



INDUSTRIAL HERITAGE, SUSTAINABLE DEVELOPMENT, AND THE CITY MUSEUM



CAMOC

ANNUAL CONFERENCE 6-9 AUGUST 2014
GÖTEBORG, SWEDEN

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CONFERENCE PROGRAMME

WEDNESDAY 6 AUGUST 2014

- 10:00** Registration of delegates. Welcoming refreshments.
- 11:00** A visit at the Göteborg City Museum - guided tour.
- 13:00-13:15** Welcoming speech by Thomas Martinsson, Chair of Göteborg cultural department.
- 13:15** Short introduction by Mats Sjölin, CAMOC's Chair.
- 13:15-13:45** Keynote speech: *MOTOWNS - Life, death and afterlife of the modern automotive dream.* Anders Houltz, SWEDEN.
- 13:45-14:15** Presentation by ICOM-Sweden: Stefan Bohman.
- 14:15-16:30** Session 1 on Theme 1: *The role of cultural heritage—tangible and intangible—in post-industrial urban development.*
Chaired by Suay Aksoy, TURKEY.
- 14:15-14:30** *Nottingham: City of Lace?* Graham Black, UK.
- 14:30-14:45** *Paper, Wool and Hats: three Portuguese museums in the post-industrial urban development.* Joana Sousa Monteiro, PORTUGAL.
- 14:45-15:00** *Industrial heritage as the second breath. Modernization and development of the old industrial area - the industrial landscape park "Demidov-park".* Kuzovkova Margarita, RUSSIAN FEDERATION.
- 15:00-15:30** Coffee break
- 15:30-15:45** *Ecological City.* Susanne Anna, GERMANY.
- 15:45-16:00** *From a public bath to a Temple of the Muses - the new life of the building as Sofia History Museum.* Mariana Marinova, BULGARIA.
- 16:00-16:30** Discussion

- 16:30-17:45** **Session 2 on Themes 2, 4 and others:** *New technologies for documenting and presenting industrial heritage/Interpreting the role of migration in industrial and post-industrial society.* Chaired by Marlen Mouliou, GREECE.
- 16:30-16:45** *Presenting and Interpreting the Industrial Heritage and Planning of Cities Using the Platform of a Virtual Museum, the Museum of the City.* Chet Orloff & Sarah Newlands, USA.
- 16:45-17:00** *Destination Tyneside: interpreting the role of migration in industrial and post-industrial society.* Helen White, UK.
- 17:00-17:15** *The New Local History.* Rainey Tisdale, USA.
- 17:15-17:45** Discussion
- 18:00** **Welcome to Göteborg at Dickson Palace, Mayor of Göteborg.**

THURSDAY 7 AUGUST 2014

- 9:00-9:45** **Keynote speech:** *Abandoned places as an instrument for explaining history.* Jan Jörnmark, SWEDEN.
- 9:45-12:15** **Session 3 on Theme 3:** *"Museums" across the city: museum experiences beyond the museum walls.* Chaired by Rainey Tisdale, USA.
- 9:45-10:00** *Interpreting industrial heritage and city museums by means of sociology of memory.* Mattia Gusella, ITALY.
- 10:00-10:15** *Making a Museum Matter: Windhoek City Museum.* Aaron Nambadi & Grace Pujatura, NAMIBIA.
- 10:15-10:30** *Company event, museums and the industrial heritage.* AjengAyu Arainikasi, INDONESIA.
- 10:30-11:00** **Coffee break**
- 11:00-11:15** *Re-cycle Italy. New lifecycles for urban landscapes.* Layla Betti, ITALY.

11:15-11:30 *Meatpacking and Garment Manufacturing in Post-industrial Edmonton.* Catherine C. Cole, CANADA.

11:30-11:45 *Making culture count: The role of museum leadership in city revitalization.* Gabrielle Peacock, CANADA.

11:45-12:15 Discussion

12:15-13:15 Lunch break

13:15-14:30 Ignite session. Chaired by Chet Orloff, USA.

1. *Collaboration in intercultural and interreligious dialogue of Russian museums for sustainable development.* Natalia Maslakova, RUSSIAN FEDERATION.

2. *A city museum in a changing world.* Maria Sinitsyna, RUSSIAN FEDERATION.

3. *The object is a matreshka. A model of visitor interpretation process in the city, from the home to the museum.* Patrizia Schettino, ITALY.

4. *Architectural Heritage: Africa golden age.* Christian Nana Tchuisseu, CAMEROON.

5. *Preserve historical buildings as a city museum – New Taipei’s Municipal Tamsui Historical Museum as a case study.* Jenny-CHI, TAIWAN.

6. *Landscape of Cement Industrial Cities – Technoscape as local landmark.* Masaaki Okada, JAPAN.

7. *Saacke attack – long before graffiti came to town.* António Feio & José Luis Tavares, PORTUGAL.

8. *Curating the Global City – beyond museum walls.* Ellie Miles, UK.

14:00-14:30 Discussion

- 14:30-16:45** **Session 4: Industrial heritage and the Swedish museumscape.**
Chaired by Mats Sjölin, SWEDEN.
- 14:30-14:45** *To look at both sides of the coin. Gender as a tool when looking at the industrial society.* Marie Björk, SWEDEN.
- 14:45-15:00** *The Modern Heritage of Västra Götaland – Moderna Västra Götaland.* Carina Carlsson, SWEDEN.
- 15:00-15:15** *The social and cultural dimensions in urban densification. Stockholm Meat Packing District in transition.* Mari Ferring & Eva Dahlström Rittsél, SWEDEN.
- 15:15-15:45** **Coffee break**
- 15:45-16:00** *Swedish memorials – in memory of an industrial city – 20th century heritage.* Sanja Peter, SWEDEN.
- 16:00-16:15** *The intangible cultural heritage in the industrial areas of Uddevalla.* Christine Fredriksen & Lennart Bornmalm, SWEDEN.
- 16:15-16:45** Discussion
- 18:00-20:00** **Sanja Peter will guide delegates in a combined harbour tour and workshop.**
- 20:00** Mingle by the sea, Västarvet, Västra Götaland Region.

FRIDAY 8 AUGUST 2014

- 8:30-9:30** **CAMOC Board Meeting**
- 10:00-10:45** **Keynote speech: Participatory learning.** Lasse Fryk, SWEDEN.
- 10:45-13:00** **Session 5 on Theme 3: “Museums” across the city: museum experiences beyond the museum walls.** Chaired by Catherine C. Cole, CANADA.
- 10:45-11:00** *Sticking Around: re-evaluating migration heritage across the city and through a virtual exhibition.* Jozefien De Bock, BELGIUM.

- 11:00-11:15** *The souvenir shop links: Discovering Porto's Industrial Heritage.* Jelena Savic, BOSNIA AND HERZEGOVINA/FBAUP & PORTUGAL.
- 11:15-11:45** **Coffee break**
- 11:45-12:00** *Museum of Yugoslav History beyond the walls: Bikeculture - pedaling through the history of New Belgrade.* Marija Djorgovic, SERBIA.
- 12:00-12:15** *Across the city: hybrid museum-like experiences beyond the museum institution.* Marlen Mouliou, GREECE.
- 12:15-12:30** *Engaging a community through a child.* Yolanda Cool, AUSTRALIA.
- 12:30-12:45** *Making local, learning global.* Nicole van Dijk, THE NETHERLANDS.
- 12:45-13:15** Discussion
- 13:15-14:30** **Lunch break**
- 14:30-17:30** **Workshop: Insight Hammarkullen and the north-east district.**

Gloria Esteban and Björn Ohlén will guide delegates to Hammarkullen by tram for a workshop. We travel by tram from the city centre to Hammarkullen where Gloria Esteban will tell us about The Hammarkullen Carnival and how it contributed to greater cohesion and positive development. Then we go to Lärjeån Gardens where the local authority and Björn Ohlén from Västra Götaland Region will discuss more about the development in the area and the ideals of a model in sustainable development in a newly initiated project called LAB 190 based on the European Landscape Convention.

SATURDAY 9 AUGUST 2014

OPTIONAL POST-CONFERENCE TOURS & WORKSHOP:

- 8:00** Departure from Göteborg.
- 9:00** **Arrival at the SAAB Car Museum.** Coffee and presentation.
- 10:00** **Discussion about the challenges and future plans of the museum.**
This tour focuses on how to make the transition from a commercial museum to a socially oriented museum, and how to find collaborative models that include commercial, voluntary, and public interests in the operation of a local museum.
- 11:30** **Short tour of the Innovatum Science Centre and the connection with the SAAB Car Museum.**
- 12:00** **Departure to Simonsland, Borås.** Lunch is served on the bus.
- 13:30** **Arrival at the Textile Museum and the Textile Fashion Centre, Borås.**
- 13:30** Presentations:
The textile industry and the Borås area. The ideas behind the Textile Fashion Centre. The Textile Museum and its new identity.
- 14:00** Discussion about the challenges and future plans of the Textile Fashion Centre.
This tour looks at the challenge of making Simonsland a vibrant neighborhood where tradition and innovation can meet again.
- 15:30** **Coffee break**
- 16:00** **Guided tour of the Textile Museum and the Textile Fashion Centre.**
- 17:00** **Departure from Borås.**
- 18:00** **Arrival at Göteborg.**

CONFERENCE THEME

Industrial heritage, sustainable development, and the city museum

Industry, even as its on-going presence declines in the developed world, continues to dominate many cities by the lasting mark that it has left on both their landscape and their social infrastructure.

While all industrial cities, by their nature, share certain characteristics (including, among their many other features, urban crowding, suburban expansion, transportation extension, and social migration) their structure and progress nonetheless depend to a large extent on local specifics—physical, social, and cultural; historical and contemporary.

Manchester is an industrial city, to be sure—but so too are Los Angeles and Nagoya. Today, as such diverse urban-industrial landscapes adjust to the demands of an expanding information—and service-based economy—our attitude toward the places and social infrastructure left over from the manufacturing era is likewise changing. Contemporary metropolitan residents must come to understand the city's industrial heritage neither as an eternal law of nature nor as an artefact of a distant past. It represents, instead, one stage of a constant process of urban change, conditioning our choices for the future as it shapes our memory of the past.

In this conference, we ask: What role can city museums play in helping people to understand, explain, and make use of the transformation of urban society from its industrial base to a future marked by limited resources and expanding technological capabilities?

1: The role of cultural heritage—tangible and intangible—in post-industrial urban development.

How can cities build upon past tradi-

tions to shape a sustainable future after their traditional economic base has declined?

2: New technologies for documenting and presenting industrial heritage.

Technological innovation drove our industrial past. Can we also harness it today to offer us new ways of understanding that past?

3: “Museums” across the city: museum experiences beyond the museum walls.

Does the city museum of the future have to look like the one of the past? Where else can we benefit from “museum-like” experiences?

4: Interpreting the role of migration in industrial and post-industrial society.

In the past, as in our own time, cities have been sites of regional and global movement. How do we understand and represent the changing patterns of migration that have shaped cities from the industrial era to today?

CONFERENCE WORKSHOP

Insight Hammarkullen and the north-east district

The suburbs in north-east of Göteborg was mainly built during the 1960s and 70s as satellite cities within the so-called Million Plan, where in 10 years a million new homes were built up in Sweden. The large scale buildings helped to solve an acute housing crisis but was also criticized for being poorly constructed and lacking in important social functions. The north-east areas was in that time part of a large-scale planning of Göteborg region which was just partly implemented. Since the areas was built up the structure of population has changed. Today there are many different nationalities in the north-eastern districts—something that is often

described as an asset to the city. Meanwhile, unemployment is higher than the average of Göteborg and areas in need of refurbishment.

An asset in the north-east districts is the nearness to the countryside. Just a few hundred meters from the houses is arable land and large natural areas. Northeast Göteborg is also the area in Sweden with the highest proportion agronomist educated residents. Can this resources be an advantage for the north-eastern districts in creating environments for sustainable urban development?

