

CAMOCNEWS

Precious, Shared and Contested: Cultural landscapes at Sydney Living Museums

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*Rainbow over Rouse Hill House, dating from 1819, with stables, farm buildings, and a preserved vista, August 2016.
© Toner Stevenson for Sydney Living Museums*

Cultural landscapes are essential to a socially relevant interpretation of the historic house museums managed by Sydney Living Museums. In this paper I will explore how landscapes invoke meaning for visitors and connect with communities at Rouse Hill House and Vacluse

House, focusing on how the cultural landscape has enabled contemporary interpretation in partnership with Aboriginal peoples.

Sydney Living Museums (SLM) is a place-based museum and heritage organisation. We present 12 different sites to the public, including three museums, some of ▶

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Australia's most important historic houses, and a public library devoted to the history of architecture, gardens and interiors in New South Wales (NSW).

Our buildings date from 1793 to 1950 and include several of the earliest surviving colonial buildings in Australia. About 70% of our collections are on exhibit in our museums and houses and we care for around 38 hectares of land including public spaces, farmland and gardens as well as roads, farm dams, and 8km of fences and gates. Our principal landscapes include formal historic colonial gardens, two kitchen gardens, a public park and beach at Vaucluse, and 18 hectares of farm and open land at Rouse Hill. Our purpose is to enrich and revitalise people's lives with Sydney's living history, and to hand the precious places in our care and their collections on to future generations to enjoy.

According to UNESCO World Heritage, cultural landscapes combine nature with human intervention due to "opportunities presented by their natural environment and of successive social, economic, and cultural forces."¹ The preservation of cultural landscapes is critical to understanding many of SLM's properties and, as historian Grace Karskens revealed, the "great lesson of early Sydney is that city, towns, estates, farms were also shared landscapes," with significance for Aboriginal peoples whose cultural connections with country are ongoing.² Rouse Hill House and Farm, one of the six properties I manage, is an example of such a shared landscape.

CULTURAL LANDSCAPES AT ROUSE HILL HOUSE AND FARM

Rouse Hill is located 26 kilometres northwest of Sydney on a major thoroughfare, the Windsor Road. It is over 200 years since 450 acres of bush and partially cleared land was granted to Richard Rouse, a free settler in the British colony of New South Wales. This was traditionally a place of interchange between Aboriginal peoples and home to the Darug peoples. It was also the site of an historic and brutal battle between the convicted Irish criminals, known as "convicts," and British soldiers. The area was named "Vinegar Hill" to memorialize the battle, but renamed "Rouse Hill" to recognize the early settler.³

There is a fragile but fascinating and authentically preserved house, dating to 1819, filled with the

¹ UNESCO, 2015, "Operational Guidelines for Implementing World Heritage Convention," Annex 3. p.72

² Karskens, G. 2009, *The Colony*, Allen & Unwin, Australia, p.544

³ *Ibid*, p. 295



*Djaadajwan dancers performing at "Songlines: Shared Stories of Our Landscape" at Rouse Hill House and Farm, 9 July 2016.
© James Horan for Sydney Living Museums*

layered history of many lives lived right through to the 1990s. There are historic farm out-buildings, an old schoolhouse, cows, horses, chickens, and old cars in a rural landscape. Over the past decade the surrounding area has become rapidly urbanised - to the East we can see recently constructed houses, warehouses, shops and a light rail under construction. But the view west from the house is of grazing farmland, with remnant buildings, dams, and other rural interventions. Creeks and remnant bushland pockets fill in the countryside with a long vista to the Blue Mountains in the distance. We are in continuous negotiation to retain the farmland view of this precious "man-made landscape."⁴

Over the past two decades archaeologists have unearthed evidence of the Aboriginal peoples who were dispossessed from this site. The stone tools such as axes, sharpening and grinding tools and campsite remnants demonstrate that the Darug people have strong cultural and continuing connections with this country as a place of trade and exchange.⁵ This is an "associative cultural landscape."⁶ Over the past decade SLM has produced an annual Aboriginal cultural program in partnership with Muru Mittigar, an Aboriginal Cultural and Education Centre located in western Sydney.

Muru Mittigar joined SLM more permanently in May 2016 at Rouse Hill with a dedicated educational facility and office. Areas under shady eucalypts are being ►

⁴ The phrase "man-made landscape" is one of the three UNESCO World Heritage definitions of cultural landscapes. UNESCO, 2015, "Operational Guidelines for implementing World Heritage Convention," Annex 3. p.72

⁵ Staib, R. 2002, "Archaeological Assessment in the Rouse Hill Urban Release Area," *Australian Archaeology*, no. 54, pp.22-28.

⁶ The phrase "associative cultural landscape" is one of the three UNESCO World Heritage definitions of cultural landscapes.

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Vaucluse House, one of Sydney's few 19th Century mansions, surrounded by garden, woods, paddocks, and a beach.
© Doug Riley for Sydney Living Museums.

transformed into “yarning” circles for storytelling. Bush regeneration has begun and we have partnered with MM in school holiday workshops, and are co-developing education programs.

Clive Freeman, Coordinator of Aboriginal Interpretation, has devised an Aboriginal Cultural Calendar to bring to the fore the “associative cultural landscapes” at four of SLM’s properties. This is a critical part of a broader SLM Aboriginal Action Plan. At Rouse Hill Freeman created a spectacular program called “Songlines: Shared Stories of Country” in partnership with Muru Mittigar. The theme of “Songlines,” associated with the passing of culture across time and space, inspired the program which began with a traditional welcome and smoking ceremony, and the day-long program included creative arts, spear-making, Aboriginal dance, boomerang throwing, and weaving.

Visitor studies from “Songlines” and other events have revealed the popularity of cultural activities for children to participate in with their parents. Furthermore, it is emerging that the wide-open landscape is fundamental to their experience and one of the main reasons people are excited about coming back.⁷

WHALE CEREMONY ON THE BEACH AT VAUCLUSE HOUSE

Closer to the city and Sydney Harbour is Vaucluse House, another precious, shared, and contested cultural landscape. This property is a fine, early 19th century estate with a beach and paddocks in one of the

most exclusive suburbs of Sydney. Clive Freeman has introduced the Aboriginal Cultural Calendar through a traditional Whale Ceremony. This engaging and involving cultural performance was first held in October 2015 as part of a broader celebration. It demonstrated the connection between the traditional occupants of the land and waters through their association with the whales entering Sydney Harbour after their long voyage along the Australian coastline.

As the tide receded the Aboriginal dancers performed on the beach, which is part of the Vaucluse estate. They invited the audience to participate and over 1,500 people, a significant proportion of whom were local, celebrated this event. Our plans include a regular October Whale festival. Moreover, a new exhibition within Vaucluse House will open early next year and our story will begin with the Aboriginal peoples and their continuing cultural connection with this country.

CONCLUSION

This story about cultural landscape began tens of thousands of years ago and is continuing. Sydney Living Museums is dedicated to telling these stories and giving the past a future. We have over thirty years of experience in protecting and interpreting the “man-made landscapes,” some of which have again become contested through population growth. Our relatively recent partnership with Muru Mittigar and the creation of an Aboriginal Cultural Calendar have revealed that interpreting the “associative cultural landscape” is a provocative and engaging way of creating a deeper connection with our properties and their history. Sydney Living Museums Aboriginal Action Plan, which outlines the means of telling this story, is due for public release in October 2016.

Whale ceremony performed on Vaucluse Beach as part of the Vaucluse House Centenary, 8 October, 2016.
© James Horan for Sydney Living Museums.



⁷ The value of the “wide-open landscape,” in which visitors are encouraged to roam, is deduced from the results of SLM visitor-evaluation studies undertaken at Rouse Hill by Karen Rivera for the following programs: NAIDOC Week, 2015; “Songlines” 2016; “Toy Festival” 2015 and 2016; “Stargazing” 2015.

From the Chair

During the very successful ICOM triennial conference in Milan in July, Suay Aksoy, one of our former Chairs, was elected President of ICOM to succeed Hans Martin Hinz. At the same time I was elected Chair of CAMOC to succeed Marlen Mouliou. I am therefore following in the footsteps of two very successful CAMOC Chairs, both of whom are models for me to live up to.

Reports of the triennial conference are on the ICOM web site, and a full report of our own conference will appear shortly. During the conference there were any number of memorable events, as those who went will know. A new strategic plan and new statutes for ICOM were presented to us, and a new proposed definition of the museum is on its way, with a significant contribution from CAMOC members. We were also given a preview of the new logo for ICOM and its committees – you can see it now on our Facebook page and on this issue of CAMOCNEWS.

CAMOC continues to be one ICOM's leading international committees and that's down to the efforts of all of us. As for me, I have been involved with CAMOC since 2010 and was a member of the previous Executive Board.

City museums guard our urban heritage, but they should also reflect the city as it is today. That is a dichotomy which is not easy to achieve, but which is essential. After all, cities are where most of the world's population now lives. Therefore, we aim at keep the contribution of city museums to our city heritage and to the contemporary city and its people at the forefront of our work during our three year mandate. For example, one of the hotly contested topics in Europe and across the world is the mass migration of people, particularly from conflict zones. We decided therefore that both our conference in Moscow in 2015 and our subsequent workshop in Glasgow should centre on migration. We have also set in motion "Migration Cities", an innovative CAMOC project designed by the previous board and supported by ICOM. It is continuing and we hope to have the first outcomes in 2017.

I intend to do my best to realise the following:

- Involving all our members in promoting and encouraging the advancement of city museums and urban cultural issues, and in developing CAMOC's activities through debates, conferences and new ways of communication;

- Maintaining CAMOC's position as a promoter of the work of city museums in the preservation and representation of urban heritage and urban communities' cultural development;
- Promoting workshops or training sessions every year, in addition to our annual conference. Over the next two years workshops will be part of the "Migration Cities" project;
- Making accessible on-line papers and presentations from CAMOC's annual conferences, in addition to all our other publications;
- Strengthening communication with members and non-members by means of extending CAMOC's social media presence, creating a new website and rethinking our publications policy;
- Promoting communication in other languages like French, Spanish and Chinese by translating some of our conference proceedings and our publications, with the help of our members;
- Maintaining constructive dialogue with other international committees. In addition, encouraging firm partnerships with ICOM National Committees; Regional Alliances such as ICOM Europe or ASPAC (Asia-Pacific Alliance); Technical Committees, for example the Disaster Risk Management Committee; and with other institutions in and out of the ICOM world, including universities;
- Fostering a clear and inclusive definition of those two words: "city museum", taking into account different city museum types now and in the future, from historical museums to urban centres;
- Building up a list of the city museums in the world and their key features, to be shared online.

I hope you will appreciate the excellent contents of this CAMOCNEWS issue, including conference reports and articles from Sidney, Beirut, London, Krakow, Japan and other places. Heartfelt thanks, as ever, to all the generous members and partners who contribute to our newsletter.

Remember, we do count on your contributions, suggestions and support, to help maintain CAMOC's position as one ICOM's best committees, and one of the most relevant organisations to cities and museums about them!

Joana Sousa Monteiro

Beit Beirut, Museum and Urban Cultural Center: Hope and frustration

CARLA MARDINI*



Barakat building. © Beit Beirut

Beit Beirut is a special project in Lebanon because it involves the civil society in the creation of a public cultural institution. Also, unlike other museum projects, it has still to build a collection for its permanent exhibition and above all it is hosted in an iconic building, rich in history, in an area that will become a hub for museums.

This short article will focus mainly on the history of the Barakat building as told by the architect activist Mona Hallak ¹ who saved it from demolition and the

anthropologist Sophie Brunes ² who documented the development of the Beit Beirut project.

Before becoming Beit Beirut (house of Beirut), the building was known as Barakat building or the Yellow House. In 1924, the well-known architect Youssef Aftimos built in sandstone a two-storey avant-garde building for the bourgeois couple Nicolas and Victoria Barakat. The lot is at the corner of two busy streets - Independence Avenue and Damascus Street. Aftimos had the brilliant idea of dividing the building into two structures, one on each side of the corner and ►

¹ Mona Hallak, member of the scientific committee of Beit Beirut. She gathered in 1997 the objects that remained in the abandoned Barakat Building's apartments

* Carla Mardini, Museologist, Member of the Scientific Committee of Beit Beirut project. <http://www.beitbeirut.org/>

² The Beit Beirut Project. Heritage Practices and the Barakat Building, Sophie Brunes. Archives, Museums and Collecting Practises in the Modern Arab World, Ashgate, pp.139-155, 2012. Sophie Brunes has participated in the meetings of the scientific committee since 2008 as an associated researcher of the French Institute in Beirut (IFPO)

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creating a void at the corner linking the two buildings with colonnaded verandas. This design allowed generous light to enter into the elegant apartments' rooms, which have high ceilings and Art Deco patterned tiles. This void also gave the residents wide angle views of the streets and the sky. The third and fourth floors were built later by Fouad Kozah who introduced concrete.

