is ungrateful heritage? Certainly it was in the 18th century that Rio ensured its aesthetic fame. The marvellous city unites natural beauty with urban beauty, an idea recurrent in adverts, political proposals and even criticisms.

Also at that moment, the black population expanded, although always on the margins, and the natives, so important in the struggle for possession and foundation of the city together with the Portuguese, simply disappeared from records of Carioca development.

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

EXHIBITION THEME

Gretchen wants to be chic too – Women's fashion in the 1930s

Dates & Place

25 September 2015 – 29 May 2016

Stadtmuseum Muenchen, Germany

Information online at

<http://www.muenchner-stadtmuseum.de/en/sonderausstellungen/gretchen-wants-to-be-chic-too-womens-fashion-in-the-1930s.html>

Description

Internationally, women's fashion in the 1930s mixed glamorous chic with a sporty, casual look.

Clichéd images of strapping young blondes in uniform and stolid mothers of soldiers should not fool us into thinking that women in the Third Reich were any less interested than their sisters abroad in make-up, fashion or cigarettes. Any modern woman who had, even fleetingly, come into contact with New Objectivity was hardly prepared to conform to the Germanic ideal preached by the propagandists – she coveted fashionable elegance and international flair. Indeed Hitler himself appreciated a stylish woman, and his admiration for Magda Goebbels, the epitome of modern German womankind, is a case in point. Even after the outbreak of war, the regime maintained a largely tolerant attitude towards elegant French fashion styles, seeing them as a weakness of the fairer sex. The Nazis, it should also be said, were anxious to portray themselves as cosmopolitan in the eyes of the wider world. Besides, the fashion industry was vital to the German economy. Hence, Germany as a whole, and Berlin in particular, continued to source international fashion from Paris and Vienna and bring it to German women – they may have been prepared to don ladylike attire in the afternoon but insisted on being seen wearing the very latest elegant fashion in the evening.

A yawning gulf had opened up between what fashion was supposed to be in principle and what people actually wore in real life. Nazi Party slogans called, on the one hand, for a return to traditional German values, and yet, at the same time, encouraged people to increase their consumption and aspire to cosmopolitan style to boost the economic recovery. As a result, the German fashion industry and its female customers often suffered from a degree of schizophrenia. The exhibition examines the German Master School of Fashion (Deutsche Meisterschule für Mode), founded in 1931, as a prime example of this particular conflict. The Münchner Stadtmuseum has appraised, researched and restored its 1930s fashion collection especially for this exhibition and, as a result, many items can now be displayed for the first time. Different themed sections offer visitors a varied experience – everyday apparel, evening gowns, wedding dresses, morning dress, negligees, sportswear and traditional costumes all bear witness to the huge range of fashion styles worn in the Thirties.

Conference & Lecture Alert

LECTURE THEME

Detroit Rising?: Crisis, Bankruptcy, and Reinvention

Dates & Place

12 January, Lecture Theatre, Tower 1, St Clements Inn, London UK
18.30 - 20.00

Information online at

<https://lsecities.net/media/objects/events/detroit-rising-crisis-bankruptcy-and-reinvention>

Description

Speaker: Thomas Sugrue, Professor of Social and Cultural Analysis and History at New York University.

Chair: Michael McQuarrie, Associate Professor in the Sociology Department at the London School of Economics and Political Science.

Detroit is the largest American municipality to have declared bankruptcy. In this LSE Cities public lecture leading urban historian Thomas Sugrue examines the roots of the city's fiscal crisis, its implications for urban finance, pensions, and the future of American cities, and examines the opportunities and obstacles that Detroit faces in its efforts to restructure its local government, redevelop its downtown and neighborhoods, and reorganize its troubled economy.

This event is free and open to the public to attend with no advance booking necessary.

Funded by

LSE Cities

CONFERENCE THEME

Fictional Maps

Dates & Place

21-23 January 2016, Katowice, Poland

Information online at

<http://fictionalmaps.org/>

Description

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

Funded by

Facta Ficta Research Centre

LECTURE THEME

Pipe Politics, Contested Waters: Embedded Infrastructures of Millennial Mumbai

Dates & Place

21 January, Wolfson Theatre, New Academic Building, 54 Lincoln's Inn Fields, London UK

Information online at

<https://lsecities.net/media/objects/events/pipe-politics-contested-waters-embedded-infrastructures-of-millennial-mumbai>

Description

Speaker: Lisa Björkman, Assistant Professor of Urban Affairs at University of Louisville

Chair: Suzanne Hall, Assistant Professor, Department of Sociology and Senior Research Associate, LSE Cities, London School of

ACTIVITIES & EVENTS

Economics and Political Science

Respondent: Ninad Pandit, Mellon Fellow in Cities and the Humanities, LSE Cities

Lisa Bjorkman will discuss her new book 'Pipe Politics, Contested Waters: Embedded Infrastructures of Millennial Mumbai' in this LSE Cities public lecture. The book focuses on the Indian city of Mumbai and looks at how two dazzling decades of urban development and roaring economic growth have presided over the steady deterioration – and sometimes spectacular breakdown – of the city's water infrastructures. Getting water to come out of Mumbai's pipes is an activity that requires continuous attention to and intimate knowledge of a complex and dynamic social and political hydraulic landscape.