To strengthen the positive forces and develop the north-eastern district the public authority must work together with the local involvement and the civil society. But the dialogue and cooperation must be real, not on unequal terms, and it must lead to real development in order not to create distrust and disinterest from the residents. What is the role of the public authority in such a process and how can the civil society take an important part in the planning?



Hammarkullen and The Hammarkullen Carnival.





WEDNESDAY 6 AUGUST 2014

Abstracts and bios of speakers

*Sundals-Ryrs old church, the municipality of Vänersborg.
Photo source: Västarevet*

KEYNOTE SPEECH

MOTOWNS - Life, death and afterlife of the modern automotive dream

Anders Houtz, SWEDEN

The car shaped our modern cities. Not only communications, infrastructure and city planning, but also production modes, working life and consumption were defined by a system that originated in the automobile industry a century ago. Today, this system is profoundly challenged and the changes are most visible in the cities that hooked firmly on to the automotive dream. Motowns, in the plural, now deal in various ways with the legacy of the assembly line.

At the same time, automobile production remains a key symbol of modernity. During the 20th century, large-scale automobile enterprises proved essential in local and national identity building – not the least in a European perspective. A domestic car manufacturing industry was the proof of a modern nation while the absence of such an industry was a disturbing indication of the opposite. But was there ever a more or less common vision of creating European versions of America's Detroit? If so, what has happened to that vision in contemporary car industries?

This presentation explores the symbolic of "motowns", and the move from symbiosis between city and company to crisis and new visions in places like Turin, Paris, Wolfsburg – and Gothenburg. A significant era has come to an end, and it is now an open question whether there is a future for the production of cars in a European urban context. What are the legacies of the epoch of Fordism and which strategies might be pertinent in order to make this heritage relevant in the future?

BIO Anders Houtz is associate Professor in the history of science and technology, teaching at Blekinge Institute of Technology, Karlskrona and Royal Institute of Technology, Stockholm. His research



deals with industrial heritage, material culture, representation and museum politics in historical perspective.

Anders Houtz

SESSION 1 ON THEME 1

The role of cultural heritage – tangible and intangible – in post-industrial urban development.

ABSTRACTS

1. Nottingham: City of Lace?

Graham Black, UK

Textiles form part of the very soul of the East Midlands of England, nowhere more so than in the association of Nottingham with machine-made lace. This was the fabric—a web of thread spun around thin air—that transformed the city into a late 19th century industrial powerhouse. Yet today only one company continues to make lace in the region, in Ilkeston, a small market town about fifteen miles from Nottingham. In Nottingham's Lace Market, once the heart of the industry, historic warehouses have largely been converted into flats, lived in by young urban professionals who know nothing of the lace industry. A few historic machines sit silent, and rarely visited, in the city's industrial museum—located not in the Lace Market but in the stable block of a sixteenth century mansion (now a museum) three miles from the city centre. The only permanent representation of lace in the city centre is a lace pattern pressed

into the concrete of the city's modern art gallery, Nottingham Contemporary.

How can a city have turned its back so comprehensively on its founding industry? And does this matter? Does the heritage of the lace industry have a role in post-industrial Nottingham? This paper will use the example of the Lace Market to examine the legacy of the lace industry for Nottingham, in terms of both physical impact and people's memories of a shared past. It will speak against a modern world "adrift in the present" (Wendell Berry), and argue for the importance of the city's inheritance from lace. It will explore ways of engaging the people of Nottingham with the industry through a 'museum without walls' approach and contrast the lost skills of the lace trade with a contemporary initiative to develop the Lace Market as Nottingham's cultural quarter.

And – fascinatingly – the one surviving lace company has abandoned its modern machines and concentrates its production entirely on 19th century Leavers Lace machines, serving the top end of the fashion industry, and dependant on maintaining the skills of the lace 'twist-hands' who operate the machines.

BIO Graham Black combines his role as Reader in Public History and Heritage Management at the Nottingham Trent University with museum consultancy. Museums in which he has acted as interpretation adviser have won numerous UK awards, including the £100,000 Art Fund Prize. His publications include *The Engaging Museum* (2005) and *Transforming Museums for the 21st Century* (2012). He has been involved in conservation planning for the Lace Market in Nottingham, the subject of this paper, since 1978.

2. Paper, Wool and Hats: three Portuguese museums in the post-industrial urban development

Joana Sousa Monteiro, PORTUGAL

Similarly to what has been happening in other countries, most of the Portuguese industrial heritage museums, either in a rural or an urban context, were set in former factories from the 18th and 19th centuries that closed following recent bankruptcies in sectors such as textiles, shipbuilding, car making, paper making, and construction. The North part of the Country is highly industrialised and has been suffering immensely from the present economic and social crisis, also affecting the communities' identity values.

The presentation will focus on three Portuguese industrial heritage museums of a high quality level both scientifically and educationally, dealing with tangible and intangible heritage: the Wool Museum, the Paper Museum and the Hat Industry Museum. All of these are located in middle-sized cities of the North that used to base their activities in the industrial sector and are now struggling with unemployment and depopulation. Since the past decade, those museums are having key roles in the post-industrial urban and social redevelopment of their local communities, and in attracting the attention of tourists as well. They have also had an influence on new or recently renewed museums' standards regarding documentation methodologies, learning practices, and architectural solutions.

The planning and setting of the Wool Museum (opened in 1996 and extended in 2011), the Paper Museum (opened in 2001), and the Hat Industry Museum (opened in 2005) took a long time in all cases, resulting from deep research and work with diverse community groups including former factory workers who gave

essential contributions to the collections' documentation. Moreover, the three museums are focused on the sustainability of new industrial and commercial activities built upon the traditional ones: the Paper Museum deals with recycling and redesigning paper objects; the Wool Museum preserves and promotes local high quality wool cloth to be also used in contemporary fashion design; the Hat Industry Museum keeps a world built by "magic fingers", restores old hats and builds new ones.

These inspiring museums speak about social values, community engagement and labour memories. They also deal with sensitiveness and sheer beauty.

BIO Joana Sousa Monteiro is a museologist and, from 2010, a museum adviser to the Lisbon Councillor for Culture, working on the re-programming of Lisbon City Museum among other museum projects. In 2012, she organised an international conference on city museums in Lisbon, involving museums from Portugal, Turkey, Italy, the UK and the Netherlands.

Previously, she was Assistant Coordinator of the Portuguese Museums Network at the National Institute of Museums for 10 years, working on the accreditation scheme for Portuguese museums. She has taught museology at the Universities of Lisbon, Oporto and Évora. Her work involves public museum policymaking, city museum programming and museum project management. She holds an MA in Museology from Lusófona University, and an MA in Arts Management from ISCTE University. She is a Board Member of CAMOC and of the Portuguese Museology Association.

3. Industrial heritage as the second breath. Modernization and development of the old industrial area – the industrial landscape park "Demidov-park"

Kuzovkova Margarita, RUSSIAN FEDERATION

The Industrial landscape park project called "Demidov-park" has been developed in Nizhniy Tagil. The project goal is to promote and foster the development of drastically improved living environment at the old industrial urban area. The project is based upon a concept of preservation, adaptation and use of the industrial landscapes, the facilities of the industrial heritage of the "Iron making and mining civilization" and those of the civil works within the chronological period of XVIII-XXI centuries. The area of the project covers the Demidovs' Nizhniy Tagil iron making and mining province of XIX century with Nizhniy Tagil as its centre. Nizhniy Tagil today is an administrative, industrial and cultural centre of the Urals.

The Nizhny Tagil Museum-reserve "Mining and Work Ural" is the originator and developer of the concept to renovate the old industrial area. The concept includes the facilities of the Demidovs' industrial heritage (urban steel mill) and the socialist development heritage (urban steel mill) in the area of both mining and iron making complex and in that of the heavy machine building.

Russia has always been one of the most powerful industrial nations. However in late 70s the first signs of stagnating industrial development revealed themselves. They became yet more pronounced in the 80s and 90s. Russia must find its own recovery from the territorial development crisis caused by the social and economic stagnation and degradation of the old industrial centres. The territorial development crisis referred

to herein touched upon the entire World industrial civilization. Industries were the first to suffer from it and then the community, which faced the overwhelming environmental challenges, and loss of cultural values resulted into the loss of the family values and the generation gap. Russia has a chance to use the amassed wealth of the World experience in development of the challenging industrial areas, of their preservation, adaptation and utilization in the structure of a modern urban community.

In this period, which is anything but simple, the museum-reserve has been the main keeper of both material and immaterial culture and undertakes to turn the tide of the existing social situation. And proposes to choose an approach of using the heritage potentials for revival of the area and nourishing of a new human of the post-industrial society. This line of approach will enable to change the concept of urban communities development and will yield good social and economic performance, creation of a new self-consistent environment where the "new" human and the post-industrial society are evolved.

BIO Kuzovkova Margarita - deputy director for development of "Eco-industrial park" Old Demidov plant of the Nizhny Tagil Museum-Reserve " GORNOZAVODSK Ural" Margarita is a participant of a several international conferences, has 12 publications, including electronic monograph " Demidov Industrial Landscape Park. Renovation of old industry territory, strategy of modernization of the city of Nizhny Tagil and district. " She is an author of multimedia presentation of the project " Eco-industrial park" Old Demidov plant".

4. Ecological City

Susanne Anna, GERMANY

Düsseldorf is free from debt due to its successful transformation from an urban centre of heavy industries into the global city of business in the service sector. This concept is determined also by ecological parameters. There are only two important international companies from the old times left in the city: Henkel and Mercedes.

The participative STADTMUSEUM is a platform for this contemporary urban design development. Together with its citizens, the keyworkers, architects, city planners, designers, artist and scientists of the cities administration the museums team is working on the on-going process of the ecological city.

The proposal for this presentation is to describe, analyse and discuss concepts and methods of participative projects and exhibitions in the STADTMUSEUMS every day practice to activate, educate and support the citizens of Düsseldorf continuing building their own sustainable urbanity.

BIO Susanne Anna has studied history of art, archaeology and French at Johannes-Gutenberg-Universität, 1989- 1991 curator Museum Morsbroich Leverkusen, 1992-1995 director Städtische Kunstsammlungen Chemnitz, 1995-1999 director Museum Morsbroich Leverkusen, 1999-2003 director Museum für Angewandte Kunst Köln, since sept. 2003 director Stadtmuseum Landeshauptstadt Düsseldorf, exhibitions, publications, lectures in the field of, art, architecture, city, design, fashion.

5. From a public bath to a Temple of the Muses – the new life of the building as Sofia History Museum

Mariana Marinova, BULGARIA

The Central mineral bath in Sofia was built in 1913. It is in the so-called in Bulgaria neoromantic style (Bulgarian art nouveau) and is one of the prestigious public buildings. It operated as a public bath, supplied with mineral water from the spring in the centre of the city until 1986. Since then, until 1998, it was abandoned, began to ruin, became a shelter for homeless people, even a fire occurred.

Sofia History Museum was established in 1928, but has had its own building and exposition only in the period 1941-1943. During the bombing in the WW2 the building has been destroyed, and the museum continues its presence without a permanent exposition.

In 1998 Sofia Municipality comes to a decision to give a part of the bath for the needs of Sofia History Museum. The construction works on the adaptation of the building are over now and the new exposition will open doors by the end of 2014.

BIO Mariana Marinova is Chief Curator/ Head, Sofia Historical Museum, Bulgaria. She has a master's degree in history in "Kliment Ohridski" Sofia University with specializations in archaeology and museology. She worked in the Sofia Historical Museum from 1979 to 1999 during which time it was transformed into a municipal enterprise. Since 1985 she has been engaged with the problems of the city culture and life, the changes in the city environment and its citizens. She worked in archaeology and new history, was curator in the museum's photo archive, and from 1999-2000 chief curator of the "Stock" department in the National Historical Museum. Since 2001 she has been

chief expert and head of Sofia Historical Museum. She works in Russian, English and some French. She is the author of scientific and scientific-popular articles and other materials, such as the DVD "Sofia – a long history".