The Barakat family lived in the upper floors and rented the two apartments of the first floor: one apartment to the Christian Palestinian family Fallaha and the second to the Christian Phalangist dentist Dr Nejib Chemaly. What's ironic is that the protagonists of the major event that set off the civil war on 13 April 1975 were Phalangists and Palestinians. Phalangists, seeking revenge for an attack on one of their members, ambushed a bus carrying a group of Palestinians in Ain el Rimeneh. On the ground floor there was a hairdresser and a photographer's shop.

Mona Hallak found in the attic of Dr Chemali newspapers from the 1920s to 1970s, personal and official letters, instruction booklets for children and posters of movies. He had his clinic in the apartment and Mona kept his dentist chair as well as medicines, notes, photos and books. During the restoration works thousands of negatives were found in the photographer's shop as well as photos. I went through the photo collection and grouped them by date with a photographer friend. Some of them were from 1974 and 1975, as if their owners couldn't come to collect them because of the war. All these objects will be part of the museum's collection.

Completely abandoned by its residents during the civil war in 1975 the Barakat building became a "killing machine". Its transparent visual axes were transformed into "lines of fire" by snipers. The snipers erected two meter thick walls to protect themselves, targeting their victims through 10 cm x 10 cm slits. The Museum will preserve their installations as well as their graffiti and phrases written on the walls.

At the end of the war, in 1990, the building was still standing but badly damaged and riddled with bullets. In 1997, the four heirs of the Barakat family asked for a permit to demolish the building. Heritage preservation activists and architects, especially Mona Hallak, struggled to prevent this until the demolition was stopped and in June 2002 the Municipality of Beirut decided to purchase the lot and transform it into a museum. However the Municipality of Beirut did not have any staff who were experienced in cultural projects. In 2006, the Mayor of



Beit Beirut renovated. © Greg Demarque | Executive

Paris Delanoë visited the building and offered to provide technical support to the Municipality of Beirut. The one month conflict with Israel in 2006 was followed by a political crisis that put the project on hold. In March 2008 the project was restarted by the Cultural Service of the French Embassy in Beirut. In 2009, the architect Youssef Haidar was chosen by the municipality from four other architects. There was no international competition.

Since 2009 the main partners of the project are:

- **The Municipality of Beirut:** owner of the project, decision maker and the financial partner. Two to four councilors were designated to represent the municipality and follow up on the project.
- **The Municipality of Paris:** project management assistance. It is represented by one project coordinator from the International Relations General Delegation, one heritage and architecture expert from the Directorate of Heritage and Architecture and one museum expert from the Directorate of Cultural Affairs.
- **The Architect - The Scientific Committee:** advisory board, grouping Lebanese architects, urbanist, historian, French researchers from IFPO (French Institute of the Near East), one person from the Cultural Service of the French Embassy, one museologist and one human rights activist.

Discussions about the content of the museum started between the partners in 2009. After consultation, it was decided that:

- * Beit Beirut will be an urban cultural center, open to all.
- * Dedicated to the history of Beirut, Beit Beirut will allow citizens of Beirut, Lebanon and tourists to discover the city through various activities (permanent and temporary exhibitions, space given to contemporary art, interactive, spaces place for debates, etc.) ▶

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The void in Barakat Building. © Mona Hallak

- * Beit Beirut will also be an urban observatory that will study the current thoughts on Beirut's heritage and future of the city.
- * On the second floor, Beit Beirut will house a museum dedicated to the history of Beirut in the 19th, 20th and 21st centuries, with its urban and social aspects, also testifying to the memory of the Civil War, through the preservation of its traces, especially on the first floor.
- * Finally, Beit Beirut will be a place for cultural and artistic events, which will also house an auditorium, a library/resource center and educational workshops.

- * The future cultural center will cover a total area of about 6,400 m², of which about 2,500 m² are located in the old building. The renovation will take a respectful approach to the history of the place, its heritage and memorial value.

In summer 2012, a jury representing all partners unanimously chose Sami El Masri from ONDA culture to be the cultural programmer of Beit Beirut. Tensions and conflicts between the Mayor of Beirut and the Governor of Beirut (the executive authority) delayed the preparation of the contract of the cultural programmer. Meanwhile, the architect started the works in October 2012.

From 2012 to 2016, the renovation continued but the cultural program did not. This has led to the current situation: an empty, renovated building.

Will the newly elected Mayor and Municipal Council (May 2016) with the Governor of Beirut (elected in May 2014) manage to bring the cultural programmer on board and create suitable governance for Beit Beirut?

Hopefully, there will be no more frustrations...

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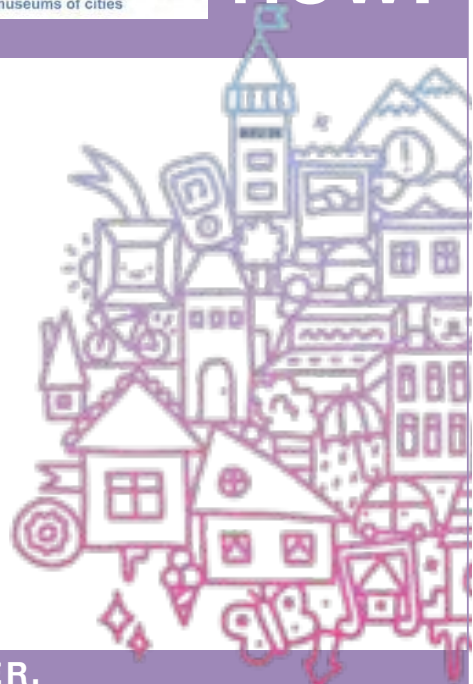
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Please stay connected with us, inform your friends and colleagues about what we are doing and invite more people to be a part of our community.

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.

European Platform for Solidarity: European Solidarity Centre, Gdańsk

EUROPEAN SOLIDARITY CENTRE*

The world heard about Gdańsk, Poland, in the year 1980, when Solidarność was born in the city's Lenin Shipyard. Thirty-four years later, on 30 August 2014, Gdańsk saw the opening of the European Solidarity Centre (ECS). The institution, which teaches generations of visitors to employ the principles of solidarity in their everyday lives, was honoured with the Council of Europe Museum Prize, the oldest and the most prestigious museum award in Europe, presented to facilities with crucial significance to European heritage, identity and community. The Centre is open seven days a week, 10 am to 6 pm from October to April, and two hours longer from May to September.

Why Gdańsk? Why ECS?

Gdańsk is a city of unique architectural and historical importance. Its complex, multicultural history, which spans over a millennium, has been always connected to the sea. Gdańsk has always been considered an

open city, Poland's gate to the world. It is therefore not surprising that it was this city that gave birth to a movement that changed the modern history of Europe – Solidarity, or, in Polish, Solidarność.

The Centre's mission is to commemorate, maintain, and popularise the heritage and message of the Solidarność movement and the anti-communist democratic opposition in Poland and throughout the world. ECS inspires new forms of cultural and civic activity, mobilizes the local government and the community, and undertakes national and European initiatives based on universal values. ECS wants to share the achievements of freedom, justice, democracy and human rights with those who are deprived of them, and to take active part in building a European identity.

Unique Building

Outside, the building's unique design perfectly fits the shipyard's architecture. Inside, one finds a winter garden, conference hall, library, workshop rooms, ►

* European Solidarity Centre, for more information: www.ecs.gda.pl



*European Solidarity Centre.
© Grzegorz Mehring / European Solidarity Centre*

EUROPEAN SOLIDARITY CENTRE



Palace Rohan, Strasbourg - Basil Kerski director of the European Solidarity Centre receives prize from Pedro Agramunt, PACE President. © Magdalena Mistat / European Solidarity Centre

archive, multimedia library, offices of non-government organizations, observation platform, and—last but not least—the office of Lech Wałęsa, former president of Poland and the leader of the Solidarność movement. The distinctive, ship-shaped building, situated next to the Monument to the Fallen Shipyard Workers of 1970 and the historic Gate No. 2 of the Gdańsk Shipyard, has become one of the most important places on the cultural and touristic map of Poland. European Solidarity Centre is open for everyone, offering an intriguing public space that encourages reflection on freedom, peace and solidarity.

Permanent Exhibition

Among the ECS's facilities, the permanent exhibition enjoys the greatest interest of the visitors. This modern, interactive exhibition shows the history of the Solidarity movement and trade union, as well as the subsequent transformations of Central and Eastern Europe. Approximately 30 percent of its visitors are foreign tourists, including citizens of United Kingdom, USA, Ireland or Russia. "We are visited by people with different political views and attitudes towards modern history, not only from our region, but from all of Poland" says ECS director Basil Kerski. The exhibition itself comprises seven separate halls and approximately 1700

exhibits. Among the most dramatic are the original boards featuring the strikers' 21 demands, which used to hang above the entrance to the Gdańsk Lenin Shipyard, and are now listed on UNESCO's Memory of the World Register. The exhibition also combines state-of-the-art technology with original exhibits: an overhead crane from the shipyard is transformed into a film-viewing booth, while a shipyard bar table serves as base for a big touchscreen on which visitors can view photos from the strike.

A European Platform with Different Programmes and Activities

Workshops for children and youth, book fairs, film screenings, debates, conferences, and concerts – all of these are a part of ECS's everyday activity. The institution draws representatives of intellectual elites from around the world. The annual "Europe With A View To The Future" forum gathers prime analysts, experts on European policy, diplomats, politicians and media representatives. Young journalists from all over the world meet every year to participate in workshops and debates convened for the ECS's Solidarity Academy. In such programs, participants discover their own dimension of solidarity, and together search for solutions to the problems of nations still struggling for freedom.

Apart from its permanent exhibition, European Solidarity Centre also organizes and showcases temporary

*European Solidarity Centre, winter garden.
© Grzegorz Mehring / European Solidarity Centre*



EUROPEAN SOLIDARITY CENTRE



European Solidarity Centre team with The Council of Europe Museum Prize. © Dawid Linkowski / European Solidarity Centre

exhibitions, such as recent shows commemorating the activities of Václav Havel and Nelson Mandela, or a multimedia installation telling the story of attempted assassination of Pope John Paul II.

European Solidarity Centre features countless archival materials, including books, brochures, photographs and videos, all of them accessible to visitors. Videos can be accessed through the library and the multimedia collection. The library also regularly hosts free Polish lessons for the foreigners in Gdańsk. Finally, the institution organizes a week-long annual film festival "All about Freedom."

The Council of Europe Museum Prize

This award, given annually since 1977, has never before been received by a facility from Poland. In presenting the award, The Council of Europe honours museums with a special role in the preservation of European heritage and identity. Each year, applications from both established and new museum facilities are judged by the Council's Committee on Culture, Science and Education of the Parliamentary Assembly. This year, 49 facilities competed for the award.

On 4 December 2015, at its session in Paris, the Committee decided to extend its 2016 award to ECS. According to Vesna Marjanović, a Serbian MEP and the author of report on the prize drafted for the

Parliamentary Assembly of the Council of Europe, the Centre is "a fascinating example of a cultural institution working to promote freedom and solidarity. The events it recounts and its programme make it a forum for modern Europe. It succeeds in making the history of the trade union Solidarność a powerful and moving source of inspiration for civic engagement and action." On 19 April 2016, representatives of the European Solidarity Centre received the award in Strasbourg, along with the

bronze statue "La femme aux beaux seins" (literally: "Woman with a beautiful bust") by famed Catalanian painter, sculptor and ceramicist Joan Miro. Today the statue is displayed in the centre's winter garden.

Discover History, Decide the Future

In the short time since it opened, ECS has been visited by almost half a million people. The Centre received 7300 guests in one day alone, during the recent European Night of Museums. Each year, hundreds of study visits, debates and meetings with artists, activists or politicians are organized in the Centre. We are not slowing down. Join us!

*European Solidarity Centre, permanent exhibition.
© Grzegorz Mehring / European Solidarity Centre*



The Knowledge Quarter and the role of Cultural Institutes in Innovation Districts

DANIEL STEVENS*

World cities are currently seeing the rapid growth of an important new geography: innovation districts - areas which provide the conditions for organisations from different sectors to exchange knowledge, work together and innovate – are springing up across cities, connecting established industries with emerging ones, and helping embed organisations more deeply in their communities.

intuitive in a digital age, but today's knowledge economy and tomorrow's growth sectors need the right physical spaces and environments to thrive.

