



Every Woman, dedicated to the women's group 'Vrouwen van de Velden'. The women are styled as important representatives of the Rotterdam communities, echoing old paintings of the Rotterdam elite.

Photo: Mark Janssen

The Urban Realm as Museum Laboratory. The Participation Programmes of Museum Rotterdam

Irene van Renselaar* Nicole van Dijk**

In general, city museums do not represent new urban histories, rooted in transnational urban life. To rectify this many European city museums have recently attempted to integrate museum expertise – scholarship, research, collection and exhibitions – with community activities by inviting participation of the public. This is not an easy task, as museum standards, cultural traditions and asymmetrical relations are difficult to reconcile with community-based activities.

Museum Rotterdam has faced these and other challenges using the public realm as an urban laboratory for story telling experiences. For a decade now, the museum has broken through its brick walls

*Urban curator **Project manager

and set up urban participation projects. These projects use anthropological skills that help to unravel the contemporary history of urban communities and embed these in the larger history of Rotterdam and the historical collections of the museum. What started as an experimental heritage and participation Programmes will become one of the pillars of Museum Rotterdam. The newly developed methods will be integrated into the museum's professional standards.

Museum Rotterdam is eager to share its experiences and new methods with the professional field. In this article we will therefore highlight four participation projects that the museum conducted. →

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For the launch of the glossy magazine 'Every Woman', Museum Rotterdam moved to a tent in the heart of the Velden-neighbourhood. Museum guides took usual museum guests to the Velden-neighbourhood, where they were joined by local inhabitants.

Photo: Museum Rotterdam

The first two were set within the framework of *City as Muse*, a long-term experimental project developing new methods of heritage collection. The first example is a project in 2010 that focused on the lives and coping strategies of the women's group "Vrouwen van de Velden" ("Women of the Fields-Neighbourhood") who live and raise their children in an area scheduled for demolition and renovation. We used anthropological fieldwork methods such as participant observation, guided walks and in-depth interviews. The findings were translated, in co-creation with the women and professionals, into a glossy magazine about their lives¹.

In 2011 we set up a participation project that focused on informal care within social (family) relations. Informal carers from Rotterdam were invited to participate in museum workshops. We organised data generating events, where illustrators documented the stories of new participants. The informal carers also acted as co-designers in academic and social-design programs, initiated and attended by Museum Rotterdam. Participants were co-curators who brought in objects used in their daily care practice for the museum's collection and an exhibition about family life.



Participants from the *City as Muse* project co-designing products for informal care with students of the Technical University of Delft.

Photo: Museum Rotterdam

Another project in which we used these methods is 'Coping in Carnisse'. In Carnisse, a working-class neighbourhood, we met some special residents and decided to further investigate the contemporary history of the area with their collaboration. To this end, the museum opened a workroom in the district where we prepare an exhibition to be opened later this year.

We found out that a local reptile shop, that had to close down because of financial reasons, was the meeting place of many male reptile owners who share joy and sorrow. The museum wanted this group to have a role in the workroom. By assigning the shop owner as manager of the workroom and giving him the opportunity to maintain a shelter for reptiles on the premises, we gained access to the many life stories of his peers and customers. An extraordinary visitor who frequents the workroom regularly is Loes. Her lifelong production of colourful knitted sweaters will be one of the main features



Carnisse resident Loes and museum staff, surrounded by over 550 sweaters, all knitted by Loes.

Photo: Theo van Pinxteren

of the exhibition. Other Carnisse locals function as fellow researchers of the museum. They interview locals for a radio program, research religious communities in the area, organise guerilla knitting events, participate in illustration workshops (drawing reptiles, of course) or just hang out in the workroom all the while sharing their life stories.² Three guest curators from the neighbourhood determine in consultation with curators of the museum which objects are displayed in the exhibition and which story is going to be told. They will be supported by the museum staff and their private story is linked to the history of the city.

Museum Rotterdam is about to take a new step: the transition to a travelling museum that roams the city. With participation projects focusing on the present day city, the museum prepares temporary thematic exhibitions on location. The first thematic exhibition on location →

¹ The glossy magazine "Every Woman" is online: http://lissuu.com/museumrotterdam/docs/every_woman

² Radio Carnisse is online: <http://radiocarnisse.nl>

■ From the CAMOC Chair

Since our last newsletter we have accomplished one of our biggest projects: the Rio International Meeting of Museums of Cities which took place in Rio de Janeiro on 20-24 August. CAMOC was represented by Jack Lohman, Jette Sandahl, Maria Ignez Mantovani Franco who also represented ICOM Brazil, Marlen Mouliou, Rainey Tisdale and myself. Here it suffices to say that we both contributed and learned a great deal during our meeting, we loved Rio and the Cariocas and we made preliminary plans for the CAMOC 2013 Conference, such as involving the Favela Museums and the lovely Rio Botanical Gardens in the programme. In other words, we committed ourselves to organising an unforgettable conference for you. The rest of the story is in my Rio report on pages 8-10.