SESSION 2 ON THEMES 2, 4 & OTHERS

New technologies for documenting and presenting industrial heritage/ interpreting the role of migration in industrial and post-industrial society.

1. Presenting and Interpreting the Industrial Heritage and Planning of Cities using the Platform of a Virtual Museum, the Museum of the City

Chet Orloff & Sarah Newlands, USA

Professors Orloff and Newlands teach courses on museology, urban studies, art history, and interpretation. Both professors teach a senior seminar based on the Museum of the City, an international virtual museum of cities headquartered at Portland State University. Museum of the City provides a research and publishing platform for Portland State University students and faculty, as well as for university and museum colleagues worldwide. Professors Orloff and Newlands' session at the CAMOC conference will include the presentation of student-created exhibits interpreting the theme of urban industrial heritage and urban planning as viewed through the lens, or perspective, of urban sustainability.

The Museum of the City focuses on the creation and presentation of exhibits that study the sustainability of cities. Museum exhibits explore such urban topics as design, transportation, planning, health, recreation, history, food, work, and many others. The overarching theme

of its exhibits is urban sustainability; how cities sustain their economic, social, cultural, and physical shape through time and under the constant challenges of environmental realities, war, and other threats and weaknesses.

Professors Orloff and Newlands propose a 15 minute presentation-discussion and demonstration of Museum of the City exhibits on its website (www.museumofthecity.org)-followed by questions from CAMOC colleagues. Our intent will be not only to present some examples of work in the Museum's electronic galleries, but also to encourage members of CAMOC, themselves, to create and publish exhibits through the Museum's site.

BIO Chet Orloff is a historian and 40-year museum professional who founded the Museum of the City in 2003. He has been an active member of CAMOC since 2007.

BIO Sarah Newlands is a practicing artist and long-time museum professional who has taught art history and museology for more than 20 years. They both look forward to attending this summer's CAMOC meeting in Göteborg.

2. Destination Tyneside: interpreting the role of migration in industrial and post-industrial society

Helen White, UK

Discovery Museum in Newcastle upon Tyne, in the North East of England, opened its newest permanent gallery, Destination Tyneside, in July 2013. Destination Tyneside is unique in the UK in being the only permanent museum gallery dedicated to the subject of migration. This paper will explore how this gallery interprets the role of migration in Tyneside, a once heavily industrial, but now post-industrial, region.

Destination Tyneside tells the story of migration to Tyneside from the 1840s up to today through the eyes of the people who have come to live in the area. Migration played a crucial part in Tyneside's industrial past. Tyneside's pivotal role in Britain's rapid industrial growth of the nineteenth and twentieth centuries is well documented. Shipbuilding, coal mining and the chemical works were the main industries. It is less well known that by 1911 one third of the population were migrants or children of migrants, particularly from Ireland and Scotland but also from Europe and beyond. Historian David Byrne has suggested that without the influx of labour the 'North East could not have found the workers needed to achieve its greatness'.

After the two World Wars the economy of Tyneside went into decline, as did the size of its population. The number of migrants into the North East was comparatively small (2.67 per cent of the region's population had been born abroad in 2001) but in relation to other UK regions the North East saw the second biggest rate of increase in immigration in the 10 years to 2001 and this marked process of change in the region's demography continues.

The gallery opened at a time when immigration had again become a 'hot' topic in British politics and media and therefore made a significant contribution to the debate in the North East. The subthemes of emigration, Empire and commonwealth, industrial fortunes and entrepreneurialism in migrant communities are explored, prompting visitors to think about contemporary migration in a broader context.

The conference paper for CAMOC will discuss the approaches used in the gallery and evaluate the impact it has had on attitudes to migration.

Discovery Museum, Newcastle upon Tyne, is part of Tyne & Wear Archives & Museums (TWAM) www.twamuseums.org.uk. A review of Destination Tyneside is available in the Museums Journal Issue 113/12, 42-45, 02/12/2013.

BIO Helen White is Head of Museums for Gateshead, Newcastle and the Great North Museum, part of Tyne & Wear Archives & Museums (TWAM). She came to TWAM as Keeper of Social History in 1993, following 11 years at the V&A, London, where she specialised in East Asian art and design and collections management. She has also held a Lectureship in Museum Studies at Newcastle University. She is interested in the way that cities express themselves through their museums and how the people whose communities make up a city can have a greater voice in the cultural institutions that represent them.

3. The New Local History

Rainey Tisdale, USA

Pop-up projects, psychogeography, geotagging. Locavores, urban renaissance, museum 2.0. For city museums, it's a brave new world. In our post-industrial, technology-rich society, cities are changing rapidly. Our city museums must change with them. In my conference presentation I will map these changes—from permanent to flexible, from inside the museum to out on the street, from passive consumption to active participation, and so on—to frame the brave new world of local history for CAMOC members.

I will explore the trends that are affecting the way local history will be practiced in the 21st century, outline the specific needs of today's city museum audience, and highlight some of the most interesting projects being developed by colleagues in other regions/countries. In so doing, I hope to better equip CAMOC members to adapt to this changing landscape: to understand the challenges and opportunities the New Local History presents and to implement projects in their own museums that will more effectively meet the needs of their urban communities.

BIO Rainey Tisdale is an independent curator based in Boston who specializes in city museums. She spent most of the last decade working for the Bostonian Society. In 2010 she was a Fulbright Scholar in Helsinki, Finland, and in 2011 she was a community fellow at Brown University's Center for Public Humanities. With Linda Norris, she is co-author of *Creativity in Museum Practice* (Left Coast Press, 2013). She blogs at CityStories and teaches in the Museum Studies Graduate Program at Tufts University. She is currently Project Curator for #BostonBetter, the effort by Boston's local cultural institutions to collect and interpret the 2013 Boston Marathon Bombing.



THURSDAY 7 AUGUST 2014

Abstracts and bios of speakers

*Bokedalen (Jonsered), the municipality of Partille.
Photo: Anders M Nilsson*

KEYNOTE SPEECH

Abandoned places as an instrument for explaining history

Jan Jörnmark, SWEDEN

A decade ago a unique Swedish project was started. "Övergivna Platser" (Abandoned Places) is a website that uses pictures from hundreds of abandoned places in order to explain the globalization process and different phenomenon that are related to innovation and structural change (creative destruction).

The website became a huge success, and has led to the publication of five popular coffee table books, as well as dozens of exhibitions. Clearly, to many Swedes' the project has become one of their most important information sources on globalization and industrial change - for example, the project has close to 40 000 active followers on Facebook.

Dr. Jörnmark will talk about the continuing evolution of the project, and what he thinks is the under-utilization of pictures in academic work. In reality, this creates big chances for institutions that make use of new channels of communication while using familiar material in innovative and surprising ways.

BIO Jan Jörnmark holds a PhD in Economic History. He is Associate Professor at Chalmers University of Technology and School of Business, Economics and Law at Göteborgs universitet (University of Gothenburg).



Jan Jörnmark

SESSION 3 ON THEME 3

"Museums" across the city: museum experiences beyond the museum walls.

ABSTRACTS

1. Interpreting industrial heritage and city museums by means of sociology of memory

Mattia Gusella, ITALY

This paper is part of a Master of Arts Thesis titled "Project for a Museum of the History of Padua: an experience in applied history". Studying the local community of Padua in the period 1945-2012, I considered the "Past" representations proposed by the institutional actors: cultural policies, commemorations, speeches, etc. that are supposed of influencing the collective memory. Then, I verified their current reception and the relative social differentiation. This solution prepares the museum's mold: its content and its organization.

Among the different subjects I treated, I devoted a relevant section to the handcrafted and industrial productions characterizing this urban environment over the centuries. Notwithstanding, since the '50, the city had a progressive depopulation of both craft and industrial activities caused by a consistent transition to the Tertiary sector as well as by a destructive urban renovation. Wide parts of the historical center—the typical craft and commercial urban marks—were razed; equally all industries moved in the new industrial area out of the city.

How did the population perceive this heritage? I analyzed the public policies concerning the conservation and the reconversion of industrial remains and consequently I took a census of the material and immaterial landmarks we can still observe. On the other side, I deepened the different strategies employed for conserving historical commercial activi-

ties or for preserving ancient crafts (i.e.: labels and associations). This analysis underlined an unbalanced interest in promoting policies for the intangible heritage preservation.

Which effects did these policies produced on population? How can this heritage be conserved according to population's opinion? This question received a response conducting a survey by questionnaire administered to a statistical sample of the population (proportional quota sampling). It confirmed a preponderance of the intangible heritage policies rather than tangible heritage policies, but it showed quite relevant social differentiation according to the categories of "Age" and "Level of Education".

In conclusion, the knowledge of the population orientations about its past permits to elaborate more effective and target-based communication and so it permits to propose shared representations of the Past useful for reinforcing the social cohesion of the community in analysis.

BIO Mattia Gusella obtained a Bachelor of Arts at the University of Padua (final mark 110/110) and wrote his final thesis about the history of a footwear association (Associazione Calzaturifici della Riviera del Brenta), which he published afterwards. Then, he deepened his studies attending the M.A. in Techniques, Patrimoine et Territoires de l'Industrie (Universities of Paris 1 Panthéon-Sorbonne, Padua and Evora, final mark 110/110 cum laude). He worked on a final thesis titled "Project for a Museum of the History of Padua: an experience in applied history". He examined how the citizens of Padua had perceived their own history functionally to the realization of a city museum. He is currently working as independent researcher at the University of Padua.

2. Making a Museums Matter: Windhoek City Museum

Aaron Nambadi & Grace Pujatura, NAMIBIA

The first city museum in Namibia is currently being developed and is due to open later this year. For this reason, as the first curator of the WCM, one question on the call for papers for the 2014 CAMOC Conference was of particular interest to me 'Does the city museum of the future have to look like the one of the past'. The answer to this question will be determined by our understanding of the role of the city museum in the city. I will argue that, on the one hand, our new museum will contain many of the ingredients of a traditional museum. However, I will also argue that through its display techniques and programming the museum will also engage with the community it serves and engage with conversations beyond the museum fence.

The recognisable features of our city museum are its location in a restored historical building in the historical district of the city, the use of galleries and display cabinets to present objects from a nascent collection and the use of storylines to provide a history of the city and its inhabitants. However, I will argue that beneath the conventional 'skin' of the museum there will be a number of features that reflect an understanding that museums in the twenty-first century must adopt a more participatory approach. As Chairperson of the Museums Association of Namibia I am very conscious that, as museums, we have to break with a widely-held perception that museums exist as tourist attractions with 'tourists' being conceptualised as foreign visitors and, stereotypically, German.

I would like to highlight three 'points of engagement', which the Windhoek City Museum will have with our local residents. In comparison with the rest of the world, we are a small city (330,000)

and a small museum, but I believe that does not mean we cannot have big ambitions and play a major role as a community forum.

My paper will firstly discuss the role of the museum as a place of memory and identity-construction. One of the pre-museum's most successful events was a reunion of residents of the former 'Old Location' who were forcefully removed from their homes during the 1960s as a result of the enforcement of apartheid legislation during the period of the South African occupation. I will explore the ways in which this event and the way in which these events will be displayed in the museum relate to the contemporary politics of the housing challenges that the city faces today.

Secondly, the "Wild Windhoek" gallery of the museum provides (literally) a window onto the 'Green Spaces' of the city and seeks to involve visitors as urban conservationists. Demonstrations of the waste and pollution of the past provide the basis for a vision of a greener, more energy-saving future for the city in which residents are encouraged to play an active role.

Finally, the temporary gallery space of the Windhoek City Museum will provide the opportunity for visitors to engage with various divisions of the city services, such as the Emergency Services and Water Management Divisions. The museum will, explicitly, serve as a communications channel through which residents can raise questions and concerns with those that represent them in the City Council and work for them at the Municipality.