In order for districts to be formed, a number of physical, social and economic assets must be met. The Knowledge Quarter would argue that the role cultural institutions,



Statue of Isaac Newton outside of the British Library. © Knowledge Quarter

Innovation districts have emerged for a variety of reasons: a shift away from mass-production to knowledge-intensive activities, the rise of open innovation and the new working patterns of millennials. Proximity between institutions and inviting public realm are central to their development. It may seem counter-

such as museums and libraries, play in these districts is integral.

THE KNOWLEDGE QUARTER

In London, large cultural institutes including the British Library and the British Museum were fundamental in the formation of the Knowledge Quarter; a partnership of 73 knowledge-intensive ►

* Daniel Stevens, Advocacy and Communications Manager, Knowledge Quarter. <http://www.knowledgequarter.london/>

THE KNOWLEDGE QUARTER



Local schoolchildren interact with Craftspeople at the Knowledge Quarter's innovative primary careers conference.
© Knowledge Quarter

institutions within a mile-radius of Kings Cross. Launched in 2014, the Knowledge Quarter acts as a vehicle in which to connect a multitude of sectors and industries both old and new within an innovation district.

Partners range from large institutions such as University College London (UCL), Springer Nature, the Wellcome Trust and the British Library, to smaller institutions such as the Design Council, the Arts Catalyst and Futurelearn. It is no surprise that 17 of the 73 organisations involved in the Knowledge Quarter are cultural institutes and that collectively partners host between them 22 museums and galleries and 29 libraries and archives.

Networks like the Knowledge Quarter have the potential to give organisations within innovation districts a focal point and a purpose. Not only by providing informal networks and spaces to encourage collaborations between different institutions, but by connecting them with the communities and the area around them. The Knowledge Quarter has launched a number of projects to ensure local residents can benefit from the resources of our partners. These range from raising the aspirations of local children to launching our own apprenticeship scheme for young based in the surrounding neighbourhood.

THE CHANGING ROLE OF CITIES

The history of the Knowledge Quarter is tied to wider trends. A range of economic

and social forces have converged to change the role of cities dramatically. From being places of decay in the 1970s, cities across the world have become in the 21st century centres for innovation and hubs for a wide range of activities and dynamics. Technological and architectural revolutions combined with globalisation have forged a new economic role for cities. A shift towards open innovation is putting a new emphasis on face to face interactions, physical spaces and well-designed public realm. Areas which cultural organisations such as museums are well-placed to deliver.

In the United States, the Brookings Institute identified that mid-sized cities were developing “innovation districts;” intense concentration of knowledge-based industries, as a form of economic regeneration Brookings defines as “geographic areas where leading-edge anchor institutions and companies cluster and connect with start-ups, business incubators and accelerators. They are also physically compact, transit-accessible, and technically-wired and offer mixed-use housing, office, and retail.”

Bruce Katz explains “smart leaders in mid-sized [US] cities are maximising their assets through intentional collocation and improved collaboration.” Now we’re seeing similar areas being established across Europe and in the UK - with districts emerging in London, Manchester, Liverpool and Sheffield and further cities stating ambitions to develop them. The proximity, environment and forum provided by innovation districts means organisations are able to work together to ▶

Performers from the Place at the Knowledge Quarter's Curious festival.
© Knowledge Quarter



THE KNOWLEDGE QUARTER

shape the changing economy and places around them in a way that would otherwise not be possible. Industries, new and old, both large and small, are clashing and diverging. This is precisely where the strength of innovation districts lies.

However, the language on innovation districts sometimes overlooks the importance of cultural institutions, focusing instead on high-growth and value industries such as tech and biomedicine. In reality, innovation districts need to be treated as an eco-system where culture and the creative industries play a vital role. Recent research from the US experience shows that arts districts and innovation districts tend to overlap suggesting they can play a larger role in economic development than previously thought.

The creation of innovation districts is often tied to a wider aim of urban regeneration, which in itself often requires a cultural dimension to be successful. Cultural regeneration can range from the construction of flagship cultural facilities to the commissioning of public art. All of these are improvements fundamentally have within their purpose an aim to encourage interaction and a greater sense of place.

IMPORTANCE OF CULTURAL INSTITUTIONS

Perhaps the most obvious characteristic of cultural institutions such as museums is that they can serve as “anchors.” Anchor institutions, once established, do not tend to relocate and thus strategically have a long-term vested interest in the areas in which they are based. Not only can they provide a direct economic benefit as employers, they also indirectly help to attract skilled workers.

The arrival of the British Library in Kings Cross arguably began a process of regeneration which lasted over three decades. Similar areas across in London are following suit. In West London, plans for regeneration are being underpinned by the development of a new building from the Science Museum and a new campus for Imperial College London. Likewise, the redevelopment of the Olympic Park in East London is being underpinned by number of culture institutes including a new building from the V&A as well as a new campus from University College London.

Consciously anchor institutions understand that their longevity is fundamentally tied to the success of their local neighbourhood and naturally have a greater



Bustling atmosphere at Granary Square, an example of well developed public realm. © Knowledge Quarter

interest in urban revitalization. It is not a stretch to suggest that this is more so in the case of cultural anchors due to wider civic missions.

LESSONS FOR CULTURAL INSTITUTES

Cultural institutions such as museums are uniquely placed to take the lead in the creation of these networks and in exploring the creation of innovation districts. This is due to a number of factors: their mandate for public service, their role in place-making, their ability to be cross-sectoral in nature, and their wider missions for the neighbourhoods in which they are based. These were some of the factors which led the British Library to begin to knit connections among member institutions of the Knowledge Quarter at its conception. It is through these networks in which museums will be able to advance their civic roles within cities even further.

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Urban Sketching: Can drawing change the way we experience a city and give us richer memories?

RICCARDO LOVATINI*



Urban Sketchers Milano at Studio Museo Francesco Messina - February 2016. © Umberto Torricelli

- *Why drawing? Why urban sketching? Try when you finish this article, and see the difference.*
- *Urban sketching as a way to see, understand, meditate, remember.*
- *Urban Sketchers Symposium: an annually organised international symposium where urban sketchers from all over the world have the opportunity to meet, sketch and share.*
- *Urban Sketchers (USk), foundation, sketchcrawls, community, international community, our habits: monthly meetings, cafés, parks, museums in winter, national & international events.*
- *Slowly, sometimes inevitably, drawing becomes a passion, a habit, a time for yourself.*
- *Action 1: As I asked you before, give it a try and see if it's true. How: just draw a scene indoor or outdoor, not from a photo, not from TV, not from*

a PC monitor. Not a single object, but a whole scene, complete with people. If you can't draw people, draw stickmen. But don't imagine them, tough as stickmen, try to draw the actual people in front of you. See if you can see the world through your drawings. Keep that sketch, place it somewhere safe, and look at it in a week from now. Then in a month from now. See what it evokes from the period you spent drawing.

- *Action 2: find out if there's an urban sketching group in your city, look out for USk Milano and contact us if you happen to be in Milan.*

I believe so.

Have you ever wondered why you couldn't remember where and when lots of the digital photos you made were taken?

It happens sometimes with pictures just months old.

It takes so little effort and awareness to shot a photograph from a mobile, that often almost nothing ►

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<https://www.facebook.com/RiccardoLovatiniSketches>
<https://www.facebook.com/groups/UrbanSketchersMilano/>

URBAN SKETCHING



Building Site. © Marco Samek

of the moment remain printed in our memory. It's nothing like that when it comes to drawing the same scene.

What is urban sketching? It's an activity, but also an international movement led by an organization. The USk organization was founded in 2007, with the ambitious yet simple aim of "seeing the world one drawing at a time" But again, what exactly is urban sketching?

The manifesto may help:

1. We draw on location, indoors or out, capturing what we see from direct observation.

Piazza del Carmine. © Riccardo Lovatini



2. Our drawings tell the story of our surroundings, the places we live and where we travel.
3. Our drawings are a record of time and place.
4. We are truthful to the scenes we witness.
5. We use any kind of media and cherish our individual styles.
6. We support each other and draw together.
7. We share our drawings online.
8. We show the world, one drawing at a time.

The essence is a record time and place, rich in sensations, feelings, consciousness in the present moment. Drawing to see, drawing to understand and drawing to remember.

The result of drawing on location is a sketch we appreciate for its freshness, spontaneity and authenticity.

Long before the USk organization, drawing on location has been the hobby and the study method of artist from all times as well as the first "tourists" of the Grand Tour, who sent by their academies (Academie de France, Royal Academy, etc.) travelled through the countries of classical art (Italy, Greece and Turkey),



Darsena. © Chiara Clerici (top)

Colonne Sflorenzo. © Ross De Salvo (bottom)

URBAN SKETCHING



Castello Sforzesco. © Gabriele Orlando (top); Piazza Missori. © Riccardo Pastore (left); Woman at the Doo. © Sibylle Becker (right)

filling carnets de voyages to study masterpieces of ancient times and enjoy different landscapes.

A tip: don't judge your drawings. Do not care about the result, but just draw. Draw a lot. Draw every day, if you can.

The USk Milano group started as a small and intermittent (change word) bunch of sketchers who enjoyed Sketchcrawls, a sort of drawing marathon, resulting in wandering around one's city for the whole day, sketching everything that comes across and sharing the results online at the end of the day. A great way to know cities in different countries, hemispheres, seasons.

Urban sketching is open to any level of experience, any age, any medium. It's not about monuments or postcards view. Anything regarding life in the city or the urban landscape can be an element of interest and be the subject of a sketch: a bike, a parked van, a bus stop and even a trash bin.

How can urban sketching affect you?

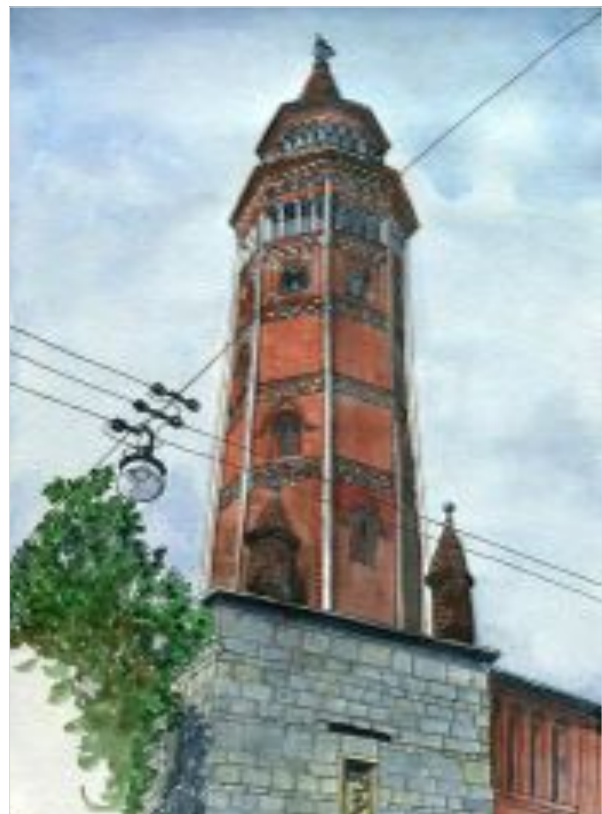
Your drawings become records of physical sensations and mood. Your memory will be excited by a lot of physical and emotional data every time you review your sketches.

It can enhance your spirit of observation. It can cause dependency!

The community aspect is very influential: exchange of technique and material, confrontations, support and inspiration.

Social events: we eat/drink and draw at the same time. And it's fun.

Sharing online, discovering places, seasons, different cultures.



San Gottardo in Corte. © Umberto Torricelli

Like a Cat with a Dog: Animal studies at a museum

JOANNA GELLNER / BOŻENA SOBUCKA*

According to a poll carried out in 2014, 48% of Polish households have at least one animal living with them. Dogs (eight million) and cats (six million) are definitely the dominant pets in Poland. "Like a Cat with a Dog" is an exhibition devoted to two of the most popular companions of human daily life. The exhibition is on at Hipolit House, part of the Historical Museum of the City of Krakow until 25 September 2016.

The exhibition is an attempt to illustrate the changing role and status of dogs and cats in the bourgeois everyday life of Krakow from the 19th century to the present. By characterising the bonds between species, it seeks to underline the meaning of pets in relation to humans. The inspiration for our approach was Eric Baratay's book "The Animal Point of View. Another Version of the Story". The author underlines the initial role of animals in their relations with humans. It should be stressed that the exhibition is a contribution to this debate and it concerns specified groups of pets - "room", "salon" and "luxury" dogs as well as domestic and "couch" cats. We hope that it will be the beginning

of deeper studies on the animal side of Krakow's history.