We made some progress on two other projects. One is the e-publication of a selection of papers from the CAMOC Istanbul, Shanghai and Berlin Conferences (2009/2010/2011). Ian Jones and his colleagues have edited the publication, prepared it for print run and handed it over to our graphic designer. Thank you Ian, thank you all. I would like to take this occasion to thank also our graphic artist Serpil Çopur and her assistant Yusuf Yamaç for their support to CAMOC by doing our design work, including the layout of our newsletters, pro bono since the beginning of our Executive Board's term of office.

As far as the redesigning of our website is concerned, we now have a couple of sketches done by a web designer which are attractive. Recently the option arose of using the standard "mini web site" offered to all International Committees by ICOM. Some ICs like AVICOM have already done so. We will discuss this matter at our next Board meeting and consult interested members.

CAMOC now has a LinkedIn group. Thanks to Rainey Tisdale for suggesting and setting it up for us, it increases CAMOC's ability to communicate. So please join the LinkedIn group and get closer to CAMOC. Once again we are interested in what you and your museums are doing. I am happy to say that the number of articles we receive for our newsletter is gradually increasing. But we want more articles and more variety. Send in your articles and/or news and we will publish them. Share your experience with the world and let people learn from it! And don't forget, it is mutual: you too will benefit.

Last but not least, the CAMOC Annual Conference is just days away. We have great contributors, a socially significant theme and already a high attendance. You can still register (www.museumofvancouver.ca) if you have not done so yet. See you all in Vancouver.

Suay Aksoy

will focus on four centuries of migration in Rotterdam: 'Destination Rotterdam' which is planned for the autumn of 2013. The contemporary transnational city, not the city of the past, will be the starting point for the preparation of this exhibition. Via a participative project the recent history of several (migrant) communities will help us to reveal the history of migration to Rotterdam. The current wave of migrants from Central and Eastern Europe will for example be compared to migration by Turks and Moroccans in the 1960s and 1970s or refugees from Flanders in the sixteenth century.

Again we will work with curators from the contemporary communities and allow them to contribute in the historiography. Contacts, experiences and participant methods from previous heritage experiments will be used. Urban communities collaborate with museum staff to merge the museum's collection. The history of the city and the contemporary life stories of the communities into a lively exhibition.

The aim is always to link contemporary history to the historical collection of the museum and thus to the

broader history of Rotterdam; connecting the present to the past and making a dynamic and vivid story of the city. In turn, these thematic exhibitions will contribute a dynamic part to the story of the city of Rotterdam.

Note:

Museum Rotterdam was founded in 1905 as Museum of Antiquities, by a bourgeois elite that wanted to educate Rotterdam's growing working class population, attracted by the development of the transit port. It later became the Historical Museum of Rotterdam that glorified Rotterdam's Golden Age in a time that the modern city centre lacked its previous historical references due to the bombardment of 1940.

In recent years it changed its aims and ambitions again. The contemporary transnational city, and not the past city, has become central to its museum policies. In 2010 it dropped the 'Historical' in its name to continue as Museum Rotterdam. Recently budget cuts forced the museum to leave its premises earlier than anticipated. It will continue as a travelling museum, anticipating a new permanent location in 2016. ■

Changing Direction – the New Toitū Otago Settlers Museum

Linda Wigley*

He aha te mea nui o te ao?
He tangata, He tangata, He tangata!
What is the most important thing in the world?
It is people, It is people, It is people!

Dunedin is a City that's boasts many fine associations, including the infamous Scottish poet Robbie Burns. It is also Aotearoa New Zealand's most Scottish of Cities, hence the name Dunedin which in Gaelic means New Edinburgh. The City houses a wealth of heritage in its two museums, a public art gallery and three libraries each with extensive rare book and archive collections. Impressive for a small city of just over 120,000 people, located on the outer edge of Aotearoa New Zealand.

One of these treasure houses is Toitū Otago Settlers Museum, which will open its doors once more on 7th December 2012 following a complete makeover.