BIO Aaron Nambadi is a Bachelor of Education, Honors Degree with Majors in English and History and a Master in Visual and Public History holder with extensive developmental research experience, project management experience and great organizational, teaching, coaching, communication, public speaking, communication and computer skills. He

has five years teaching and educational long working years experience with the Ministry of Education in Namibia and Four years of Research and Project Management experience with National Archives of Namibia both as a teacher, Head of department and Research and Project Coordinator respectively. As a project coordinator, he coordinated National Social and History related research in Namibia, Cuba, Russia, Germany and South Africa. I am currently heading the Windhoek City Museum, with responsibilities amongst others to research, document and make accessible the social history of the City of Windhoek.' For three years, he has held the position of the National Vice Chairperson of the Executive Committee of the Museum Association of Namibia and he is the current Chairperson of the same Association.

BIO Grace Pujatura is the Head of the Tourism office with qualifications in Tourism and Public Relations and varied tourism developmental research and marketing experience, project management, great organizational abilities, coaching, communication, public speaking, and computer skills. Grace possess fifteen (15) years tourism and marketing experiences as she is responsible for the marketing of the City of Windhoek as a tourism destination both locally and internationally. Grace represented the City at the World Travel Market in London, the ITB in Berlin Germany, MATKA in Finland, CITIE in Guanzhou - China as well as CTM in Dubai.

As a project coordinator, Grace is coordinating the development of the City Museum by overseeing the research, documentations and the availing of the city history to all city residents.

For two years, I have served on the Executive Committee of the Museum Association of Namibia and I am the current Vice Chairperson of ICOM as well as the Chairperson of the Marketing Committee of the Museum Associations of Namibia.

3. Company event, museums and the Industrial Heritage

AjengAyu Arainikasi, INDONESIA

Indonesian museums are still managed in a traditional way. The exhibitions, the education programs and the public programs of the museums in Indonesia are, to a certain extent, organize within a passive approach and not really appealing to the contemporary society. Thus, the Indonesian people aren't consider the museums as the number one cultural-tourism destination. Museums are seen as a 'warehouse for the antiquities', a boring and spooky places to visit.

Museum Ceria was privately established in 2010 to solve this problem. Museum Ceria is a Jakarta-based Independent Museum Educator providing fun educational activities for kids and families, school children, and adults in museums. Museum Ceria wants to prove to adults that museums can turn into cool places to hang-out if (at least) the programs are up to date. Through visiting the museums in a fun way, Museum Ceria hope that their programs could increasing the level of interest of the children on Indonesian history and cultural heritage as well.

In 2013 TAUZIA, a hotel management company, asked Museum Ceria to organize their company event of media gathering in Jakarta old-town area. In the past, Jakarta (previously called Batavia) was a busy industrial city. There are old train station and port, old banks, old post-office and many old buildings which were used to be warehouses or trading offices. Some of the old buildings were reused as museums, cafes, or sadly abandoned. However, the resident of the city are not really realize that their city's old-town area is a site of industrial archaeology. Therefore, Museum Ceria organized TAUZIA's event under the theme of Industrial Heritage. The event's participants played a racing-mystery game: they should

race from a museum to a café to another museum in order to solve the mystery. At the same time they were learning about industrial heritage sites, especially within the Jakarta old-town area.

This paper will describe the program and examine the program's outcome. As well as discussing the role of non-governmental organizations in interpreting and communicating the industrial heritage to the public through museum experiences beyond the museums walls.

BIO AjengAyu Arainikasi is a lecturer in the Department of Archaeology Universitas Indonesia. Her major for bachelor degree is Archaeology from Universitas Indonesia, and her master degree is Art History Curatorial and Museum Studies from The University of Adelaide, Australia. She teaches Museum Studies as well as Industrial Archaeology at the Universitas Indonesia. She is also one of the founder and Director of Museum Ceria, an Independent Museum Educator based in Jakarta, Indonesia.

4. Re-cycle Italy. New urban lifecycles for urban landscapes

Layla Betti, ITALY

Re-cycle Italy is a research project which has been created in 2007. It has been financed by the MIUR (Minister of Education, University and Research), involving more than hundred scholars and researchers in eleven Italian universities (IUAV of Venice, Trento, Milan, Turin, Genoa, Rome, Naples, Palermo, Reggio Calabria, Chieti-Pescara and Camerino).

The research took its first steps from the consideration that our cities are changing really quickly: due to the economical recession and to deep changes in our lifestyle, factories are closing down or moving in other countries. This phenomenon is filling our urban landscapes of a heavy heritage made

by buildings and spaces no more in use which are often considered as a problem.

Re-cycle Italy aims to explore the way the practice of recycling can be useful in an urban context, adopting the Green Economy concepts of reduce, reuse and recycle. The idea behind the project is that, following the practice of recycle, we could reintroduce empty buildings and urban creations which are no more in use in the lifecycle of an urban system. Recycling old buildings – such as abandoned factories – means to take into consideration to opt for more sustainable choices, increasing citizens' sensitivity for this matter.

Re-cycle Italy is a Prin project, a research project of national significance. The result of this research, which is still on-going, is a kind of map, a travel around Italy through buildings and urban fabrics, which are problematic. Several of them are not settled yet, abandoned before to be used, others served for years and then have been rejected, becoming theatre of drug traffic and crime or being used as a refuge for homeless people. Another result of this project is the constitution of a specialized team on the topics of recycling, combining together different skills.

This research tries to show a new way to consider our urban heritage, using skills and creativity to change our approach toward those buildings and infrastructures.

BIO Layla Betti graduated in Humanities in Trento (Italy). She started researching about activity in museums for her thesis, entitled 'City Museums in Europe'. Then she studied at the IED of Rome, master for Curators in contemporary art, presenting a thesis project about involving citizens in an urban project through visual art. After working as a researcher at the Fondazione Museo Storico del Trentino, with a project entitled 'Representing the City's History', which culminated in the international seminar 'Come raccontare la

Storia della Città' (Trento, 05/16/2012), she is curating a project at the MAG (Museo Alto Garda) of Riva del Garda.

5. Meatpacking and Garment Manufacturing in post-industrial Edmonton

Catherine C. Cole, CANADA

This paper will discuss two arts and heritage projects about once vital industries that are no longer. Piece by Piece: the GWG Story and Edmonton Packingtown were both developed in collaboration with videographer Don Bouzek of the popular theatre company Ground Zero Productions, within the context of museum work beyond institutional walls. Piece by Piece was conducted between 2004-2012 and resulted in an award-winning book, an award-winning virtual exhibition, a video ballad (an art form developed by Bouzek and Banner Theatre of Birmingham, England that integrates video actuality with live music), a CD of original songs written and performed by singer/songwriter Maria Dunn, commemoration of the founding of the union as an event of national historic significance, temporary displays, and extensive collections of oral histories, artefacts and archival material.

Work on Edmonton Packingtown began in January 2014 with the first phase leading to two guided walking tours of the city's former meatpacking district as one of the Jane's Walks in May and a local heritage festival in July 2014. The project includes recording oral histories on film and editing video actuality to show during the tours along with historical photographs and marketing materials in juxtaposition with the current neighbourhood, an area in which few remnants of the industrial heritage remain and that is currently slated for revitalization. In Phase II, we plan to conduct further research and oral histories, collect additional historical photographs and artefacts and redevelop the guided tour as a virtual

self-guided tour. A number of questions have been raised and will be discussed with participants, particularly how to approach the next phase because the area is not considered very walkable yet is under redevelopment. This summer's walking tours are pilot initiatives to test various ideas with local residents.

These initiatives demonstrate how museum functions of collection, preservation, research and interpretation can be done across the city, outside of the museum, in collaboration with collecting institutions such as museums and archives and with artists. The presentation will include material in a variety of media, video, song, etc.

BIO Catherine C. Cole has been a consultant with her own firm since 1993 and has developed several large, multidisciplinary, multiyear arts and heritage projects that explore the relationships between museums and cities. She is the author of the book *GWG: Piece by Piece* and curator of the virtual exhibition *Piece by Piece: the GWG story* hosted by the Royal Alberta Museum www.royalalbertamuseum.ca/virtualexhibit/gwg/en/index.html. She is currently working on Edmonton Packingtown and Mill Woods Living Heritage, the latter an arts and heritage project about a planned community developed through a land assembly and populated largely by new Canadians in the 1970s and 1980s. Her publications deal with museology and with Western Canadian social, industrial and labour history. She was previously a museum curator and historic sites interpreter and teaches museum studies. Catherine is the Secretary-General of the Commonwealth Association of Museums and was a CAMOC Board member from 2010-2013.

6. Making culture count: The role of museum leadership in city revitalization

Gabrielle Peacock, CANADA

While the Durham Region of Ontario, Canada, with its 700,000 inhabitants, may lie technically within the geographic borders of the Greater Toronto Area, its connection and similarity with the megacity and its inhabitants stops there. Oshawa, the region's largest municipality, has a long manufacturing and industrial history, and its residents have been linked historically and intrinsically to its major employer, General Motors and the McLaughlin Family, who founded the roots of this business in 1876. Similar to civic counterparts like Detroit and Michigan, the effect of economic shifts globally over the last few decades have had a profound impact on the lives of people living in the region. Facing negative stigma nationally, high unemployment, and a decaying urban centre, Oshawa is now in the midst of an important transformation, both economically; expanding knowledge and technology based sectors, and civically; as it embraces the positive socio-economic impact of culture as a driver to recovery.

Over the past four years, The Robert McLaughlin Gallery (the RMG), the region's largest museum, has positioned itself to not only to engage with this vastly diverse and changing audience, but also assume a leadership role to rally support and promote culture as the cornerstone of a vibrant and dynamic city for all residents. We asked ourselves: Can an art museum be a catalyst for positive social change in a community? Can it be a significant contributor to launching creative collaborations and partnerships? Can it unite people in sharing a proud cultural identity?

This 20-minute case study will focus on the key challenges facing the RMG in tackling these questions and discuss

the strategies used in branding, social media, partnerships and advocacy work to achieving this ambitious goal.

The Robert McLaughlin Gallery (the RMG), founded in 1967 is housed in an important Arthur Erickson building designed for the gallery's permanent collection of over 4000 works including a significant national collection of modern Canadian abstraction, contemporary Canadian art, and an archival photographic collection of over 3000 historical images of Oshawa and the region.

BIO Gabrielle Peacock is the Chief Executive Officer of the Robert McLaughlin Gallery in Oshawa, the largest art museum in the region of Durham. Ms. Peacock has over 25 years of experience in the arts and not-for-profit sector with expertise in 20th century Canadian art, cultural administration, and collections management. Ms. Peacock was previously Senior Vice President and Director of Fine Art for a national Canadian auction house for 21 years. Prior positions include Program Designer at the McMichael Canadian Art Collection, and Spadina House Museum, Toronto. A graduate of the University of Western Ontario and Sotheby's Educational Institute in London, England, Ms. Peacock is an active member of the Canadian Art Museums Directors Organization (CAMDO), and a member of the Oshawa Arts, Culture and Heritage Strategy Committee.

ment of intercultural and interreligious dialogue, the main idea of the contribution of the development of a culture of peace museums. It covers the activities of main Russian museums (Ermitage, Tretjakow Galerie, Russian museum, Pusckin-Museum etc.) that contribute to this interaction. The intercultural communication opens an important role for museums to support sustainable development in the modern world.

BIO Natalia Maslakova is Professor and Director of the Centre of World Cultures at the Diplomatic Academy of the Foreign Ministry of Russia. She holds a Doctorate in political science. Before her time as a professor, she was in the Russian Diplomatic Service in the cultural area in Germany and Austria. She was a member of the Russian delegation to UNESCO in Paris/France. She holds lectures in the field of multi-cultural and multi-religious dialogues and participates in various cultural projects and conferences. She also collaborates with the United Nations Association of Russia. She is President of the Diplomatic Club in Moscow. She is member of CAMOC since 2012.

2. A city museum in a changing world

Maria Sinitsyna, RUSSIAN FEDERATION

1) Post-industrial development
a. A city has been transforming from an industrial centre into a museum. Post-industrial buildings become open air exhibits at a city - museum. Former plants receive new people, transform into art-clusters and cultural centres, and eventually change the mental perception of space in the neighbourhood.

b. Museum projects outside the museum walls - urban and public space as exhibition space - streets, underground passages, bridges, transport.