The position of domestic animals began to change in the 18th century when it became the vogue among aristocrats to own small "salon" dogs. The increasing attachment to pets was a more open way for the nobility to express their feelings so they became not only a companion but even a family member. The real breakthrough began in the 19th century with burghers accepting this new fashion for having pets, which had no practical purpose, inside their houses. The typical life of what we could call a room dog was very different from that of other dogs and other animals: it would be more comfortable, but it also would be subject to more human control. This improvement to the life of a few dogs had, in the end, a big impact on the majority of the species.

A special place in the exhibition is devoted to Gypsy the pug, exemplifying unusual interspecies bonds, a topic raised in the exhibition. When she died on 7th of November 1889 her body was mummified and bricked into the wall of the Potocki Palace by Krakow's Market Square. Her tomb was discovered during conservation ►

* Joanna Gellner (The Historical Museum of the City of Krakow) and Bożena Sobucka, Curators of the "Like a Cat with a Dog" Exhibition, The Historical Museum of the City of Krakow. <http://www.mhk.pl/>

Exhibition "Like a Cat with a Dog" in The Hipolit House. © Tomasz Kalarus, 2016



EXHIBITION



Exhibition "Like a Cat with a Dog" in The Hipolit House. © Tomasz Kalarus, 2016 (left top & bottom). Second Chapter of exhibition in Krzysztofory Palace devoted to Animal Care Association. © Bożena Sobucka, 2016 (right).

work in 1991. Together with the mummy, a parchment was found with the inscription: "Here lies Gypsy the pug, beloved friend of Princess Wanda Ossolińska Jabłońska and Miss Waleria". The greater part of the exhibition provides similar examples of animal-human friendship presented through a gallery of paintings and photography of well-known and less well-known Krakow dog and cat enthusiasts.

It turned out that the history of cats was tougher to construct. Though the common story of cat and man is a long one there is limited material evidence, especially that which can be shown in an exhibition. It is hard to capture cats' existence in the city, as it wasn't recorded in the way that the presence of dogs was. Cats had more freedom and could go in and out of houses at will and they could look after their own hygiene. Bourgeois cats guarded their independence better than dogs. Even in memoirs, diaries or novels describing life in Krakow during the 19th and 20th centuries cats do not appear very often. It should be mentioned that cats in the Historical Museum of City of Krakow have their special place. Włodek and Hipolit are two cat museologists inhabiting two of

the museums branches - the Zwierzyniec and Hipolit Houses.

The history of the activity of the Animal Care Association (ZOZ) presented in the basements of the Krzysztofory Palace, was intended initially to create a special addendum to the exhibition, but it ended up finally as an exhibition in its own right. Despite the fact that ZOZ was one of the most active pro-animal associations in Poland, it is now forgotten or confused with the Krakow Animal Care Society. Undoubtedly, the biggest advantage of the exhibition has been the development of an educational programme accompanied by events based on weekly guided tours around two specific exhibitions. Once a month there are organised adoption campaigns for Krakow's quadrupeds living in shelters. Also, debates on the status of animals in relation to humans will be organised in September. Many academic representatives, including animal studies specialists, will take part in this discussion. Additionally, there is a meeting planned with Professor Baratay whose book had a big influence on the structure of this project. Even before it opened the exhibition captured public attention, which so far is still there. If it proves one thing it is that there is a need for museums to pay attention to animals.

International Museum Day Celebrations in Tokyo: Thinking museums and cultural landscapes in our era

MARLEN MOULIOU / CHUNNI CHIU*



Symposium organisers and speakers. © Jenny Chiu (left). Tokyo City view from Roppongi Hills. © Marlen Mouliou (right).

In May 2016, in my capacity as CAMOC Chair, I was invited to join the International Museum Day celebrations in Tokyo, to participate in the symposium held on May 22nd on Thinking Museums and Cultural Landscapes in our Era and visit a number of museums in order to develop personal experience and understanding of the current museum world in Tokyo. This was a unique opportunity to share some of CAMOC's experiences with Japanese colleagues, to strengthen CAMOC's links with Japan and Japanese museums and have a memorable preview of Japanese museums in preparation for the 25th ICOM General Conference due to be held in Kyoto in 2019. CAMOC and I personally are truly thankful to the organisers for their kind and generous invitation and the memorable experience offered.¹ In

¹ Special thanks to: Dr. Ikuko Arimatsu (Director-General, Lifelong Learning Policy Bureau, MEXT); Dr. Masami Zeniya (President of Japanese Association of Museums, Executive Director of Tokyo National Museum); Dr. Tamotsu Aoki (Chairperson of ICOM-JAPAN, Director General, National Art Center, Tokyo); Dr. Johei Sasaki (Executive Director of Kyoto National Museum, Chair of the Organising Committee for the 2019 Kyoto ICOM Triennial Conference); Chunni Chiu, CAMOC member, responsible for co-ordinating the symposium and site visits. Many thanks to her also for being a great companion and skillful mediator of Japanese culture throughout this visit.

* Marlen Mouliou, Former CAMOC Chair, Lecturer of Museology, National and Kapodistrian University of Athens
Chunni Chiu, Assistant Secretary of ICOM-Japan, PhD Candidate, National Museum of Ethnology, Japan

writing this commentary, I take the opportunity to stress the importance of such initiatives which can bring international professional networks like CAMOC, local museum communities and regional partners (in this case represented by colleagues from Singapore and Hong Kong) closer together, to create a very positive climate for future collaborations in small or large scale projects.

The text that follows consists of two parts. The first one, written by Chunni (Jenny) Chiu, presents the symposium, its aims and format. The second one, written by me, presents briefly a personal perspective from my first visit to Tokyo through impressions and photographs from its museums, their spaces, their practices, their visitors, their enthusiastic volunteers, and the unique cultural landscapes created as a result.

CHUNNI CHIU

Introduction

Japanese museums present many activities such as special exhibits, storage tours, and workshops to celebrate International Museum Day (IMD). Then CAMOC Chair Marlen Mouliou, ICOM Singapore Chair Rosa Daniel, and Executive Secretary of the Antiquities ►

SYMPOSIUM

and Monuments Office of Hong Kong Susanna Siu came together in Tokyo for the IMD celebrations in the National Research Institute for Cultural Properties, Tokyo, 22 May 2016.

The symposium was organised by the Ministry of Education, Culture, Sports, Science and Technology (MEXT), with the cooperation of the National Institutes for Cultural Heritage, Tokyo, the National Museum and ICOM-Japan. It aimed to explore how city museums contribute to the formation of city's cultural landscape, and to emphasise the importance of going beyond the borders of the museum to preserve and utilise cultural landscapes in the city. The symposium was the second in a series of IMD celebrations aimed at being a platform for Japanese museum professionals and ICOM members in Japan and beyond. Before and after the symposium, ICOM-Japan organised a variety of site visits for the international keynote speakers who had also the chance to meet museum professionals and executives from a number of museums in Tokyo (see Marlen's text below). In the course of these site visits and meetings, both parties had the opportunity to discuss different ways to explore the main theme of Kyoto Triennial Conference in 2019 *Kyoto Museums as Cultural Hubs* and enhance it further as a thematic continuation of the Milan 2016 theme *Museums and Cultural Landscapes*.

The symposium was attended by more than 80 museum professionals from Japan, Singapore, Hong Kong, Taiwan, and Canada who work in the museum field as practitioners, leaders, policymakers, researchers, academics, and museum studies students. The symposium was a forum for attendees to think about museums and cultural landscapes together, through keynote presentations and panel discussions. It meant also to be the kick-off for Japanese museum professionals to attend Milan 2016 conference.

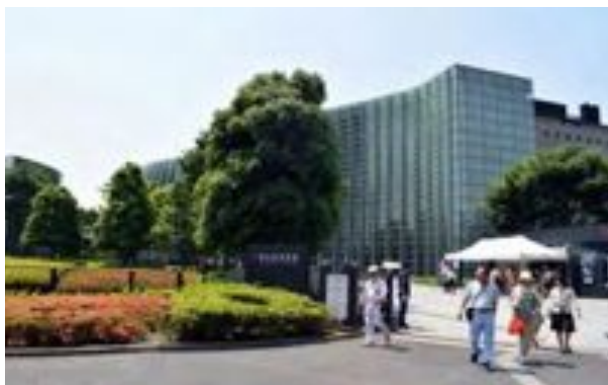
Symposium structure and content

The symposium was divided into two parts; the first part, composed of three keynote lectures representing ICOM-CAMOC, ICOM-Singapore, and Hong Kong, focused on international trends and practices.

Marlen Mouliou introduced CAMOC as a dynamic network of professionals and highlighted its work in contemporary museology. Then, she briefly presented some interesting initiatives from Europe, either from governmental bodies or civil society regarding the protection and enhancement of cultural landscapes. She reviewed the key functions of museums and discussed the concept of 'cultural landscape' in order to attempt a fresh understanding of these concepts in relation to the Siena Charter. Finally, she zoomed into new facets of institutional cultures and practices in city museums in connection with urban communities. These new facets involve the participation of citizens in museum work and the critical engagement of city museums with topical social issues, such as sustainable ecologies, migration, human rights, etc. Through Marlen's speech, attendees could understand CAMOC's role in urban museology and its contribution in a changing world. They were also intrigued about a number of challenging social issues, like migration and the role of city museums in developing and promoting more diverse societies.

National Heritage Board (NHB) in Singapore set up a specialised department for urban development, and for the protection and utilization of the cultural landscape. In Rosa Daniel's keynote speech a few examples were shared to illustrate how museums in Singapore contribute to the shaping of the (tangible and intangible) urban cultural landscape. Those museums are involved in place making by turning historical architectural monuments into museums. They have the ►

Outside view of the National Art Center (left). Senso-ji Temple at Asakusa district (right). © Marlen Mouliou



SYMPOSIUM



Entrance to Mori Art Museum and the temporary exhibition “My Body. Your Voice” (left). National Art Center. View to the ground floor and the restaurant area (right). Edo Tokyo Museum. Recreating the city in models (far right). © Marlen Mouliou

responsibility to interpret historical and architectural heritage, as well as protect and present multi-ethnic culture through exhibitions and educational activities. Museums contribute to the understanding of diversity culture, form the historical context of the country and define the cultural landscape of Singapore. Moreover, Museums as Community and Civic Nodes, an idea expressed in Singapore’s cultural policy, showed new partnerships and networks built by museum work with the community. Museums were positioned in an important role to form the cultural identity and improve the cultural landscape development.

The third keynote speaker Susanna Siu traced major museum developments that have taken place in Hong Kong museums and elaborated how the Antiquities and Monuments Office of Hong Kong and the heritage conservation offices are responsible for intangible and tangible cultural heritage have been enriching Hong Kong’s cultural landscapes. In Hong Kong, 14 public museums are managed by the Leisure and Cultural Services Department (LCSD) under the policy directives of the Home Affairs Bureau and the Development Bureau of the Hong Kong SAR Government. There are more than 30 museums and cultural institutions, founded by the non-government organisations, universities, or private sector. In her speech, Susanna explained how these museums enjoy a close working relationship with the museums under the LCSD and all of which contribute to shaping the cultural landscapes of Hong Kong from the policy and practice level.

The second part of the symposium had a Japanese focus and was organised as a panel discussion between three Japanese experts: Tamotsu Aoki, Chairperson of ICOM-JAPAN, Hidenobu Jinnai, Professor of Hosei University, and Syunya Yoshimi, Professor of the University of Tokyo.

The three Japanese experts shared their ideas about the 2020 Olympic Games in Tokyo and the city’s cultural landscapes, and invited symposium participants to discuss possible roles for the city’s museum for developing culture landscapes.

The meeting began with opening remarks by Ikuko Arimatsu, Director-General of Lifelong Learning Policy Bureau from MEXT, and Masami Zeniya, Executive Director of Tokyo National Museum and ended with a short greeting message by Johei Ssaki, Chair of the Organising Committee for the 2019 Kyoto ICOM Triennial Conference.

MARLEN MOULIOU

Ancient temples and new museum architecture as cultural landscapes

Tokyo is a mega-city, an amazingly interesting urban landscape with a long history, which underwent major changes in recent decades. My first site visit was to Senso-ji Temple² in Asakusa district. A hugely popular cultural site drawing yearly some 30 million visitors, it creates an incredibly powerful cultural landscape offering to local worshipers or/and foreign visitors tangible and intangible cultural signs and symbols to decode, respect, reflect upon. For a newcomer like me, starting a personal exploration to Tokyo and to the infinite richness of Japanese culture with a visit to a temple (in this case the oldest one in Tokyo) was a multi-sensory experience, a must-do initiation to Japanese philosophy, incredibly rich in meaning and feeling especially when accompanied by a knowledgeable guide like Chunni (Jenny). ▶

² http://www.senso-ji.jp/about/index_e.html

SYMPOSIUM

The incredibly inspiring Edo Tokyo Museum narrates the long history of the city and is undoubtedly its memory storage. The city outside is in constant flux. For instance Roppongi Hills³ represents the largest ever urban regeneration project in Japan, that aimed to create a new cultural heart for the city combined with highly profiled commercial enterprises and beautiful residential quarters. Wonderful art museums in this area (National Art Center, the Mori Art Museum, Suntory Museum of Art) project the creative and innovative spirit of contemporary Japan with respect to its past, heritage and traditions, and gladly our visit programme included this part of the city as well.