This \$NZ38 million project is Aotearoa New Zealand's newest museum redevelopment and took over four years to complete. The project was planned in four consecutive stages from the complete renovation and upgrade of two heritage buildings and exhibition refurbishment, to the construction of a 'state of the art' collections store with conservation laboratory and object processing spaces, and a new glass, steel and blue stone entrance foyer.



Cobb & Co Coach and sculptural horses in the new Gold exhibition.

Concept Design: Workshop e

A fresh and cohesive approach was taken in the development of new displays and the interpretation of the Museum's nationally significant collections. The emphasis is on people, the people who shaped the City and give the City its unique character, portrayed through personal accounts and stories interwoven with objects, authentic experiences, imagery and digital interpretation.

Planning the project was a challenging experience undertaken by the Museum's in-house Team, who over nine months prepared key themes, topics and sub topics, people stories and compiled lists of key display objects. The Team also tested the Museum's scope posing some pertinent questions which led to a major re-think of the Museum's *raison d'être*, for example, should the Museum remain focused on the Otago region or shift focus to the City? We chose the City. The Collections Team also reflected on the scope of our existing collections, identified gaps and future collecting areas and objects needing conservation.

After months of weekly meetings and brainstorming, a high level overview developed exploring three key layers plus a series of topics and sub topics. For each section of the new displays, key people stories, messages, delivery and interpretation methods, educational value, learning style, relevance and key audiences were identified.

The first layer begins with a journey through the eyes of the first arrivals, *Kai Tahu Maori* and their ancestors, moving through to those *First Encounters* between Kai Tahu and the sealers and whalers who arrived from all over the world. Subsequent galleries cover the growth of the City from a small muddy village to the creation of *New Edinburgh*, the effects of the *Gold Rush* on the City, →



Early Settlers Portrait Gallery.

Photo: L. Wigley

*Director of Toitū Otago Settlers Museum

the growth and rapid rate of change throughout the 20th Century, culminating in *Future City* which will focus on the challenges facing Dunedin today. For instance whether the City is sustainable being so dependent on tourism, its University and as a centre for local government.

A second layer is called *People's Voices* and highlights who and why people settled in the City from the earliest settlers Kai Tahu Maori to the present day. So far over 120 video clips capturing personal stories are interwoven through the displays and delivered in a series of "People" and culminating in a multi- screen story board reflecting the makeup of our City Today in the *Future City* exhibition. A new community exhibition space is available for groups to create their own exhibitions and community focused exhibitions are being planned for the Special Exhibition Gallery building on the Museum's strong community focus and engagement.

The third layer reflects the Museum's collection strengths, and provides dedicated galleries for its Costume and Textiles, Military, Transport and Computer collections.

Throughout the Museum, displays are object rich but not overwhelming so or cluttered. All objects being selected for their association, story, context, and relevance to theme. Exhibitions are dynamic with planned annual change-outs of light sensitive materials such as costume, textiles and works on paper. Also key display components such as the 20th Century floor to ceiling object wall and timeline will open with a focus on *Food - from the Garden to the Plate* and will be changed out in three years' time to show a new theme.

Exhibitions also reflect a major shift in thinking from the Museum's traditional 'book on wall' approach to one of exploration and discovery. Information is delivered with a minimum of hard copy labels and mostly in digital format. These include multi-layered *digi-label* and *QR coded labels* with linked websites giving the ability to introduce audio-visual material.

Different layers of information can be found on *Information Stations* scattered throughout the spaces, enabling visitors to sift through plans, maps, photographs and other resources relating to the exhibition topics, using multi-layered touch screens. Information is also available in the new *Research Centre*, a self-help space with computer hubs and a resource library containing collections and exhibition information, genealogy material, shipping lists, and National Film Archive footage. Linked to the Centre is the *Museum Archive* where primary source material can be consulted by appointment, containing for example the Museum's extensive collection of on-board ship diaries written by many of the early European settlers.

A number of immersive experiences add an educational and fun component to the displays. An 'on-board ship experience' encourages visitors to jump into family sized bunks or sit at the communal table for a meal or join the Buchanan family inside their newly constructed



Staff craning a sewer pump exhibit into position.

Photo: L. Wigley

early settler cottage. The cottage immersive is based on the one built by the Buchanan family in two weeks following their journey from Scotland to Dunedin in the 1860's. The cottage is constructed from authentic, locally sourced materials such mud, manuka poles, totara wood and tussock thatch and is based on entries in the family diaries held in the Museum Archive.