IGNITE SESSION

1. Collaboration in intercultural and interreligious dialogue of Russian museums for sustainable development

Natalia Maslakova, RUSSIAN FEDERATION

The report focuses on the role of the museum grounds for the develop-

New formats in exhibiting and knowledge introduction. Multimedia reconstruction - mapping on buildings, "recovery" of historical panorama, augmented reality.

c. Museum/cultural centre transforms the entire area surrounding the museum - changes in society, development of the infrastructure and as a result - increasing attraction for investors and trustees.

2) Transformation of a city museum in the context of increasing competition for the audience (cases: Museum of Moscow, Art Play, Central Park of Culture and Leisure, ZIL Cultural Centre)

a. Museum needs to compete with the growing entertainment industry, offering clear and attractive educational format. Today, the city centre is transforming into a museum of a modern urban culture, preserving the best that has been accumulated in the past decades, and opening new paths for development.

b. A museum becomes more dynamic, includes non-museum projects, carnivalises exhibitions, uses new ways of showcasing collections, uses modern technology and interactive programs.

c. Collaboration with other institutions is a way to expand a museum's audience and formats of communication.

d. Multifunctional museum. Nowadays Museum is becoming an educational centre, a centre of leisure-time, opens a cinema and cafe with co-working format. A creative club of "a big-city scale" is emerging: anyone can acquire new knowledge and skills working at innovative projects, can become acquainted with the latest events, trends and names in art and culture of Russia and other countries, as well as can come here to work in the library, or relax with the whole family.

BIO Maria Sinitsyna is Head of the City Tours Bureau Division, Museum of Moscow. Maria has got over 10 years of experience in cultural projects and collabora-

tions with International and Russia-based partners: MSU, Garazh CCC, MAMM, Venice Biennale, Miami Art Basel, etc. Her projects "MasterCard Priceless Cities" and "Cycles & Seasons" have become cases for various Art Management and Sponsorship Marketing courses. Maria joined the Museum of Moscow in 2013. She was previously a Partnership Leader, MasterCard (2005-2012). Before that she served as a curator for several cultural projects (2002-2004). She began her career as a PR manager, Special Olympics (2001). Maria graduated from Moscow State University and holds an M.S. in Mathematics and M.A. in Sociology degrees.

3. The object is a matreshka. A model of visitor interpretation process in the city, from the home to the museum

Patrizia Schettino, ITALY

The paper will present a model developed from the analysis of 92 interviews with visitors, museum staff and customer service. The model shows how visitors are making meaning by several hermeneutic circles, connecting different visual and not visual elements during their path, from home to the museum. In this model, the metaphor of the Russian doll or matreshka is used to summarize the idea that the object, also an immersive environment, is interpreted by visitors opening and connecting several layers in the city and comparing details with the whole. The metaphor emerged from coding and from making sense of patterns emerging from data, using grounded theory method.

BIO Patrizia Schettino is a PhD student at TEC-Lab, University of Lugano, Switzerland. She is doing research in design, cultural diversity and multimedia in museums. After a Masters in Design, Multimedia and Visual Communication at Politec-

nico in Milan, she worked as multimedia designer in Milan and Paris and taught at NABA, in Milan. She was an eLearning consultant for the European Network ERIC (European Resources for Intercultural Communication), and was involved as a graphic designer and instructional designer in twelve eLearning projects supported by the Swiss Virtual Campus in Switzerland. As filmmaker, storyteller and photographer, she has participated in several film festivals and exhibitions in Italy (POLI.design, Triennale, Milan, 1999; International Photography Award Viaggio in Basilicata, travelling exhibition 2006 and 2007; Potenza Film Festival, Potenza, 2006; Young Movie Festival, Potenza 2007 and 2009; and the Lucania Film Festival, Pisticci, 2006 and 2010).

She has been visiting researcher at the Department of Information Studies and Interactive Media (INFIM), University of Tampere, the iCinema Center, University of New South Wales (UNSW), Sydney, the Immigration Museum, Melbourne, and visiting PhD scholar at the School of Museum Studies, University of Leicester, supported by a grant from the Swiss National Science Foundation

4. Architectural Heritage: Africa golden age

Christian Nana Tchuisseu, CAMEROON

The most important and visible African heritage depend of Colonialism period area where we can see the great and important work done at this period, building, industrial place, monument and so one's things were present in many town and City. Work who can be touch or see today in many city and town in Africa. Those important work or industrial activities was the beginning of the development in our continent, that's why those different activities, monument, Historical place or architectural building or architectural industry place was the most visiting

place where we can see or express this important exploit of this twentieth century in Africa.

We can see it today in many towns; village or city in Africa, and we use it today to commemorate and show the powerful activities or the action of European people in Africa. Those building and place was use today at various level by government or municipal council to conserve, diffuse and promote this material heritage who have an important place in the live of citizen of those place and historically for people visiting today those village town and city. Proof of this important human activity.

BIO Christian Nana Tchuisseu is Executive Director of Blackitude Museum and Art of God Gallery of Yaoundé - Cameroon. He is Publisher and Editorial Board of African Arts and Culture Communication and Media Group Called " Hanoscultures. He is working actually as coordinator in charge of museum and heritage programme in Central Africa area with the representative of AFRICOM in Central Africa Region. He is Member of several Institutions, International Organization on Art, Culture, Communication and Contemporary Art, Coordinator of Cameroonians' work groups in Museum and heritage, Board Member of ICOM Cameroun, Board Member of Cameroonian's Association of Museum. He is Curator and Art Exhibition Commissioner, publications and consultancy in the field of Communication, Culture, Museum, Contemporary Art, Fashion, Cinema etc.

5. Preserve historical buildings as a city museum – New Taipei's Municipal Tamsui Historical Museum as a case study

Jenny-CHIU, TAIWAN

On our rapidly changing modern society, how is possible to preserve and repurpose historical buildings as museums, and at the same time keep them as mechanisms for representing local culture with an active role creating community ties? This has become a common problem for the worldwide museology community. Despite have been pointed as on the most important research issues for academics, currently the discussion on this topic have not been thoughtfully developed.

Therefore, in order to address this current issue, this study would consider the effect and impact on a given region that have developed historical buildings as museums, considering how museums ought to be in order to keep being local caretakers of cultural heritage. Hence, in order to verify this scenario and its current and future problems, this study would focus on the revitalization of local communities by preserving and using historical buildings as museums, aiming for the protection of cultural heritage and the construction of cultural identity promoting cultural tourism.

This research aims to provide a comprehensive view of the study case by combining methods of anthropological community's studies and thus establish systematically a musicological point of view. Specifically, by taking the New Taipei's Municipal Tamsui Historical Museum as a study case, my research would allow to explore what sort of historical representations does bring forth; what kind of meanings does it have for the local community and what kind of memories/recognitions does it compel, when an historical building is preserved as a museum

for preserving historical heritage. Those topics would be able to be discussed even further in the future.

The reason to choose the Tamsui Museum as a study case is that, since the port city start developing under the cultural influence of Spain, England, Japan, and China, from the 17th century, it had maintain its landscape; unlike any other area in Taiwan. From 1994, Taiwan's government announced plans for taking advantage of the historical buildings not only by preserving them but also reusing them as museums, a feature of this area's development in recent years. Furthermore, Taiwan's government has been remarking greatly Tamsui Museum as a case model for the currently worldwide promoted western conception of resource usage for cultural tourism and cultural industry (under the rubric of word heritage).

By considering the core and nature of the museum on the case of preserving and using cultural heritage, and presenting possibilities for future policy development, this study expects to contribute greatly to Taiwan's future museum policy development as well as museology's research development. Moreover, I would present my point of view on the preservation and utilization of cultural heritage on the case of planning and promotion for regional development in other city.

BIO Jenny-CHIU received her master degree in National Taipei University of Education. Her master thesis "Research on Relationship between Museum Image and Urban Image—Case Study of Art Triangle Roppongi" was presented in the ICOM-ASPAC Conference in Tokyo 2009. Currently she is a PhD student at the Department of Comparative Studies, School of Cultural and Social Studies, in The Graduate University for Advanced Studies of Japan. She is also a research assistant for the Center for Research Development in the National Museum of

Ethnology of Japan. Her main research interests have been around culture policy of museums and cultural heritage, and the relationship of museums with communities.

6. Landscape of Cement Industrial Cities – Technoscape as local landmark

Masaaki OKADA, JAPAN

Limestones have been playing important roles in offering fundamental materials for construction of public infrastructure, such as buildings, bridges, dams, waterways or even small watergates in the agricultural field. There are many limestone quarries around the world and they formed the cement industrial cities around them with industrial works. Many labours gather and live in cities to work not only at the quarry sites, but also at cement production companies or related smaller businesses. Cement industries bring wealth to the city and advanced infrastructures, such as high-graded trunk roads or rich architectures. In addition, cement works, with their super-human-scale, forms characteristic technoscape (industrial landscape), which is cherished by local people as their home landscape.

This paper exemplifies several cement industrial cities in Japan (Chichibu, Kanda, Onoda, Ogaki, Hokuto, Tsukumi, Hachinohe, Ube, Ichinoseki and Mine-akiyoshidai) and analyse the process of industrial landscape formed and interpreted by local people to be local cultural heritage.

In Ichinoseki, limestone forms unique natural landscape with geological features, such as limestone caves, karst, or ravine and they have been appreciated as tourists' attraction. On their back, cement industries are located and forms apparent contrast. In Hitachi and Tsukumi, the transportation facilities, such as conveyer pipes or cableway form linear landscape penetrating the urban,

residential, commercial or agricultural areas and form the "axis" of urban space. In Onoda and Tsukumi has a district which is called "Cement-town", where the works is located.

In Hachinohe the quarry is locally called "Hachinohe-Canyon" and now attracts tourists. In Chichibu, the most prominent mountain has been mined and exposed its heavily-scratched surface. This mountain has been admired as the sacred place of god, and local people have held dilemma to its landscape: their wealth VS hurt of god. In Ogaki, cement industry has rather obtained harmony with or become part of local religions. Shrine exists with its approach road crossed by cement freight railway, or shrines to be prayed for workers' safety has become local people's general place for prayers. In Mine-akiyoshida, trunk road passes through cement industrial site and technoscape is appreciated in daily lives for local people.

BIO Masaaki Okada is Professor at Kinki University, Osaka, Dept. of Civil and Environmental Engineering. In March 1991, he graduated Tokyo Institute of Technology, Dept. of Civil Engineering Sep. 1996: Doctor of Engineering, Tokyo Institute of Technology, Dept. of Social Engineering Apr. 1998: Engineer at Chodai Corporation (bridge design consultant company) Sep. 2001: Researcher at National Institute for Land and Infrastructure Management Apr. 2002: Researcher at University of Tokyo, Asian Natural Environmental Science Center Apr. 2003: Assistant Professor at Kinki University, Dept. of Civil and Environmental Engineering Apr. 2007: Associate Professor at Kinki University Apr. 2010-Mar. 2011: Visiting Scholar at University of Cambridge, McDonald Institute for Archaeological Research Apr. 2013: Professor at Kinki University.

7. Saacke attack – long before graffiti came to town

António Feio & José Luis Tavares, PORTUGAL

Saacke is an exploring group created in 1996, acting within the realm of industrial archaeology in Porto. It is driven by the will and enjoyment of finding and experiencing progressively more apart urban places, bodies and structures – forsaken, hidden, wasted. From the beginning, physical and sensorial experiences were building up and growing extreme. Each explored object is scanned thoroughly and photographed intensively. Registers are produced using a mixed analogical-digital system, which granted the absorption of the maximum possible spatiality to be later transformed into space-moments. These are not photographs but digitally handcrafted super-real versions of a place in time. They suggest a twisted worldview where material and etherial mash up indistinctly. Where ruined industrial heritage is appropriated and tuned to fully be, with no necessary reasoning.