Museum brands as cultural landmarks

In four days I visited eight museums: the Edo Tokyo Museum,⁴ the Tokyo Metropolitan Art Museum,⁵ the Tokyo National Museum,⁶ the National Art Center,⁷ the Mori Art Museum,⁸ the Tokyo Metropolitan Teien Art Museum,⁹ the Amuse Museum,¹⁰ the Tokyo University Museum.¹¹ All of them are well-established museums managed by national, municipal, academic or private authorities, with long or shorter institutional histories, located in older or newer cultural districts in monumental buildings of different temporalities. They host amazing national treasures or contemporary art works that deal with current social issues in most inspiring ways and operate under high professional standards of collections management, museum interpretation and visitors services. Moreover, judging from the big crowds of visitors I saw in all of them, they also masterfully create organic social connections with the people of the city. Many other operational aspects impressed and inspired me: interesting interpretive media adopted by many of the museums (i.e. visually rich didactic panels, beautifully crafted large-scale models and miniature recreations of Edo (the old city before Tokyo), accessible displays for visually impaired visitors, live interpretation activities run by volunteers, museological design solutions of great quality); well-balanced efforts to operate quality entrepreneurial services within the museum premises

(restaurants, shops, etc.); as well as a constant effort to integrate views of the city, its natural and built environment, within the museum.

Museum objects as cultural signifiers

I visited Amuse Museum immediately after Senso-ji Temple, as it is also located in Asakusa. Although not a priority cultural choice for tourists, this is a little museum gem, which identifies itself as a 'live museum' that tries to discover the Japanese core virtues of beauty and harmony from a different angle and present them to its visitors. It was quite successful in this doing so at least through the special exhibition *The Shining Boro. Fashion comes without economic borders*¹² which opened just a month before my visit. Although much more modest in terms of its museological approach than the fantastic *Miyake Issey exhibition: The Work of Miyake Issey* which I visited in the National Art Center, it did manage to captivate me with its subject, the richness of the Boro collection, the interesting materiality of the objects on display as well as their symbolic and evocative dimensions, and the insightfulness of the textual information provided. This exhibition was a great reminder that objects, even the apparently most

¹² <https://www.amusemuseum.com/english/exhibition/index.html>

The "Shining Boro. Fashion comes without economic borders." Exhibition at Amuse Museum. (top). "Finger strolling through the Museum", Tokyo Metropolitan Teien Art Museum. © Marlen Moulou



³ <http://www.roppongihills.com.e.nt.hp.transer.com>

⁴ <https://www.edo-tokyo-museum.or.jp/en/information/>

⁵ <http://www.tobikan.jp/en/index.html>

⁶ <http://www.tnm.jp/?lang=en>

⁷ <http://www.nact.jp/english/>

⁸ <http://www.mori.art.museum/eng/index.html>

⁹ <http://www.teien-art-museum.ne.jp/en/>

¹⁰ <https://www.amusemuseum.com/english/index.html>

¹¹ http://www.um.u-tokyo.ac.jp/index_en.html



Poster of the exhibition "Miyake Issey exhibition: The Work of Miyake Issey" at the National Art Center (top left). Material of an educational programme designed by the Educational Department of Tokyo Metropolitan Art Museum. (top right). Visitors queuing to see the very popular exhibition "Jakuchu. The 300th Anniversary of his Birth" at Tokyo Metropolitan Art Museum. © Marlen Mouliou

modest ones, are powerful resources for museums as long as we know how to tell their stories and artfully unlock their relevance for us. Textiles can be such evocative objects.

Museum practitioners as cultural mediators

One of the main aims of my visit was to meet colleagues working in key positions in the aforementioned museums and gain insight into their professional visions and challenges. I met museum professionals of different generations, all equipped with great skill and dedication for their work, not to mention their exemplary politeness, hospitality and eagerness to show us around their museum even in late evening hours. The Edo Tokyo Museum is a must-see city museum for many reasons, among them the richness of its collections, the beautiful miniature recreations of cityscapes in old style models, and the visually effective exhibition panels (good reminders that Japan is indeed a creative hub for the art of animation and graphic design). I was also impressed by the size and effective management of its army of volunteers, most of them pensioned citizens who have been encouraged by the State to take up the role of museum guides in the context of a wider social

programme promoting well-being through culture. I also enjoyed a playful idea developed by the Educational Department of Tokyo Metropolitan Art Museum in the context of a creative educational art programme which aimed to connect a number of museum spots in the city through a cultural relay-game that led to the gradual acquisition of a collection of specially designed badges. And in the Tokyo Metropolitan Teien Art Museum, a young curator showed to us how a visit to the museum and its grounds can take the form of a fun exploratory experience based on a 3D tactile interpretive museum plan, which acts as a space navigator and interpreter thanks to the diverse materials and textures used for signposting different functions and meanings of the historic house and the lives of its important occupants before it was turned into a museum. The adjacent textual information for the visitors reads: "Finger strolling through the Museum" is designed as a conversation table. It helps you start your adventure in the museum. Share your findings and thoughts with each other as you stroll around this table". What a brilliant idea and how well executed!

Museum visitors as cultural lovers

Japanese people really like museums and seize every opportunity to visit them. In all eight museums I visited, I was amazed to see crowds of people populating their galleries, in some cases willing to patiently line up in long queues in order to see some of the most popular temporary exhibitions. Attempting a quick statistical analysis of visitors' demographics, I can safely claim that some of the art museums are particularly appealing to female visitors, whereas senior citizens seem to supersede any other age group. I discussed this simple observation with Chunni, who attested its rightness and provided more insights into why museums in Tokyo currently seem to act as day learning centres and social spaces for non-working women and pensioned citizens.

This commentary meant to be much shorter and, as I continue digging into my memories, the visual collection of photographs taken and the museum material brought back, the text continues to grow. I must stop here.

Fellow CAMOCians, I know that it takes time to learn Japan and prepare oneself for the richness it has to offer. So get ready if you wish to join the 25th ICOM General Conference in Kyoto in three years time. Japan is a diverse cultural landscape already in full blossom, opening up more to the world for its further exploration.

‘Voices of Culture’ – CAMOC’s participation in the Structured Dialogue between the European Commission and the Cultural Sector

JOZEFIE DE BOCK*

As migration flows continue to dominate the European media in every possible way, European policy makers are looking for ways to deal with the consequences of migration from practical issues posed by the arrival and reception of newcomers to political expressions of anti-immigrant sentiment as promulgated by an invigorated extreme-right.

Not only in the context of the current ‘migration crisis’, but already for a long time, the cultural sector in Europe has been strongly involved with the issue of migration. Cultural institutions and actors have always created, supported and presented work of, with, for and about migrants. These cultural actions do not stand on their own, but aim to have an impact in domains as disparate as personal health, community cohesion, public perception, etc.

Even though the cultural sector only rarely features in debates on how to deal with migration in Europe, cultural policy makers seem to have understood that their sector also has an important role to play. At a European level, the Culture Ministers of the different member states have come to an agreement to create a new working group of experts whose task it is ‘to explore how culture and the arts can bring individuals and peoples together and increase participation in cultural and social life’. Further, after an online consultation into the framework of the structured dialogue between the EU Commission and civil society cultural stakeholders in Europe (the ‘Voices of Culture’ platform), the fifth and final session of the 2015-2016 dialogue has been set to discuss ‘the role of culture in promoting the inclusion of refugees and migrants’.¹



As we thought it important that the voice of our city museums would be represented in this platform, CAMOC applied for and was ultimately invited to participate in this discussion. The meeting took place on 14-15 June in Brussels (Belgium) and was attended by 33 participants out of over a hundred applicants. Participants came from

all over Europe and represented all the different fields of the cultural sector: from writers’ organisations to theatre platforms, from organisations of musicians to associations of visual artists, and of course also museums. Apart from CAMOC, also NEMO and Glasgow Museums were there to represent the museum sector.

Three questions were discussed, all three of which had been circulated to CAMOC-members beforehand. Here, you find the questions and the answers provided on behalf of CAMOC. In the next issue of CAMOCNEWS, you will be able to read the final report, of which CAMOC was one of the drafters.

Question One: *Which 5 recent initiatives in Europe (or elsewhere) best demonstrate the successful role of culture in promoting the inclusion of refugees and migrants? What have been the key success factors in these initiatives?*

In answering this question, we focused on initiatives from CAMOC-members or related museums. Also, we looked specifically at examples from outside the Anglo-Saxon world, as the latter have been amply described elsewhere.

1. **Turin Earth. City and Migrations, 2010-2011** (Museum of the Resistance, Deportation, the War, Rights and Freedom, Torino, Italy). This project considered the changes that recent immigration has produced in the urban context; consisted of a main exhibition, a programme of film projections, ►

¹ For more information, see <http://www.voiceofculture.eu/>

*Jozefien De Bock, CAMOC member and postdoctoral researcher at Ghent University, Belgium

MIGRATION



Brainstorming, afternoon day 1. © <https://www.facebook.com/voicesofculture/>

conferences, and educational activities. Of the latter, we want to highlight especially the programme “To spread the Constitution. From visitors to citizens”.

2. **Becoming a Copenhagener, 2010-2014** (Museum of Copenhagen, Denmark). (Temporary) exhibition about immigration from the countryside as well as from abroad and the impact immigrants have had on the Danish capital, taking a long-term historical perspective, based upon historical research on Migration and Identity in Copenhagen, 1770-1830.
3. **Local Talks, 2012-...** (Friedrichshain-Kreuzberg Museum, Berlin). For this exhibition, residents, of whom many were immigrants, were invited to join curatorial workshops and become members of the advisory board. The exhibit itself uses concrete places to anchor intersecting histories, grounding stories of arrival, exclusion, work, leisure, and more, as told by neighbourhood residents.
4. **Sticking Around. Over 50 years of Migration to Ghent, 2014** (STAM-Ghent City Museum, Belgium). This project, consisting of an open air exhibition, a website offering historical background information and a programme of guided and audio-guided walks through the city, highlighted the history of migration to the city of Ghent through 35 iconic places spread over the whole territory of the city and looking at migration from the late 19th century onwards, at all geographical scales.
5. **On the road, 2015-today** (City Museum of Stockholm, Sweden). Stockholm City museum has developed a method where small groups of unaccompanied teenagers participate in a series of workshops where by taking photos and talking about their pictures they share their experiences of finding a new life in Stockholm. The focus is on their everyday life in Sweden, but their memories from

what they left and from their precarious journey to Sweden are also included, with their permission.

All of these projects are good examples of the ways in which (city) museums have promoted the inclusion of refugees and, broader, migrants, in the receiving societies. The key factors of their success are manifold, complex, and intertwined. We defined four factors that are common to most, if not all, of these projects:

- a. **Working at the local level:** all museums are rooted in their respective localities; this allowed them to look at migration from a different perspective, rooted in everyday realities, thus taking the phenomenon out of the political sphere and into daily life.
- b. **Contact with local organisations of or for refugees and/or migrants:** their connection to their locality also allowed them to get into close contact with local organisations representing migrants, which is a key factor in their success rate.
- c. **The active involvement of local actors in the creative process:** especially in the case of the FHXB Museum, where they were not only involved as storytellers, critics or spectators, but as active participants and curators.
- d. **The ‘opening up’ of the topic of migration** to a broad chronological and geographical interpretation, including e.g. regional migrants, migrants from the 19th century, etc.

Question Two: *What are the best ways to organise cultural activities to promote the inclusion of refugees and migrants – immediately on arrival (first six months), and in the longer term (after six months – the normal time limit for asylum procedures in the EU)?*

For newcomers:

1. Here, the involvement - not only on an ad hoc, but also on a permanent basis - with organisations is key for newcomers. These organisations are necessary partners in order to organise cultural activities aimed at newcomers.
2. Organise ‘introductory visits’ for newcomers to better understand the place where they arrived. City Museums are ideal settings for this. These visits could be ‘mixed’ with local newcomers, so that they would also function as occasions for meeting locals.
3. Practical issues such as ensuring an offer in different languages, offering free access etc. are key. ▶

MIGRATION

For 'settled' immigrants:

1. Involving immigrants into the organisation of the museum through their permanent inclusion in governing or advisory boards (through specialised individuals or group representatives).
2. Mainstreaming of the theme of migration and the heritage of immigrants in the conception of new exhibitions, the reworking of permanent exhibits, the development of educational programmes, the expansion of the collections, etc. (as has already happened with the theme of gender).
3. Drawing historical parallels between older forms of migration and newer forms of migration; between migrations from nearby and migrations from further.