This event is free and open to the public to attend with no advance booking necessary.

Funded by

LSE Cities

CONFERENCE THEME

2nd International Conference on Urban Tree Diversity

Dates & Place

22-24 February 2016, Melbourne, Victoria, Australia

Information online at

<http://urbantreediversity.org/>

Description

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

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

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

Funded by

The University of Melbourne

CONFERENCE THEME

Islands Cities and Urban Archipelagos 2016

Dates & Place

7 – 11 March 2016, Hong Kong

Information online at

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

Description

This conference brings together researchers from across the globe to explore urban life on islands and archipelagos. Islands are often associated with peripherality, yet they have long been important sites for the growth of cities. Physical separation from the mainland and spatial limitations can encourage the transport of products and ideas, improved defence infrastructure, construction of social capital, consolidation of political power, formation of vibrant cultures, and concentration of population. Some island cities were located on inland river islands and have since expanded far beyond their original borders while others are still strongly associated with their island cores.

Fostering dialogue between the fields of island studies and urban studies, this interdisciplinary conference will feature presentations that explore and critique the varied connections between the urban and the insular from a diversity of perspectives on culture, planning, politics, architecture, economy, and environment in island cities worldwide. We welcome papers and panels focusing on individual case studies as well comparative analyses and conceptual frames.

Funded by

Island Dynamics



ACTIVITIES & EVENTS

CONFERENCE THEME

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

Dates & Place

23-25 March 2016

Amsterdam, Netherlands

Information online at

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

Description

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

This conference provides opportunities for the delegates to exchange new ideas and application experiences face to face, to establish business or research relations and to find global partners for future collaboration. Submitted conference papers will be reviewed by technical committees of the Conference.

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CBEEs

CONFERENCE THEME

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

Dates & Place

1-2 April 2016, Istanbul, Turkey

Information online at

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

Description

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

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

Funded by

DAKAM

CONFERENCE THEME

CPUD '16 / City Planning and Urban Design Conference

Dates & Place

8-9 April 2016, Istanbul, Turkey

Information online at

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

Description

Special Focus: TRANSPORTATION, ENERGY AND ECONOMY

In the new millennium, the politics, needs, priorities and planning itself are in constant change and obviously new challenges in terms of city planning are put forward. Today many cities are working to encourage populations to return to their urban core through the creation of revitalization efforts to distressed neighborhoods and old downtown centers. Industrial zones are moving, life styles are changing and growth and immigration in mega cities are still an issue. Given the importance of cities as significant social, political and economic centers, the rethinking of planning comes at a principal moment when urban policy must be able to plan for a sustainable future in relation to the individual needs of neighborhoods, individuals and established urban systems.

Funded by

DAKAM



ACTIVITIES & EVENTS

CONFERENCE THEME

Museum Next

Dates & Place

18-20 April 2016, Dublin, Ireland

Information online at

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

Description

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

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Museum Next, SUMO

CONFERENCE THEME

CONTEMPART '16 / 5th International Contemporary Arts Conference

Dates & Place

27-28 May, Istanbul, Turkey

Information online at

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

Description

URBAN IDENTITY, SPACE STUDIES AND CONTEMPORARY ARTS

CONTEMPART '16 is an annual multidisciplinary conference dedicated to study new approaches in contemporary arts worldwide. In 2015, contemporary arts will be focused on the basis of urban life and identities. Individual examples and tendencies dealing with urban identities will be discussed, while the transformation of cities and urban cultures will also be mentioned in terms of their share to shape the current scene of art in different places of the world.

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

Funded by

DAKAM

CONFERENCE THEME

Intangible Heritage of the City. Musealisation, preservation, education

Dates & Place

31 May – 1 June 2016, Krakow

Information online at

<http://www.mhk.pl/branches/rynek-underground/>; Contact: m.kwecinska@mhk.pl

Description

In 2007 the UNESCO-ICOM (International Council of Museums) introduced a change to the definition of 'the museum'; it states that one of the main tasks of museums is to collect and safeguard intangible cultural heritage.

On 31 May – 1 June 2016 the Historical Museum of the City of Kraków will host an international conference entitled, Intangible Heritage of the City: Musealisation, preservation, education; the goal is an exchange of experiences in our field resulting from the amendment to the Act on Museums.

The conference is open to museum curators, museologists and interpreters of heritage who will be able to confront two cognitive perspectives represented by practitioners and theorists. We will discuss the manifestations of intangible cultural heritage in urban space and reflect on its identification, documentation, inventorying, safeguarding and collecting in museums.

The conference will address issues related to the amendment of the Act on Museums whose main themes will focus on the following questions:

- what is the intangible heritage of a city?
- how does it affect local/municipal identity?
- how can we document and incorporate intangible heritage into a museum's collection?
- intangible and tangible – interdependencies,
- the role of the museum in the preservation and safeguarding of intangible cultural heritage,
- the role of intangible cultural heritage in the promotion and development of the city.