Now, almost fifteen years have passed since Saacke's frequent raids into built industrial reminiscences. The group decided to look in retrospective to previously explored terrain, being alert to inherent phenomena – permanence, change, annihilation, newness. The time gap allows to proceed into the territoire of archaeology of industrial archaeology. The registers in the Saacke Archives are hanging in time. Coming-back to them is not attaining a conclusive character but rather to spark a sense of silent, selfish and critical art expression.

BIO António Feio (Porto, 1975) is developing doctoral research on sustainable architecture in IST/DECivil/Institute for Structures Engineering, Territory and Construction – Technical University of Lisbon, under Doctoral Grant by FCT. His aim is to access the sustainability

performance of tourism accommodation buildings in the Douro Region (North of Portugal). In 1998 begun to practice architectural with an internship at Paula Santos, arquitectos Lda, where then collaborated until 2004. In 2003 starts the brand FORTIFEIO... architecture and derivatives along with the Francisca Fortes (Arch.). Work as consultant for Environmental Impact Assessment Studies with the firm Jacobs Gibb Ltd.

Since 2009, develops several projects and architecture international competitions with the work groups "4Q-Studio", "3D emergency" and founded SAACKE group focusing on industrial urban abandoned infrastructures. Has published and presented papers in conferences, and occasionally wrote articles in newspapers, magazines and other on-line platforms. In 2011 participates in an Intensive Program "Erasmus Atoms & Bits" in IUAV Venice.

He is since 2009 Leader A system facilitator. He has attended various international conferences and seminars related to the theme of sustainability, tourism, construction, planning and urbanism, mobility. Has organized and oriented workshops in the sphere of sustainable construction practical implementation, and related to traditional construction techniques and arts. At Faculdade de Arquitectura da Universidade do Porto, in 1999, obtained the degree in Architecture with the Prova Final entitled "Architecture is in the HOUSE – reflexions of the house in the millennium ending", having the 5th year of studies done at EPFL in Lausanne, Switzerland.

BIO José Luís Tavares (Porto, 1975) is a researcher in the PhD Design program of FBA.UP, in Porto, in association with U.Aveiro, integrating ID+ Research Institute for Design, Media e Culture, in partnership with PiNC-UPTEC. Is currently surveying and inventorying the Pancho Guedes Archives and working on

a book on the artist's photographic work, in team with Lucio Magri and endorsed by A.d'A.M. Guedes himself. Started working as an architect with VMX Architects in Amsterdam in 1998.

Returned to Porto in 2003 and started his own practice running under the name of Z-Arquitectos. Had different working experiences, such as in an industrial carpentry, or as graphic designer, or as text reviser for Uniwersytet Jagiellonski. Now and then teams up with artists, such as Isabel Cordeiro, Jabulani Maseko, or Inês d'Orey, co-ideating Art and Photography projects. Authored two architecture monographs together with Lucio Magri: 'Pancho Guedes' and 'Arménio Losa e Cassiano Barbosa', published by QuidNovi/Público. Assisted Don Murphy at Academie van Bouwkunst Tilburg and Berlage Institut Amsterdam. Was a guest critic in the workshops 'Out of the box', 'Projectar e construir formas curvas em arquitectura' and 'Neurosis', at FAUP.

Is a founding member of Saacke, an exploring group of urban industrial archaeology. Occasionally, writes on architecture and photography for different publications, and his work has been exhibited in a number of venues in Portugal. Graduated at Faculdade de Arquitectura da Universidade do Porto in 1999 with a theoretical thesis on the contemporary world society and its perception of geographical and urban space. Lived for one year in Kraków, studying Architecture and History of American Electronic Music.

8. Curating the Global City - beyond museum walls

Ellie Miles, UK

Like the city, the museum is a palimpsest, its spaces re-written and re-coded through time. In 2010, as part of its Galleries of Modern London project, the Museum of London opened up a new window onto London Wall. Seen from inside the museum the window frames the street,

encasing the city behind glass. Seen from the street, the window provides a new way to look into the museum. At that time I was working on another new way of looking at the museum, as a PhD student carrying out research into the making of the Galleries of Modern London.

My thesis was funded through a scheme run by a UK research council. The Collaborative Doctoral Award (CDA) encourages universities to partner with external organizations, like museums, to co-supervise research students. The CDA structure gave me unequalled access to the work that went into preparing the galleries. This paper draws on the work I did for my doctorate, which explored the Museum of London's attempt to represent London's history as one of a series of attempts to represent and define London and curate the global city.

My position embedded within the museum provided the perspective for a close study of how city museums build narrative into space - within and beyond the museum. Arguing that the relationship between the city museum and the city has never been straightforward, this paper shows how city museums are well placed to make use of digital display technologies that reach beyond its walls. The Museum of London has experimented with several digital projects, as it looks to develop museum provision across the city. This paper reflects on some of these experiments, including the successful StreetMuseum app and the collections online.

This paper draws on my PhD research about the making of the Galleries of Modern London and the StreetMuseum app, and combines this research with my experience working on digitization and born-digital collections at the Museum of London. The paper will discuss how city museums are able to move beyond their walls and open up new windows onto the city.

BIO Ellie Miles gained her doctorate in 2014, from Royal Holloway, University of London. Fully-funded through the Arts and Humanities Research Council, Ellie collaborated with the Museum of London to produce a thesis that discussed the ways that museums represent urban history, with particular reference to the Galleries of Modern London. Ellie is currently working as an Interpretation Officer at the British Museum. Previously Ellie worked as the Museum of London's Digital Curator and contributed to the museum's Collections Online work as a Project Assistant. Ellie developed and taught the 'Online Museums' module for the University of Westminster's MA in Museums and Galleries.

SESSION 4

Industrial heritage and the Swedish museumscape.

1. To look at both sides of the coin. Gender as a tool when looking at the industrial society

Marie Björk, SWEDEN

How can museum objects help us understand the complex movements (transitions) in modern society? By, for example, looking at a kitchen aid, or pictures of a blue collar workers home, we have to take in to consideration women's responsibilities in the industrialized world. How are we to understand the role of gender and immigration in our collections. In traditional stories of the industrial society one often neglects the importance and need for a public sector. When industry became more and more efficient, rationalized and controlled it left little or no time to take care of a household or nursing of the ill. Institutions of health care, day-care for children and public schools are vital to understand the complex whole of the industrial society. Based on artefacts from

the collections of Göteborg City Museum I will argue in my presentation that the industrial society can't be narrowed down to just look at one side of the coin. To understand the industrial society we need look at both heads and tails of the coin.

BIO Marie Björk is Curator of Collections, at Göteborgs City Museum.

2. The Modern Heritage of Västra Götaland - Moderna Västra Götaland

Carina Carlsson, SWEDEN

This is the story of a regional modern heritage program that started in 2008, a wide project that aims to raise the awareness of the significance of the heritage built since the 1930's. It consists of a number of different subprojects, performed by several collaborating parties.

Background: The living conditions in Sweden changed dramatically during the 20th century, in many ways. The transformation from an overall poor rural economy to one of the most prosperous countries in the world took place in just a few decades. It resulted in many new buildings and structures, a now ageing heritage in need for attention. What constitutes this building stock, how was it built, and which condition is it in today? How can it be adapted to new use in a gentle way? Which part of this heritage needs to be protected, and how can it be used today as a means of sustainable development, in a broad sense? These are some of the questions posed in Moderna Västra Götaland.

Subprojects and activities: The focus of the subprojects vary from the history behind simple holiday cottages to the social and legal mechanisms resulting in gigantic suburbs, built in the sixties. To mention some of the themes/subprojects: the monuments of the modern era, the transformation of rural areas to recreational landscapes, a teacher's +

pupil's guide to the history of the modern built environment (children 10-15 years old), the history and importance of simple structures like playgrounds, sports halls and landscaped beaches.

The most explored subjects are mainly related to housing and recreation, whereas research and projects regarding, for example, places of work, education and authority has yet to be addressed. Moderna Västra Götaland has resulted in several activities such as seminars, city walks, exhibitions and publications.

The Modern Heritage of Västra Götaland is a collaboration between Västarvet (the regional heritage organization), several community councils, Göteborg City Museum and the County Administrative Board of Västra Götaland.

BIO Carina Carlsson is conservation officer, at Västarvet, Sweden. Västarvet is a regional administration focused on cultural and natural heritage, operating in the region of Västra Götaland. She assesses historic sites and buildings for protection and conservation. She gives advice on conservation and I collaborate with different organizations and administrations regarding heritage preservation issues.

Some recent and on-going tasks:

a) Research project (in collaboration with University of Gothenburg) regarding the heritage inventories that were made in the early seventies – what has happened since then? b) Assessment reports / conservation guidance for a number of cemeteries. c) Building inventories and appraisals regarding the built heritage in the municipalities of Vårgårda and Dals-Ed.

3. The social and cultural dimensions in urban densification. Stockholm Meat Packing District in transition.

Mari Ferring & Eva Dahlström Rittsél, SWEDEN

Mechanisms of cultural and political hegemony have altered the urban landscape in many parts of the world. Stockholm is not an exception. The city is today experiencing a building-boom, and in response to the challenges of population growth, a dominant strategy is increased densification of existing neighbourhoods. The vision of this future city is communicated not least through digital visualisations, showing idealised life styles in the city of tomorrow.

In this paper we propose to map out one single urban development in Stockholm: The Meat Packing District. Political visions for this centrally located area include establishment of modern housing, events, an arena for sports and events (TELE2) shopping (plans for an IKEA department store) with the motto “Stockholm – a world-class city”. At the same time voices are raised for the Meat Packing District to remain a historically unique and diversified area with buildings and activities still connected to the meat and the new creativity businesses. Planners are already pointing out problems related to this dual vision, which are in need of solutions: deteriorated buildings, dangerous goods, smell, noise, parking, etcetera.

The City Museum of Stockholm is involved in the transformation of the Meat Packing district in two ways. Professionals are responsible for documentation and collecting material and immaterial heritage, as well as taking part in the planning process through remittance management. The role is to interpret, communicate, define and protect heritage values.

The paper will deal with questions on what parts of the industrial historical identity that will fit in, and what will consequently be deselected in the planning for the development of the Meat Packing District in Stockholm. The questions are posed to our empirical material: observation studies, documents from the planning process, photographs, the computer-made images presenting the area and historical research of the area.

We will also make a comparison with international examples (Ködbyn in Copenhagen, the Meat Packing District of New York and Helsinki historical abattoir and buildings for meat packing). In our analysis of the findings, we use theories connected to the concept of urban narrative. One key in the development of a true metropolitan environment is to provide space for the unplanned and the unexpected. Research shows that contemporary urban development, despite the opposite intentions, seems to give disadvantage to the unpredictable – it instead points to cultural uniformity (Franzén 2005, Westin, 2010, Sternö in Larsson & Smith, 2011).

A planning based on “best cases” combined with planning regulations once developed for the function-separated city can result in dissatisfaction with the outcome. The hypothesis of the paper is that social and cultural dimensions of sustainable development need to be satisfactory integrated in the planning for urban densification of the city.

BIO Mari Ferring is PhD Architectural History, Stockholm City Museum , Cultural Heritage.

BIO Eva Dahlström Rittsél is PhD History and Philosophy of Technology. The County Administrative Board of Stockholm Social Planning and Cultural Heritage.

4. Swedish memorials – in memory of an industrial city – 20th century heritage

Sanja Peter, SWEDEN

Göteborg as the second largest city has imposing remnants of an industrial past. Now, recognised as monuments of cultural heritage, they are taking the role of memorials. The industrial city is not really the same as it was in the twentieth century. Tracks of its physical evidence in shape of buildings or left over machinery are still visible. One of these is listed, the crane at the old Shipyard Eriksberg, with a large iconic value and as containing a collective memory of the city’s industrial past.

Most of the Europe’s heritage is classified as memorials, after wars, battles, political or other victories. Sweden has not many such monuments of the twentieth century. Exceptions exist like the memorial stone of the deceased in the fire at Backaplan or the Raul Wallenberg monument. Sculptures in Gothenburg were usually made in a memory of a wealthy donor or created for decorating the public space, but not really representing a collective history.