Question Three: *What are the 5 strongest arguments which can be made by civil society, on why and how to use culture to promote the integration of migrants and refugees? How should these arguments be framed, to justify investment in culture?*

1. Cultural activities get migration out of the immediate political debate and into a sphere where there is more space for diversity, and where these themes can be approached from a different, generally less contested angle.
2. The cultural sphere is a space where 'ethnic', 'national' or 'religious' boundaries can be overcome, and where people can find similarities through difference. An example here is the practice, carried out by many museums, to let immigrants go through their traditional collections in order to link their own stories to the ones that were already present in the museum, and to present these 'overlapping stories' to the public.
3. Cultural institutions have the capacity offer in-depth, historically sound information to very large audiences - which, e.g., is not the case for academic platforms of dispersion. By bringing this kind of information to such large numbers of people, they can have an important impact on the general image of migrants and migration.
4. The cultural sector offers a way to bring people together across 'ethnic' and other dividing boundaries, through cooperation at a permanent level, or through projects that involve people of different backgrounds. Such meetings can create new bonds and break down prejudice, effects that are then carried forward into other spheres of life.



Morning session, day 1. © <https://www.facebook.com/voicesofculture/>

Cultural institutions can offer a safe environment for migrants and especially refugees to adapt to their new surroundings, to express skills that are not always honoured in other spheres of society, and to acquire new qualifications that can help them in their later insertion in the labour market, civil society, etc. Many cultural projects set up by museums also help immigrants in dealing with the trauma of displacement, which often remains unaddressed otherwise.

***CAMOC** has a long-standing interest in the role played by migration in the formation and transformation of cities in Europe and worldwide. Many of its members have carried out projects dealing with migration and the city, and have worked together with immigrant and refugee communities. In 2015, in its special 10th year anniversary, this interest became the main focus of the network's activities, first by dedicating its Moscow annual conference to the theme of migration, under the title 'Memory, Migration, the City and its Museum'. Then by organizing a special interactive workshop on this theme for **CAMOC** and external participants - 'Migration and City Museums' - which took place in Glasgow in November 2015. The theme of migration also became a major point of interest in the network's research and discussion on new definitions and visions for the city museum of the 21st century. Earlier this year, the Migration:Cities project developed by **CAMOC** in partnership with **ICR** and **CAM** was supported by **ICOM** with a special project grant to carry out an exploration into the theme of city museums and migration.*

Syros 2016 – Heritage in Transition: Scenes of urban innovation

JELENA SAVIĆ*

Ever since 2000, the International Association for the Study of the Culture of Cities (IASCC) has been devoted to the examination of urban culture and its constantly changing shape and modes of representation. Through its Culture of Cities Center, the Toronto-based institution has organized conferences on aspects of urban life. The conferences started in 2013 with the most recent taking place in Syros, Greece, 27-29 July 2016. This year's conference was dedicated to promoting the understanding and history of contemporary cities.¹

The gathering was entitled “Heritage in Transition: Scenes of Urban Innovation,” and presented diverse and multidisciplinary panels on the role of history within urban cultural landscapes of today. Rather than concerning themselves with only the past, however, conferees engaged in a series of discourses on cities of today, on how we shape our cities now.

¹ The conference series began in New York in 2013 with the event entitled “Poeticizing the Urban Apparatus”. The following, 2014 conference was dedicated to “Affective Cities” and took place in Toronto. The 2015 event, “Libidinal Circuits”, was held in Liverpool. The 2016 conference was organized by the IASCC together with York University, St. Jerome's University, Waterloo University, the Cultural Center of Ermoupoli, the Municipality of Syros, and the Greek Ombudsman.

* Jelena Savić, Ph.D., architect, Researcher at the Faculty of Fine Arts, University of Porto (FBAUP), Porto, Portugal

The conference setting was carefully chosen – the historical and well-preserved town of Ermoupoli, the capital of Syros island and the Cyclades. The enchanting town and island have maintained much of their charm, to-date avoiding the crush of tourists who have invaded nearby Mykonos, Paros, and Santorini, islands “discovered” by domestic and international visitors decades ago. In the midst of high season, when the conference took place, Ermoupoli seemed particularly vibrant. Unlike neighbouring islands whose economies are devoted mostly to tourism, Syros is full of life all year round. Right now, Ermoupoli is undergoing a transition, since there is an initiative to nominate the town for candidacy on UNESCO's World Heritage List. The listing would certainly bring increased visibility to Syros. Being aware of the examples of neighbouring islands, however, the people of Syros have begun to appreciate how employing heritage as a resource will bring both opportunities and threats for the island's future.

The “Heritage in Transition” conference gathered more than 40 participants. Though small in terms of scale, the various sessions offered participants such topics as: technological applications for representing historical assets; the use of heritage as cultural capital; the production of narratives, dissonant issues and ►



Ermoupoli, the capital of Syros and Cyclades, panoramic view. © Jelena Savić

CONFERENCE



Ermoupoli, a view to the historical shipyard. © Jelena Savić

controversies inherent in the received past(s); current policies related to cultural identity, memory and cultural regeneration.

The event consisted of three quite distinct conference days. The first day was devoted to *Heritage, Place and Space*, the second revolved around the theme of *Identity*, while the last day was dedicated to *City Theory/Methods*. Each day was grouped around panel sessions, composed of three to four speakers exploring similar topics. The conference offered a total of nine panels, together with numerous opportunities for formal and informal discussions and for expressing diverse and, at times, contending views.

The presentations of the two keynote speakers, Pavlos Chatzigrigoriou and Alan Blum, established the interplay between the sensory and symbolic, the corporeal and mental, and the material and imaginary components of urban history and memory that permeated the conference. Pavlos Chatzigrigoriou's contribution on developing a historic building's digital collection for a conservation plan, together with a guided walk he conducted for participants through Ermoupoli, represented an evocative introduction to the day devoted to considerations of heritage, place and space. Alan Blum's keynote address emphasized the intangible essence of heritage and set the tone for the remaining two days, in which participants broadened discussed the possibilities and limits of historical discourse in the interpretation of urban reality.

Though it is impossible to go through all of the conference's presentations here, I mention a few themes in order to outline some problems and possibilities the panels were dealing with: the disconcerting views of the future of historical cities, either due to threats for

their heritage by mass tourism (Zachary Androus), the problem of overprotection that turns into its opposite (Hakón Forsell), interpretations of the city and its heritage as the stage where the lives of literary heroes unfold (Susan Ingram, Helen Yung, Pei Zhang) and the challenges of preserving the collective memory of cities (the presentation of Sophie Quick on conservation of the ruins in Oradour-sur-Glane). Through the prism of heritage, several authors touched the realms of social order (Marianne Vardalos, Andriani Papadopoulou) and social justice (Christos Stavrou) as well as the contested nature of colonial legacy (David Lynes).

The conference brought together architects, urban planners and designers, researchers in cultural studies, sociologists, urban economists and other experts on cities and their heritage. Curiously, there were no museologists. The participants' interest in the matters of urban identity and memory, however, and in engaging urban communities, including marginalized groups, is common with many city museums' current initiatives, indicating that the areas of possible future intersections can be found.

Juxtaposing diverse state-of-the-art approaches, both engaged and reflexive, and bringing them into a productive dialogue, the Syros conference represented an instructive and engaging forum for learning and exchanging theoretical and practical experiences on urban heritage and urban innovation.

For more information, please refer to the conference programme and the book of abstracts available at: <http://www.cultureofcities.com/wp-content/uploads/2016/07/Conference-Program-2016.pdf>

The keynote speech of Alan Blum, the executive director of the Culture of Cities Centre. © Jelena Savić



Impressions and Memories of CAMOC's Annual Conference in Milan, 3-9 July 2016

AFSIN ALTAYLI / LOUISA NNENNA ONUOHA*

Just two months have passed since the very successful ICOM 24th General Conference in Milan. Conferences provide a great opportunity to establish links for the future, and those who joined us during the conference could see how keen CAMOC is to develop further partnerships and collaboration with ICOM's other international committees and affiliated organisations.

Later this month presentations, abstracts and additional documents from the conference will be available on CAMOC's website. In the meantime, for those who could not make it to the conference, we are providing some insights from the two CAMOC members who were awarded travel grants: Afsin Altayli and Louisa Nnenna Onuoha.

A Conference Dedicated to "Museums and Cultural Landscapes"

Afsin Altayli

The 2016 conference had a unique structure composed of several joint sessions and parallel activities organised together with ICAMT (International Committee for Architecture and Museum Techniques, ICOFOM (International Committee for Museology), ICR (International Committee for Regional Museums) and MINOM (International Movement for a New Museology), along with CAMOC only sessions in Ignite format and site visits to various museums and urban centres.

Inspiring keynote addresses by Jette Sandahl, Bruno Brulon Soares and Amareswar Galla provided different perspectives for the joint session with ICOFOM and MINOM. Each showed us how museums can play a central role in developing bottom-up and democratic strategies to protect and strengthen urban cultural landscapes. While Jette Sandahl invited us to look at different topographies of hate, violence and inequality from a human rights perspective, Bruno Brulon Soares's



Jette Sandahl's keynote speech. CAMOC Joint Session with ICOFOM and MINOM. © Afsin Altayli

speech was memorable for its emphasis on the political and ethical concerns related to the commodification of cultural landscapes as tourist sites. The session continued with one presentation by each committee and ended with a final debate with representatives of CAMOC, ICOFOM and MINOM.

During the second day of the conference, CAMOC and ICAMT members came together at MUDEC (Museo delle Culture di Milano) to discuss the interrelationship between museums and cultural landscapes under the sub-theme: "Museums between their collections and their environments". Starting with the keynotes speeches by two Italian colleagues, Massimo Negri and Alberto Grimoldi, the session gathered together the different experiences of various museum and heritage professionals from the Netherlands to Canada, from Brazil to Japan, from Bulgaria to Italy and the United Kingdom. It illustrated alternative methods and tools to be used for community outreach programmes and projects beyond the museum walls. Participants also had the opportunity to visit MUDEC.

CAMOC dedicated its last joint session with ICR to the investigation of the theme: "Museums and landscape communities". Three invited speakers from ICR and four speakers representing CAMOC tried to provide answers to a series of questions: "How can city and regional

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Louisa Nnenna Onuoha, Museum Education Officer and PR Officer,
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MILAN CONFERENCE



*CAMOC Joint Session with ICR, Afsin Altayli and Sue Hanna.
© Marlen Mouliou*

museums integrate the concept of cultural landscape into their work? How can they deal with the fact that landscapes might be the objects of continuous change? What can museums do to involve landscape communities in decision-making processes concerning the future of their cultural landscapes?" Sharing the opinions and experience of colleagues from different regions of the world was very helpful to address the theme and learn from each other. I was able to present a paper and co-moderate this session thanks to great collaboration with Sue Hanna.

The conference also allowed us to become more familiar with the impressive work of our Italian colleagues. Beside several speeches given by local experts and professionals, we had the opportunity to discover different museums and urban centres in Italy, thanks to the social events and guided visits organised by the Italian Organising Committee and the visit to Bologna organised by CAMOC. The latter included guided tours to Palazzo Pepoli and the Urban Center Bologna, a multi-purpose cultural centre within the heart of the city.

The General Conference was full of very interesting and inspiring sessions and parallel activities, so many in fact that it was not possible to go to every single one.

Once again I would like to thank everyone who contributed to the success of this conference. I look forward to meeting you all at our next annual conferences and in Kyoto for the ICOM 25th General Conference.

Participating in the CAMOC 2016 Conference

Louisa Nnenna Onuoha

This year's ICOM triennial finally brought me to meet with the CAMOC family, after being unable to attend the CAMOC 2015 anniversary in Moscow due to reasons connected with travelling visas. What I lost last year, I have gained this time with my participation in this year's conference. All thanks to the CAMOC 2016 grant awarded me.

As an ICOM member since 2008 and a museum education officer also doubling as a PR person for the museum where I work: the National Museum of Oyo. I am daily confronted with what more the museum should be aside from being a store house and exhibition space. The National Commission for Museums and Monuments Nigeria is the parent body of all national museums in Nigeria. They are government owned and number over forty spread across the country.