►

ACTIVITIES & EVENTS

Discussion panels will take place on 31 May, 1 June and 2 June. Conference participants are also invited to participate in the Lajkonik Procession, which was entered into the National List of Intangible Cultural Heritage in 2014.

Important Dates:

- 29 February 2016 – deadline for submitting proposed paper topics with abstracts (up to 200 words). The proposals need to be sent via the form to the following address: heritage@mhk.pl
- by 15 March 2016 – information whether the paper has been qualified
- 31 May–1 June 2016 – conference
- 20 July 2016 – deadline for submitting texts for publication

Funded by

Historical Museum of Krakow

CONFERENCE THEME

ARCHDESIGN '16 / 3rd Architectural Design Conference

Dates & Place

17-18 June 2016, Istanbul, Turkey

Information online at

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

Description

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

Special Focus: Design and Nature

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

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

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DAKAM

CONFERENCE THEME

Diasporas. 8th Global Meeting of the Diasporas Research Stream - A Culture, Traditions, Societies Project

Dates & Place

6-8 July 2016, Mansfield College, Oxford, UK

Information online at

<http://www.inter-disciplinary.net/at-the-interface/cultures-traditions-societies/research-streams/diasporas/call-for-papers/>

Description

This inter- and multi-disciplinary project seeks to explore the contemporary experience of Diasporas – communities who conceive of themselves as a national, ethnic, linguistic or other form of cultural and political construction of collective membership living outside of their 'home lands.' Diaspora is a concept which is far from being definitional. Despite problems and limitations in terminology, this notion may be defined with issues attached to it for a more complete understanding. Such a term which may have its roots in Greek, is used customarily to apply to a historical phenomenon that has now passed to a period that usually supposes that diasporans are those who are settled forever in a country other than the one in which they were born and thus this term loses its dimension of irreversibility and of exile.

In order to increase our understanding of diasporas and their impact on both the receiving countries and their respective homes left behind, key issues will be addressed related to diaspora cultural expression and interests. In addition, the conference will address the questions: How and why do diasporas continue to exist as a category generally and as individual diasporic communities? How do they evolve? What is the footprint or limit of diaspora? Is the global economy, media and policies sending different messages about diaspora to future generations?

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Inter-Disciplinary.net

CONFERENCE THEME

SDC 2016 - 4th Annual Sustainable Development Conference

Dates & Place

7-9 July 2016, Kuching, Malaysia

ACTIVITIES & EVENTS

Information online at

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

Description

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

More specifically, it targets:

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

Funded by

Tomorrow People Organization

CONFERENCE THEME

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

Dates & Place

22-26 August 2016, Copenhagen, Denmark

Information online at

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

Description

The city cannot be understood in terms of its buildings, infrastructures, and physical geography alone. Urban materiality is inextricably linked with city life: Urban spaces are influenced by the cultures that inhabit them, and urban form shapes these cultures in turn. This conference brings together researchers, planners, designers, policymakers, and architects from around the globe to explore the mutual influence of urban culture and urban form.

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

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Island dynamics

CONFERENCE THEME

Branding the Intangible: Culture and Heritage in City Branding and Tourism Marketing

Dates & Place

29 August-2 September 2016, Copenhagen, Denmark

Information online at

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

Description

This international, interdisciplinary conference brings together researchers and practitioners to explore the role of intangible culture and heritage in city branding and tourism marketing worldwide.

Place branding is a complex process through which individuals or institutions seek to influence a place's reputation or brand image.

Tourism marketing is a particularly visible form of place branding but is just one tool for public diplomacy. Although a city's residents may not always be aware of it, many place branding efforts target not only foreign publics (consisting of potential tourists, business visitors, policymakers, investors, etc.) but also the local population, nudging or urging city residents to be warm and welcoming, forward

ACTIVITIES & EVENTS

looking and innovative, proud of their traditions, or internationally oriented – all in accordance with the aims of the particular branding initiative. Urban place branding is thus more than just marketing the city as a product; it is also a form of product development. But where does urban culture fit into the picture? What happens when some local stakeholders desire a type of city that is difficult or unpalatable to market? Should urban planners, branders, and developers seek to build a market for the existing urban product or instead seek to change the product to fit a desired market? How do intangible aspects of culture (foodways, festivals, fashion, lifestyles, etc.) interact with city branding and economic development processes? Can (or should) expressions of local inheritance be integrated into the presentation of built heritage and cultural landscapes to tourists whose own interpretations of this heritage may differ from local ones? How can the multitude of voices, opinions, and practices among the local population be distilled into policies that benefit the community as a whole?

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Island dynamics

CALL FOR CONTRIBUTIONS

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

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

The deadlines for submissions are:

April 30th, 2016; August 31st, 2016; November 30th, 2016; March 1st, 2017.

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

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

Please send your emails to:

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

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

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