The shipyard Eriksberg’s gantry crane is commemorating a civic past, it is of monumental proportions and in a sense it may have a status of memorial, because of the epoch of an industrial activity in the area that belongs to the past.

BIO Sanja Peter is Conservator of built environment, Göteborgs Stadsmuseum. Her occupation, since 1997 is at the City Museum of Gothenburg as a Conservator of Built Environment/Curator. Together with the Chalmers technical University, the University of Gothenburg and other local or governmental institutions she coordinated various projects to test the implementation of conservation methods onto the modern built stock. They were all concerning conservation and preser-

vation matters of architecture and city planning in Gothenburg with focus on the modern era.

5. The intangible cultural heritage in the industrial areas of Uddevalla

Christine Fredriksen & Lennart Bornmalm, SWEDEN

This contribution concerns the medium sized west Swedish town, Uddevalla, situated within the active business sphere of the structural district of Fyrstad. This district consists of four industrial and administrative towns, collaborating in economical and cultural matters. Further, the regional work of Bohusläns museum will be discussed in the paper; this is one of Sweden's most well visited and well-known museums. Bohusläns museum is a regional museum working under the administration of Västarvet. From the start, the museum has worked with industrial development and the impact of the industries in the surrounding countryside. The various activities of the museum have illuminated and interpreted these changes.

In 1986, a new branch of business was started in Uddevalla, when Volvo, the global car factory, started a plant in Uddevalla. The motor industry replaced the large-scale shipyard that was closed down at the time. The shipyard had been the main industry, giving character to the town during the years while it was running. The car industry influenced the town too, although the number of employees was much less and the structure of the industry is quite different. The car building trade was a novelty on the work market and this occupational group became common in the smaller communities in the surroundings of Uddevalla, since many companies carrying out subcontract work have been established in these areas.

The intangible cultural heritage is strongly rooted in the town and the in surrounding coastal areas; this has most likely influenced the urban development of the town during the past decades. The intangible cultural heritage is also an important factor in the small shipbuilding industries, still in business along the coast by Uddevalla.

BIO Christine Fredriksen works for the Bohusläns museum, Uddevalla.

BIO Lennart Bornmalm works at Göteborgs universitet (University of Gothenburg), Göteborg.

FRIDAY 8 AUGUST 2014

Abstracts and bios of speakers

Saltö, Strömstad. Photo: Anders M Nilsson

KEYNOTE SPEECH

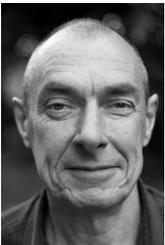
Participatory learning

Lasse Fryk, SWEDEN

Göteborg is, like the rest of the world, facing challenges connected to globalization, migrant movements and urbanization. We talk about these challenges as complex, meaning that addressing them requires changes in thinking and in structuring that transcends the normal routes of problem solving. I have found Hammarkullen the best place for developing these changes as the area opens itself, rubs itself, against the above mentioned challenges. One of Hammarkullens many problems is that this openness comes, not as a result of choice, but as a result of limited power to be part of community building in a very segregated city. However, this disadvantaged position has forced Hammarkullen to develop an asset they have used well.

My focus has been how to put words to the asset that makes these changes possible. A keyword is transfiguration. A concept that embraces the change of form and structure in a way that opens up for "the other" to be part of structuring the situation. This I will talk more about when we meet.

BIO Lasse Fryk is lecturer at the Centre for Urban studies in Hammarkullen, Göteborgs universitet (University of Gothenburg) and is responsible for the field based learning in Hammarkullen. He is also working with and in participation with the local community on development where the key-issue is sustainable development.



Lasse Fryk

SESSION 5 ON THEME 3

"Museums" across the city: museum experiences beyond the museum walls.

ABSTRACTS

1. Sticking Around: re-evaluating migration heritage across the city and through a virtual exhibition

Jozefien De Bock, BELGIUM

In this era, when governments all over Europe proclaim 'the failure of multiculturalism' and immigration remains a highly contested subject in both the political and the public sphere, the STAM-City Museum Ghent has set up a large-scale project, reevaluating the role of migration in the history and heritage of the city of Ghent. This project, running under the provocative title 'Blijven Plakken' (Sticking Around), is based on extensive historical research into the city's migratory past, and aims to disperse the results of this research over a wider audience.

The main aim of the project is to inform the broader public about the long-term presence of immigrants in the city and their – often unrecognized – positive impact on the city's growth and wellbeing, without however ignoring the sometimes problematic cohabitation between newcomers and established urban dwellers. In order to reach as wide an audience as possible and especially to lower the threshold for those who only rarely make it into a museum, the STAM opted to move beyond its walls and into the city, using the urban landscape as an exhibition space.

35 places, set up or frequented by immigrants, that are representative for the city's migration history as a whole, have been singled out and 'dressed up' with historical pictures and text, to render their invisible history visible. Large

columns and window-stickers draw the attention of all kinds of city-dwellers (inhabitants, commuters, students, tourists, ...) to the historical presence and impact of immigrants in the wider context of the city.

These are however but snapshots. The larger stories are told by the immigrants themselves, in the form of original audio-guided tours aimed at individual visitors, or by qualified (and personally trained by the curators) tour guides, taking groups of people on a journey through the city, unveiling its migration history as they move along. Finally, the results of the preliminary research, which are available to the public under the form of a book and a PhD dissertation, have been translated into a website, www.blijvenplakkeningent.be, which is to be continuously updated as the results of new research and of the stories and materials sent in by visitors (as promoted by the 'tell us your story'-page of the website) come in.

A very daring choice that has been made, especially in the Flemish context, where linguistic-nationalism is a political issue, was the decision to turn the project into a multi-lingual experience. All 'eye-catchers' in the urban landscape are bi- or trilingual - Dutch as well as the language(s) that are connected to the specific site chosen; the audio-guides are available in different languages, and the guided tours can be taken not only in Dutch, French or English, but also in Turkish, Arabic, Spanish and Russian. The project-part of the website, finally, has been translated in eight different languages.

The project went public on April 27th of this year. Moving out of its premises and into the public space of the city has been very interesting but also demanding; the museum has received fantastic reactions, but also some problems have arisen that are currently being solved. The preparation and the immediate aftermath of the opening week have been very busy,

and for this reason, we have not been able to send in our abstract for this Annual Conference until now.

BIO Dr. Jozefien De Bock (Belgium, 1984) received her PhD at the European University Institute in Florence in 2013. Her research interests include the history of human mobility, integration processes of immigrants in receiving societies, and cultural diversity past and present. She is currently curating the STAM-Ghent City Museum project 'Sticking Around. Over 50 years of migration to Ghent', translating the results of her PhD research to a wider audience.

2. The souvenir shop links: Discovering Porto's Industrial Heritage

Jelena Savic, BOSNIA AND HERZEGOVINA/FBAUP & PORTUGAL

The word "souvenir" derives from a French term for remembrance or memory. Souvenirs are artefacts taken home by travellers for a remembrance of the journey experience. Thus, a highly diverse range of items can function as such mementos.

Souvenirs reveal much about traditions, tangible and intangible heritage and self-representations of a city or a country. A number of souvenir shops of Porto, Portugal, can be interpreted as "museums across the city", since they are involved passionately in preserving and promoting local living traditions, as well as tangible heritage.

Mementos related to industrial heritage will be the starting point of this investigation: the researcher, foreigner in Porto, will follow the leads and uncover this city's industrial traditions.

Portugal currently has 22 sites within ERIH - European route of industrial heritage, and three of them are in Porto: Dona Maria Pia/Dom Luis bridges, Electric

Tramway Museum and Solar Vinho do Porto. They are undoubtedly linked to the main experiences this city has to offer a visitor and are among main themes local mementos are dedicated to.

However, stories behind the souvenirs give many more interesting hints to the researcher: about the local fishing industry, cork harvesting, about the long tradition of producing wine, quality olive oil, luxury soaps, ceramics or the beloved Portuguese azulejo tiles. Following them, many more existing and potential industrial heritage routes through Porto and the region will be uncovered.

The diverse industrial heritage of Porto will thus be examined in a different, "unofficial" way, touching the themes of art and industrial heritage, industrial tourism and promotion of industrial heritage, and also drawing recommendations relevant for industrial heritage preservation in the author's home country.

BIO Jelena Savic (1978) is an architect – researcher and designer. Her main field of interest is cultural heritage. She has been working in heritage preservation and research, architectural education and architectural design. Since 2004, she is an expert associate for cultural heritage in the Institute for Protection of Cultural, Historical and Natural Heritage of the Republic of Srpska. Between 2007 and 2013, she was visiting assistant at the Faculty of Architecture and Civil Engineering of the University of Banjaluka. She completed a PhD in architecture (urban history) from the Faculty of Architecture, University of Belgrade (Serbia) in 2013, and currently lives in Porto, Portugal.

3. Museum of Yugoslav history behind the walls: Bikeculture – pedalling through the history of New Belgrade

Marija Djorgovic, SERBIA

Bikeculture Project aims to develop new models for the promotion of New Belgrade's cultural heritage, encompassing participatory approach and creation of interactive contents.

New Belgrade was constructed after the Second World War, when it assumed symbolical meaning as the centre of the newly formed socialist state of Yugoslavia. Once a modernist utopia, organized in harmony with citizens' needs, New Belgrade is, at present-day, changing and starting to function as a business area. Rapid changes are erasing the memory of its history, while the citizens are often not aware of the city's history and heritage.

Using various models and media of interpretation (web site, guided bicycle tours, social media), the project aims to raise citizens' awareness of the importance of active involvement in preserving common cultural-historical heritage.

Bicycle Tours are offering a frame for non-formal discussions and interpretation of local heritage between curators and participants. In this context, tours can be seen as a tool to incite these discussions and raise interest of people who are not museum-goers to participate. Gathered knowledge grounded both in desk research (literature, archives, Internet) and field research (oral history, communication with tour participants, members of local community, as well as other interested parties) is shared through different participatory platforms. They are also used to communicate and disseminate knowledge about museum collections to wider "non expert" audiences and engage them in its future collection and sharing. Bikeculture Project enables dialogue and sharing of new perspectives on

socialist legacy which is often neglected and regarded as dissonant.

BIO Marija Djorgovic was born in 1978 in Belgrade, Serbia. Graduated from History of Arts at the Faculty of Philosophy, University of Belgrade. At the moment, she is working as a curator of baton collection in the Museum of Yugoslav History in Belgrade. She is the author of the project Bikeculture – pedalling through the history of New Belgrade. She participated in numerous projects related to Yugoslav history and preservation of cultural heritage, as well as in those related to the field of contemporary art. Co-author of the exhibition Women’s corner, in cooperation with the Museum of Contemporary Arts in Belgrade and project Mediaphosis; author of the exhibition Courtyard. She gained working experience as a collaborator of Students’ cultural Centre in Belgrade and Graficki Kolektiv Gallery. Member of ICOM from 2010.

4. Across the city for the city: hybrid museum-like experiences beyond the museum institution

Marlen Mouliou, GREECE

Museums and cities are cultural entities of tremendous scale and potential. They can embody a hybridity of cultures and employ an array of modalities that represent distinctive types of meanings and stories of the world. In recent years, the urge to transform the museum institution has been debated, analysed, tested on the ground and further discussed. The sensorial, emotional, personal, participatory processes of meaning-making in the museum have taken a good share in this regard, yet there is need for further exploration and experimentation. In this moving terrain, city museums face the challenge to re-load established systems of understanding museum materialities, re-assess institutional identities, re-de-

fine interpretative modalities, and foster new engaging relationships and partnerships with urban communities.