Having worked in the city museums of Lagos, Jos and Ibadan, where pressing issues such as insurgencies, migration and population explosion often befall the host states, it became important for me to explore other ways that these museums could play relevant roles in present day global challenges. How can museums in Nigeria become more relevant to the communities around them especially in the face of present global challenges? The answer to this and many more sparked off my interest in participating in CAMOC sessions during the ICOM 24th General Conference.

The CAMOC joint sessions with ICAMT, ICR, ICOFOM and MINOM provided me the platform to better understand new trends, ideas, best practices and methods with which museums could be involved in ▶

CAMOC General Assembly. © Afsin Altayli



MILAN CONFERENCE



CAMOC members in Bologna, Louisa Nnenna Onuoha, Gegê Leme, Marlen Mouliou, Jenny Chiu. © Layla Betti

creating and re-creating the cultural landscape of the world for the better.

My participation in this conference has afforded me the opportunity to meet museum professionals from all over the world, and to share ideas with colleagues. It has helped me to expand my network of friends. Participating in the CAMOC 2016 conference has further clarified for me that museums do truly play a key role in society as a factor in social integration and cohesion.

The sessions were very refreshing and informative. However, I was particularly thrilled by the CAMOC ignite! session with the theme “City Museums, Urban Landscapes, Urban Communities”. In this session, I was able to share with colleagues one of the very important emigration/ immigration histories that has helped to shape Lagos socio-political, religious and cultural landscape and the role of the city’s museum in preserving this heritage.

Chet Orloff’s lecture “City Museums and City Planning: The Museum of the City’s Experience, Gegê Leme

Joseph’s “Samba-an invisible cultural landscape between territory, heritage and community at Museu de Samba and Britt Walter-Nolan/ Karen Carter’s “Myseum of Toronto: A Distributed Co-created Model for a 21st Century City Museum” were amongst those presentations that I really enjoyed listening to. These lectures and others alike, dealt strongly with the challenges of migration and gave examples of best practices that museums could adopt in solving these challenges. The Ignite! session made it possible for several experiences to be shared among participants in a short time. Time was fully maximized.

The ICOM-CAMOC Conference made it possible for me to experience Italy for the very first time. I was able to explore the beautiful city of Milan and the awesome architectural landscape of Bologna. And of course, the Italian cuisine was not left unexplored. These excursions crowned the whole experience for me.

I must admit that, on the whole it was a rewarding and fulfilling experience which has impacted positively on my career as a museum professional. Once again, all thanks to CAMOC for the grant.

I intend, and have already begun, to share the knowledge & experiences gained with colleagues in Nigeria and look forward to collaborations with my CAMOC colleagues in due time.

I also want to use this opportunity to submit my professional services to CAMOC whenever the need arises. The CAMOC 2016 Conference has sparked off a professional motivation in my work that will surely yield multiplier effects in time to come.

CAMOC’s Executive Board

Joana Sousa Monteiro, Chair (director of the Museum of Lisbon, and ICOM Portugal board member); **Afsin Altayli**, Secretary (independent museologist and heritage researcher, Turkey); **Layla Betti**, Treasurer (curator and researcher in Italian museums). **Nicole van Dijk** (chief curator at the Museum of Rotterdam, The Netherlands) and **Catherine Cole** (museums and heritage consultant, Canada), **Vice-Chairs**.

Ordinary board members: **Gegê Leme** (architect, urbanist and museologist, based in Brazil and South-Africa)); **Irina Smagina** (Deputy Director at the Museum of Moscow, and one of CAMOC’s founders, Russia); **Jelena Savić** (urbanist and cultural heritage researcher, Bosnia and Herzegovina, based in Portugal); **Jenny Chui** (Research Fellow at the Museum Audience Research Centre, and Assistant Secretary of ICOM Japan); **Renée Kistemaker** (art historian, museums consultant and city museums researcher, former vice-director of the Museum of Amsterdam, Netherlands).

Exhibition Alert

EXHIBITION THEME

Inhyeon-dong Printing Alley: Print the World

Dates & Place

5 August - 23 October 2016
Seoul Museum of History, Seoul, South Korea

Information online at

http://eng.museum.seoul.kr/eng/board/NR_boardView.do?bbsCd=1042&seq=20160730135534840

Description

Printing is all around us in our everyday lives. Various published materials and advertisements, patterns on clothes, the logos on handbags, cosmetic products, and credit cards have been manufactured through printing process. In such ways, the printing industry is closely connected to our everyday lives. Let's take a walk around the printing alleys of Inhyeon-dong in Seoul, and learn about the entire process of printing.

EXHIBITION THEME

Oakland, I want you to know...

Dates & Place

23 July - 30 October 2016
Oakland Museum of California, USA

Information online at

<http://museumca.org/exhibit/oakland-i-want-you-to-know>

Description



Cleo Green is photographed with one of her ten children, Ronnie and Gerthina. "952 Chester Street," 2006 Giclée Print by Julie Placencia. © Oakland Museum of California

What does home mean to you? For people in West Oakland, and all over this city, the answers to this question are extraordinarily diverse, richly complex, and surprisingly simple. *Oakland, I want you to know...* gets at the heart of this important conversation during a time of accelerating social, economic, and demographic change in West Oakland, as seen through the eyes of the community.

Enter into environments inspired by iconic West Oakland buildings—a classic Victorian home, a contemporary loft, a community garden, and the now-shuttered historic Esther's Orbit Room—that play host to a series of conversations with longtime residents, newcomers, artists, activists, and community leaders. Experience artwork that asks provocative

questions about who has the right to space and how land is used, and share your own thoughts about what is happening throughout

Oakland right now. Encounter video

installations, compelling images, and community book-making projects that capture the voices and tenor of this conversation. A community-led exhibition guided by artist Chris Treggiari and OMCA Curator of Public Practice Evelyn Orantes, *Oakland, I want you to know...* features work by artists and contributors including Alex Frantz Ghassan, Fantastic Negrito, Julie Placencia, Angie Wilson, and organizations such as Acta Non Verba, Town Park, and Visual Element. Take part in these moving and complex conversations from the neighborhood—told through the voices of the people, organizations, and businesses that call West Oakland home. ▶



100% Brisbane exhibition. Museum of Brisbane. © Bryan Crawford for the museum.

EXHIBITION THEME

100% Brisbane

Dates & Place

15 July 2016 - 2019
Museum of Brisbane, Queensland, Australia

Information online at

<https://www.museumofbrisbane.com.au/whats-on/100-brisbane/>

Description

100% Brisbane is an exhibition like no other you've seen before. In an exciting world-first, Museum of Brisbane has collaborated with celebrated Berlin based theatre company Rimini Protokoll to create a powerful and unforgettable interactive exhibition experience which brings together 100 residents who currently call Brisbane home. Fascinating and deeply moving, their personal stories will be revealed alongside beliefs and attitudes that shape who we are, creating a real-time snapshot of our city.

From the enduring culture of our Aboriginal community to the modern metropolis which continues to grow and change, 100% Brisbane puts our city under the microscope like never before. Take a journey from the past through to the present day in 'A Brisbane Story', a short film written and presented by acclaimed author and actor William McInnes. Throughout the exhibition you will discover first-hand accounts of people's experiences of living in Brisbane, alongside some of our city's most defining moments.

This landmark exhibition also invites you to have your say and contribute to this incredible self-portrait of the city. 100% Brisbane will not only change the way you think about museums, it will change the way you think about Brisbane.

ACTIVITIES & EVENTS

EXHIBITION THEME

Canada's Titanic – The Empress of Ireland

Dates & Place

23 November 2015 - 1 November 2016

Canadian Museum of Immigration at Pier 21, Halifax, Canada

Information online at

<https://www.pier21.ca/temporary-exhibits>

Description

Canada's Titanic – The Empress of Ireland is a dramatic exhibition that takes visitors to the heart of the one of the greatest maritime disasters in Canada's history. Artifacts from this once-splendid ocean liner, historical documents and witness accounts help bring to life stories of loss and rescue, despair and bravery. As well, learn the storied history of the Empress of Ireland including the role it played in immigration and development of Canada.

Considered one of the finest ships in the Canadian Pacific Railway fleet, the Empress of Ireland carried tens of thousands of passengers between Canada and Great Britain in the early years of the 20th century. But in the early morning of May 29, 1914, on the fog-bound St. Lawrence River, the Empress was hit broadside by a coal ship, the Storstad. The ocean liner went down in less than 15 minutes. More than a thousand people lost their lives.

EXHIBITION THEME

Roma Pop City 60-67

Dates & Place

13 July - 27 November 2016

MACRO, Rome

Information online at

http://en.museomacro.org/mostre_ed_eventi/mostre/roma_pop_city_60_67

Description

100 works exhibited at MACRO. Among them, pictures, sculptures, photos, installations, as well as artists' films and documentaries, restored in cooperation with Centro Sperimentale di Cinematografia – Cineteca Nazionale. Main topic of this exhibition is Rome in the early '60s, transformed and recalled through the so called School of piazza del Popolo artists' imagination.

From an artistic point of view it is one of the most exciting periods for the city of Rome, full as it is of intellectual incentives and arts experimentations, thanks to the intense cultural and artistic activity of Franco Angeli, Nanni Balestrini, Gianfranco Baruchello, Umberto Bignardi, Mario Ceroli, Claudio Cintoli, Tano Festa, Giosetta Fioroni, Jannis Kounellis, Sergio Lombardo, Francesco Lo Savio, Renato Mambor, Gino Marotta, Titina Maselli, Fabio Mauri, Pino Pascali, Luca Maria Patella, Mimmo Rotella, Mario Schifano, Cesare Tacchi, Giuseppe Uncini.

EXHIBITION THEME

#Sin Filtros

Dates & Place

26 May - 18 December 2016

Casa del Lector, Madrid, España

Information online at

<http://casalector.fundaciongsr.org/actividad/exposicion-sinfiltros/>

Description

Casa del Lector presents a series of images captured by 18 photographers, reflecting the living hell experienced by those whose country is at war, destroying their lives and their hopes.

The exhibition includes fifty photographs that show the places refugees are forced to go through. In all of them, the photographer has simply captured the moment, with no retouches and without changing any light, brightness, or colour. This highlights the impossibility of injecting warmth into images that, instead of horrifying us, moving us and forcing us into taking action against this situation, have numbed part of society.

The photographers and video journalists taking part include Alberto Di Lolli, Olmo Calvo, Ignacio Gil, Santi Palacios and Ángel Colina. They have all travelled to Syria, Macedonia, Greece, or Turkey to portray the major crises that have rocked Europe in recent years.

EXHIBITION THEME

Graphic Landscapes / Paisagens Gráficas

Dates & Place

3 September - 4 December 2016

Espaço Cultural Porto Seguro, São Paulo, Brazil



ACTIVITIES & EVENTS

Information online at

<http://www.espacoculturalportoseguro.com.br/exposicoes/paisagens-graficas.html>

Description

This exhibition, with curatorship of Cauê Alves and Guilherme Wisnik, features Fernando Vilela's and Stela Barbieri's works on a variety of media – drawings, paintings, engravings, photography, artist book and collage. An affinity of themes, poetics and languages has brought the artists to join hands in this project. The works embody an ongoing visual narrative as they form a reading line along a 50-meter wall within the exhibition space. Graphic structures from Stela Barbieri's artist's book dialogue with photos and engravings by Fernando Vilela around the metropolis theme. On the other hand, Barbieri's chromatism contrasts with Vilela's monochromatic works, as her delicate structures contrasts with his huge dark graphic masses. While moving along the exhibition, the visitor encounters visual scenes of the city's imaginary spectrum and real landscape views.



Stela Barbieri, Untitled, 2015, Acrylic, gouache and liquid watercolor on canvas, 30 x 40cm (top left); Fernando Vilela, City 2012, woodcut on photography 160 x 110cm (top right); Stela Barbieri, Book of Artist, 2014, Painting on paper. 40 x 225cm (middle); Fernando Vilela, Untitled (triptych), 2015, photograph on paper, 330 x 67cm. (bottom)

EXHIBITION THEME

StadtFabrik [City Factory]

Dates & Place

2 February 2016 - 28 February 2017

Austrian Museum of Applied Arts / Contemporary Art, Wien, Austria

Information online at

http://www.mak.at/jart/prj3/mak-resp/main.jart?rel=en&reserve-mode=active&content-id=1461719618760&article_id=1453084468772&event_id=1453689629335

Description

A project in the framework of the design> new strategies alliance between the MAK and the Vienna Business Agency, creative center departure. ►

ACTIVITIES & EVENTS

The StadtFabrik is a “real-time” research laboratory for new fields of work in the creative industries, which concentrates on the discovery and visualization of the future urban potentialities of a city in a state of flux. In so doing, it continues the approaches that arose in the context of the VIENNA BIENNALE 2015 project 2051: Smart Life in the City and further develops the idea of “demonstrators” (experimental arrangements in urban space). In the MAK DESIGN SPACE, the IDRVI – Institute of Design Research Vienna, together with the MAK and the Vienna Business Agency, creative center departure, operates a project office for negotiating new strategies for the production locale Vienna, as well as new fields and forms of work in an era of urbanization, automation, and social and ecological challenges.