This paper will look into alternative museum-like experiences that relate to the city but are not part of established museum practices. The aim is to focus on certain key-paradigms of good practice by non-museum institutions (social media groups, NPOs, citizens’ creative movements) and discuss how their hybridity of actions and experiences can inform established modes of city museum operation and enhance their institutional goals. The examples that will support my thesis are related to the city of Athens and cut across a wide spectrum of activities prompted and supported by citizens’ groups such as the MONUMENTA NPO, the Atenistas creative group and a selected number of quality social media pages on urban memory and heritage.

BIO Marlen Mouliou is a full-time Lecturer in Museum Studies at the National and Kapodistrian University of Athens (Faculty of History and Archaeology and Postgraduate Programme in Museum Studies). Since 2010, she holds the post of Secretary of the International Committee for the Collections and Activities of Museums of Cities (CAMOC-ICOM).

She has worked for the Hellenic Ministry of Culture as Heritage and Museum Officer for 15 years. Her work involved museum development and interpretation, the making of new archaeological museums, policymaking and museum accreditation, supervision of archaeological museums and heritage protection. Between 2008-2010, she has been member of a European Union Experts Group for the Mobility of Collections in Europe and between 2002 and 2010, she has taught museum studies courses in the Universities of Thessaly, Athens, Peloponnese and Thessaloniki.

She holds an MA and PhD in Museum Studies from the University of

Leicester (UK) and a Diploma in Archaeology and History of Arts from the National Kapodistrian University of Athens (Greece). Her research interests are on material culture, museum archaeology and interpretation, city museums, and museum professionalism. She has published widely in Greek and international books and journals. She is part of the editorial team responsible for the publication of CAMOCnews, Board Member of the Association of Greek Museologists and a founding member of the Editorial Board of the Greek scientific journal *Tetradia Museologias* [Museological Notebooks].

5. Engaging a community through a child

Yolanda Cool, AUSTRALIA

Museums collect, store and interpret social histories. This is story is about students interpreting and creating their own exhibitions based on museum objects. So as to expand the city museum experience beyond its doors and connect a community, while allowing a visitor a peep in the window to the sense of place. It is also about transferring skills through real life learning experiences and the collecting and preserving of our stories. That connects people of different generations in telling a common story.

We are in a position where we need to break with the tradition and expand the museum walls. We are able to engage so that we can make lasting change.

Like the first museums of private collectors, comprising of objects from travels show cased in glass boxes, in private homes. We now need to give these objects back so that social histories can reconnect our communities and our children. We are able to be the means by which change is possible.

We the museum staff become the negotiator not the storyteller. We allow our schools and children to find the story

and tell it, together with the wider community. We can make the change.

Since 2006 I have worked with the City of Melville's Museums and Local History at the Melville Discovery Centre to produce school community exhibitions based on the museums collection. As Museums we can work with schools, to learn to create exhibitions to be displayed in the museum or community or schools. On objects and stories they have researched.

For our children it is about feeling valued and gaining experiences that define who they are and where they are from. I have been able to take the classroom to the museum and the museum to the classroom.

By extending our museum walls into the community through engaging a child we engage a community and reconnect them to others, place and belonging.

BIO Yolanda Cool for the past 25 years has worked as an Educator and has taught 4 -18 years old, in the school system and recently has started to work with Adults studying at University. Parallel to this she has for the past 8 years worked at the City of Melville Museums and Local History team in Collections Management. As they are a council museum they are dependent on engagement and visitation to the Cities 3 museum sites. Drawing on her experience in education I have develop program's to engage the community and extend the museum walls based on the collection, through working with teachers and students in our local schools.

6. Making local, learning global

Nicole van Dijk, THE NETHERLANDS

Museum Rotterdam is the city museum of Rotterdam. Our mission is to present and explore the heritage of the city together with people of Rotterdam. The

diverse population does not always have a natural connection with the past of the city. That's why we start with patterns and stories in the present to find similarities and differences in the past and start the dialogue about it. Every step in the process we take together with Rotterdammers.

Museum Rotterdam is preparing an exhibition about making and crafts in Rotterdam, in the past, present and future. In the past the making industry was very visible in the city, nowadays these processes are invisible. Due to cleaner and small scale production, it's possible to start a little crafts factory behind every front door. To know what is happening today we started to investigate the state of making in the city.

We met people active in bike repair, felt making, brewing beer, making watches, making heating elements, etc. A diverse group, but we found interesting tendencies. The making industry in Rotterdam turns to be a local matter again. After decades of outsourcing people start to make products in their own neighbourhood. As answer to the crisis or as an idealistic drive to produce more social or sustainable.

People make local, together, and using local raw materials. In contrast with the past, they gather information through informal ways, often globally provided by internet. Several examples of people and small industries we found will show this. Together with interesting industries which were settled in Rotterdam in the 19th and 20th century we will show the patterns of the making industry in our city.

We will use this information in a dynamic exhibition where the visitor can actually make with the help of the makers of Rotterdam. The visitors will learn by hand to the head about the role of the making industry in the city and the impact it had and has on the lives of Rotterdammers.

BIO Nicole van Dijk is curator and project manager of Museum Rotterdam on location. She is responsible for the participative research programs and presentations. With her team she realized several projects, which represent the mission of Museum Rotterdam: researching and presenting the heritage of the city together with Rotterdammers. She led and curated projects like City as Muze, Surviving Carnisse (the sweaters of Loes) and Real Rotterdammers (Echte Rotterdammers).

Nicole completed art education and earned a master's degree Cultural Anthropology, specialization urban anthropology at the University of Utrecht. After working several years as anthropological researcher at the science department of the social service of the City of Rotterdam she worked in neighbourhood planning and exhibition design. Since 2010 she is working for Museum Rotterdam.



**SATURDAY
9 AUGUST 2014**

Optional post-conference tours & workshop

*Textile machine, The Textile Museum, Borås.
Photo: Jan Berg*

POST-CONFERENCE TOURS

A. SAAB Car Museum

Located by the Göta river waterfalls, the City of Trollhättan has been a site of industrial production since the early 20th century. Since the Second World War, car manufacturing has dominated the city's industrial landscape. The SAAB car museum was, until December 2011, a privately operated company museum. When SAAB Automobile Company filed for bankruptcy, the City of Trollhättan acquired control over most of the museum's artifacts. Today the museum is operated by the City of Trollhättan and the region of Västra Götaland.

As a company museum, the SAAB Car Museum focused mainly on the product, representing different car models produced since 1947. Rather than retell the company's history, the museum now aims to contextualize the automobile industry within a larger discussion about automobility and social development in the city since the 1950's.

This tour focuses on how to make the transition from a commercial museum to a socially oriented museum, and how to find collaborative models that include commercial, voluntary, and public interests in the operation of a local museum.



The SAAB Car Museum

B. Textile Fashion Centre, Simonsland

A new venue for heritage, fashion, textile and design is emerging in the old industrial area of Simonsland, in central Borås. The Textile Fashion Centre is a creative center for culture, science, innovation, and business built around the area's traditional history as a centre of textile and fashion. The textile machines of Simonsland—cradle of Sweden's textile industry stopped making noise a long time ago. Yet the neighborhood's old buildings remain.

Today Simonsland is internationally recognized as a center of textile and garment enterprises. The collaboration of the Textile Museum and the University of Borås has produced the Textile Fashion Centre, which merges enterprise and heritage.

This tour looks at the challenge of making Simonsland a vibrant neighborhood where tradition and innovation can meet again.



Textile Fashion Centre

The textile industry and the Borås area

Even today Borås is the most textile dense area in Sweden. Textile companies head offices with design, logistics and administration are still to a large extent located to the area, even though most of the production has left the country. The area has clearly been dominated by the production of textiles, a tradition with roots long before the industrialized era.

In order to further develop Borås as the textile hot spot of Sweden, the Textile Fashion Centre has been founded. This unique concept gives science, culture, innovation and trade the opportunity to collaborate in a textile cluster. The Textile Fashion Centre is truly a creative zone where the common interest in textiles gain benefit to all.

In this new setting and context the Textile Museum of Sweden will reopen in May 2014. Apart from packing, freezing and moving thousands of textile items from one spot to another, the change of facilities has also given the museum a great opportunity to regenerate and develop its whole image and approach. The museum aims to communicate the world of textiles in a generous, open and dynamic way to a broader public.

POST-CONFERENCE WORKSHOP

A. Göteborg's Industrial Heritage

Fifty years ago, Göteborg was one Sweden's most industrialized cities. Following World War II, the city's industrial plants remained intact and its shipyards expanded. Volvo launched a new, cheaper model in its local facility and SKF built a new ball- and roller-bearing plant. By the 1970s, local manufacturing was threatened.

Today the city is using its long-standing Industrial heritage as a key to renegotiating its identity and reshaping its future.

A part of this process is the creation of an industrial heritage center in Göteborg's central district, which was once dominated by the shipbuilding industry and today has been converted to a mixture of small enterprises and housing. The proposed Industrial heritage center, part of the city's 400-year celebration in 2021, begs the question of how future citizens will perceive the industrial era.

This workshop discusses how to include Göteborg's industrial past in the city's future.



Former mechanical shop at Eriksberg, Göteborg. Today the building holds events.

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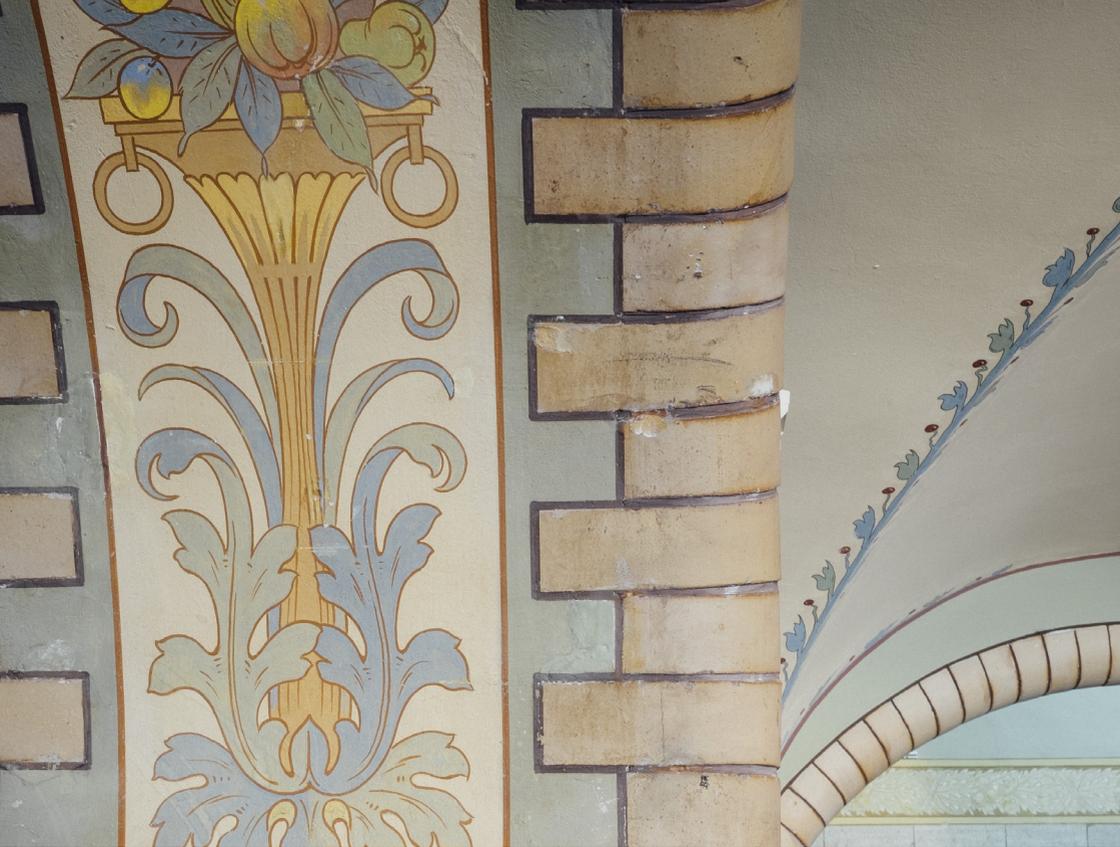
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