In particular, the potentialities for alternative forms of collaboration and innovation to promote change in a sustainable city will be examined in three thematic blocks. Public discussion groups and workshops with renowned design experts in conversation with representatives of Vienna’s creative enterprises will usher in each topic. Additionally, demonstrators in the city will provide negotiable realities of alternative production scenarios in an urban context. To conclude, the results of the thematic blocks will be summarized in presentations about the work.



Fire! Fire! © <http://www.museumoflondon.org.uk>

EXHIBITION THEME

Fire! Fire!

Dates & Place

23 July - 17 April 2017
Museum of London, UK

Information online at

<http://www.museumoflondon.org.uk/museum-london/whats-on/exhibitions/fire-fire>

Description

Discover London before, during and after the Great Fire of 1666 in an interactive exhibition marking the 350th anniversary of this infamous disaster.

Explore the evidence to find out how the fire started and spread, and discover the personal stories of Londoners who were there at the time.

Get up close to rarely seen 17th century artefacts and learn how the city we know today rose from the ashes.

EXHIBITION THEME

Ghats on the Ganga, Varnasi, India: Envisioning a Resilient Cultural Landscape

Dates & Place

From 25 April 2016
Asian American Cultural Center, Urbana, Illinois, USA

Information online at

<http://illinois.edu/calendar/detail/852/33228767>

Description

The exhibition by a team of graduate student projects directed by Professor Amita Sinha from Department of Landscape Architecture envisions the Ghats of Varanasi in India. The land-water interface at the urban settlements on the holy Ganga’s banks is fashioned out of the need to access the rising and falling water levels in the monsoon and dry seasons. The cultural landscape of this interface—ghats (steps and landings) lined by temples and other public buildings, pavilions, kunds (tanks), and colonnaded streets—is layered and kinetic, and responsive to the river’s flow. At Varanasi, where the Ganga reverses its flow, the 84 ghats in a 6.8 km stretch are an iconic image of the city. Their built fabric evolved over 800 years from self-organized systems of worship and pilgrimage. It is complex in its layering and detail, and in responding to natural processes was resilient in its recovery from natural disasters as well as cultural upheavals.

Site mappings represent this built fabric in terms of its architectural and spatial vocabularies and depict how it supports the diurnal and seasonal rhythms of activities tied to the Ganga. The cultural landscape of the ghats is defined by situated events, natural such as flooding, silting, and changing flow of the Ganga, and cultural including ritual activities and performances. The design projects outline a sustainable approach by acknowledging the contingent and complex nature of this landscape in framing design and management strategies for conservation of the ghats. Three aspects of sustainability guide the conservation framework—use of renewable energy sources, utilizing waste as a resource, and building a flexible and portable infrastructure for pilgrim needs. The implementation of design and management strategies will lead to conservation of the ghats as a healthy, resilient, performative, and legible cultural landscape.

EXHIBITION THEME

I’m Italian, too. Immigration in a changing Italy

Dates & Place

From 30 June 2016
March - October: all days 10.00-19.30
November - February: Tuesday-Friday 10.00-18.00; Saturday, Sunday and Holidays 10.00-19.30
Galata Museo del Mare, Genova

ACTIVITIES & EVENTS

Information online at

http://www.galatamuseodelmare.it/cms/_italiano__anchio__limmigrazione_nell_italia_che_cambia_-13184.html

Description

5 years after opening to the public of the MEM, Memory and Migration, the permanent section of the Galata Museo del Mare dedicated to the history of migration in Italy, the Mu.MA Istituzione Musei del Mare e delle Migrazioni presents "Italian, me too. Immigration in Italy that changes", a new exhibition dedicated to contemporary immigration in Italy. Created in 2011, this section has been revised in light of the maturing of the political and social debate and a greater awareness of those involved. The new concept focuses on the perception of the immigration phenomenon by Italian immigrants and of the self-perception in the context of Italian society. The new Immigration Area has 8 focal themes: migration, global phenomenon; immigrants in Italy, a history; we need it?; immigrants at work, who is who, definitions; stories of people on the run; new Italians at school; Genoa in a day; home and family, cooking and taste migration; an opinion, yours.

Conference Alert

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 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?

Funded by

Island dynamics

CONFERENCE THEME

The International Conference on ICT for Human Development

Dates & Place

3 - 5 November, Fukoka, Japan

Information online at

<http://intesda.org/information-communication-technology-human-development/>

Description

The aim of this event is to draw attention to the intersections and interconnectedness between technology and human development in an increasingly globalized world in which the economic, political, industrial and technological developments among the nations are bringing about dramatic social change: from education and culture to science and healthcare.

ICT4HD welcomes proposals from a wide range of topics and disciplines. With the theme Intersections and Interconnectedness, the aim of this event is to raise awareness of recent advances in ICT and human development, act as a catalyst for further research, improve international collaboration while bridging the scientific and technological differences between developed and developing nations, and most importantly to foster global security.

As the fields of human development and information and communication technology cross over into multiple areas and disciplines, authors are welcome to submit from a range of topics, perspectives, and disciplines. The range of research submissions may include conceptual, empirical, experimental, and case studies.

Funded by

INTESDA International Education for Sustainable Development Alliance



ACTIVITIES & EVENTS

CONFERENCE THEME

Spaces & Flows: Seventh International Conference on Urban and ExtraUrban Studies - A Common Ground Conference

Dates & Place

10 - 11 November, Philadelphia, Pennsylvania, United States of America

Information online at

<http://spacesandflows.com/2016-conference>

Description

This interdisciplinary conference and its companion journal invite scholars, planners, architects, geographers, and social scientists to examine pressing urban, planning, and socio-spatial questions:

- Theme 1: Urban and Extraurban Spaces
- Theme 2: Human Environments and Ecosystemic Effects
- Theme 3: Material and Immaterial Flows

2016 Special Focus: Planetary Urbanization in the Modern World

Funded by

Common Ground

CONFERENCE THEME

CUI '16 / 4th International Contemporary Urban Issues Conference

Dates & Place

24 - 26 November 2016, Istanbul, Turkey

Information online at

<http://www.dakamconferences.org/#!cui/kl6zl>

Description

CUI '16 / IV. International Contemporary Urban Issues Conference will be held at Nippon Meeting Halls in Istanbul. The conference is coordinated by DAKAM (Eastern Mediterranean Academic Research Center) and will be organized by BILSAS (Science, Art, Sport Productions).

Since 2013, more than two hundred presentations by scholars from different places of the world has been hosted by CUI Conferences and three proceedings books have been published.

Funded by

DAKAM

CONFERENCE THEME

Idea Camp 2017: Moving Communities

Dates & Place

1 - 3 March 2017, Spain

Information online at

<http://www.culturalfoundation.eu/idea-camp-2017>

Description

We are living and working in an increasingly complex environment. Across Europe and its neighbouring countries, more and more people are confronted with discrimination and exclusion on a daily basis – whether economically, politically or culturally. As a result, societies are becoming more and more fragmented, extremism is on the rise, and the divisions between people – and between individuals and institutions – are growing ever wider.

Migration, distrust towards traditional institutions and the widening gap between the idea of a democratic Europe and the reality of a divided continent are among the biggest challenges that we are facing at present. These challenges are not new, but they have reached a degree that directly affects existing systems and policies, both at national and European levels.

Entitled "Moving Communities", ECF's third Idea Camp will focus on the current positive, radical resistance movements that are daring to counteract anti-democratic practices.

Co-hosted by Platoniq, the Idea Camp will take place in Spain from 1 to 3 March 2017 and will bring together 50 participants whose emerging, groundbreaking ideas demonstrate a firm desire to contribute to fostering political imagination, building bridges and effectively contributing to the development of a society with a stronger sense of social justice. Based on the values of sharing, inclusion and openness, the Idea Camp offers Idea Makers a unique opportunity to meet peers from diverse backgrounds and with different visions from across Europe and its neighbouring countries.

Funded by

European Cultural Foundation



ACTIVITIES & EVENTS

CONFERENCE THEME

Heritage of Migration: Moving Stories, Objects and Home

Dates & Place

6 - 10 April 2017, Buenos Aires, Argentina

Information online at

<https://heritagesofmigration.wordpress.com/>

Description

The early colonization of the Americas represented the layering of cultures and new inscriptions of place. Today we see conceptions of the stability of 'old world' that have been challenged by centuries of two-way flows of people and objects, each engendering new meanings, allowing for new interpretations of landscape, the production of identities and generating millions of stories. The emergence of the 'new world' in opposition to the old – in real, imaginary and symbolic terms – problematizes sense of place and induces consideration of a 'placelessness' as a location for ideas of home, memory and belonging. This conference looks at the actors and processes that produce and reconfigure the old world in the new, and the new world in the old across the Atlantic – north and south – through constructions of heritage in material and immaterial form. Its focus is upon the widely conceived Trans-Atlantic but we also welcome contributions that focus on the heritages of migration from around the world.

Held at the National Museum of Immigration, Buenos Aires, Argentina – a country that itself has seen mass immigration – this conference asks:

- What objects and practices do migrants value and carry with them in their movements between old and new worlds?
- How do people negotiate and renegotiate their "being in the world" in the framework of migration?
- How is memory enacted through material culture and heritage into new active domains?
- What stories are told and how are they transmitted within and between migrant communities and generations?
- How is the concept of home made meaningful in a mobile world?
- Where do performances of identity "take place" so as to generate new landscapes of collective memory?
- How do the meanings of place and placelessness change over generations from an initial migration?

The conference is designed to encourage provocative dialogue across the fullest range of disciplines. Thus we welcome papers from academic colleagues in fields such as anthropology, archaeology, art history, architecture, business, communication, ethnology, heritage studies, history, geography, literary studies, media studies, museum studies, popular culture, postcolonial studies, sociology, tourism, and urban studies.

Funded by

University of Birmingham/National Museum of Immigration, Buenos Aires

CONFERENCE THEME

Life Everywhere ECSITE 2017

Dates & Place

15 - 17 June 2017, Porto, Portugal

Information online at

<http://www.ecsite.eu/annual-conference/call>

Description

The Ecsite conference is an established stage for discussions about the engagement of the public with science with a broad scope. This year's theme "Life Everywhere" invites you to celebrate life, celebrate the extraordinary diversity of forms evolving in our planet for millions of years, celebrate our existence. Proposals should be set in the realms of this subject. Especially fresh, bold and interactive ideas and sessions are invited by the Annual Conference Programme Committee. They have put together guidelines for a good session proposal, including introductions to different session formats and suggestions for a set of partners and speakers. Submissions are welcome until 16 October 2016.

Funded by

ECSITE

CONFERENCE THEME

Sea, Port, City 2017

Dates & Place

11 - 15 September 2017, Aberdeen, Scotland

Information online at

<http://www.sea-port-city.org/spc2017.html>



ACTIVITIES & EVENTS

Description

This maritime studies conference concerns marine processes worldwide. The conference features industrial, academic, community, and governmental perspectives on maritime systems, marine urbanism, cultures and traditions, coastal development, policy and politics, history, clusters, operations, logistics, economics, environments, and infrastructures.

To understand human interactions with the ocean, we must take a holistic view of terrestrial and marine urbanism. How does a harbour develop into a port? How do ports interact with cities? How do offshore activities influence onshore life? Is urbanisation of the sea on the rise? What roles do small towns and large cities play in the global network of port processes? Sea, Port, City will consider these questions and more, discussing shipping and transport logistics, offshore cultures, port operations, fishing supply chains, the sea-port-city interface, maritime technologies, offshore energy, social dynamics in maritime communities, and climate change and the environment.

Funded by

Island Dynamics

CALL FOR CONTRIBUTIONS

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

CAMOCNEWS looks forward to receiving news about your city museums, new exhibitions, projects and initiatives! Selected texts will be published and also shared on our website, thus reaching the entire international network of city museums, our individual members and friends around the world.

CAMOCNEWS has four issues per year, and proposals for the following ones can be submitted by:

- November 30th, 2016
- March 1st, 2017
- June 1st, 2017
- August 31st, 2017

The texts should be concise (up to 1000 words), having not only informative but also an analytical component, and be accompanied with complementing images or other visual materials of your choice. For technical reasons, horizontal layout is preferred for images.

For text proposals and submission, for questions or clarifications you might need, please write us:

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