Interactive exhibits are mostly mechanical due to the widespread use of digital technology elsewhere within the displays and these range from a ride-on *Penny Farthing* cycle and children's trail of *Peep Holes* featuring zoetrope and stereoscopes, to a visitor operated a sock knitting machine and period costume dress ups. Added to this historic and specially commissioned innovative film footage and creative lighting are used through the displays to enhance the themes and also add a sense of movement and drama.

For those visitors wishing to shop, the Museum has three retail outlets selling a range of themed branded and specially commission product some featuring Imagery from the collection, plus a family friendly lounge, meeting rooms and function spaces for hire and an ace café. The end result is a new and dynamic Museum experience focusing on the City of Dunedin, its people and its place within New Zealand ... opening soon.

Project Data

Total project cost: \$NZ 38million

Building renovation and construction: \$NZ 32million

Exhibitions, fixtures and fittings: \$NZ 6million

Total area: 6400 m²

Exhibition designers: Workshop e, Wellington ■

The New Theatre Museum Project in Kraków

Agnieszka Kowalska*



Kraków's school of theatrical arts. The theatre in Stanisław Koźmian's era (1865-1893). Photo: Historical Museum of City of Krakow

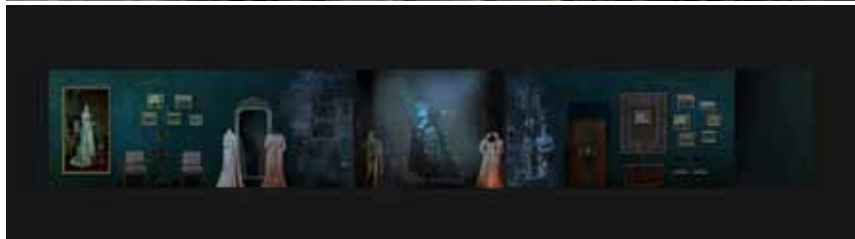
In 2008, the Historical Museum of the City of Kraków (MHK) began transforming its theatre branch into the New Theatre Museum. In principle, this centre is to be a modern institution, bringing together scholars and artists from various fields, stimulating discussion and reflection on historical and contemporary theatre, and creating and animating events in the city.

The main changes in the museum relate to its permanent exhibition. Curator Agnieszka Kowalska, working with colleagues Małgorzata Pałka and Karina Janik, developed a scenario entitled *The History of Theatre in Kraków 1781-1989: From the Actor's Theatre to the Theatre of the Producer*. They completed their work in 2011, and in October of the same year the museum announced a competition for the project's construction and design. In January 2012, the jury announced the winning team: BPKZ "Arkona" Design Office. Among the firm's tasks is to prepare an artistic concept for the exhibition, based on the curators' narrative.

The exhibition will present artistic trends, theatrical conventions, and production techniques as they evolved in particular epochs. In this way, it will show how the Kraków theatre adapted to trends and artistic styles from the nineteenth century to our own time. The exhibition presents theatre as a place of collision and interaction between various artistic fields. The audience will gain a closer look at the work of actors, set designers, directors, producers—all of the major artists involved in building a stage show. The new exhibition space, created within the MHK, will be built to resemble the rooms of the theatre and the places associated with elements of the stage art or with the lives of famous artists, resulting in a kind of "theatre in the museum". Stage designers and theatre directors Małgorzata Zwolińska and Adolf Weltschek, working to create these spaces, will combine the elements of the set design with interactive media.

While access to modern technology provides today's potential museum audiences with the opportunity to create their own virtual reality, The New Theatre Museum's design suggests a different way of participating in the exhibition, one based on theatricalization. The exhibition is constructed in such a way as to allow the viewer the opportunity to influence both elements of the

*Theatre historian, tutor and curator.



An ideal performer – Helena Modrzejewska (above) and Kraków's contribution to the National Art. (1893-1918) (below). Photo: Historical Museum of City of Krakow

scenery and the exhibition's multimedia presentations by means of touch, gesture, and personality. It provides an opportunity for visitors to experience original, historic objects while promoting physical contact with the exhibits (running the wind machine, choosing props and costumes for the show, etc.).

This opportunity for direct interaction is the most important value of the theatre exhibition. While the museum does not shrink from using multimedia, it combines such techniques with real objects to enhance the visitor's artistic and emotional experience. Drawing, for example, on archival materials, the museum will combine a reconstructed nineteenth-century stage with a multimedia visualization, such as an optical theatre. The result will bring the visitor onto the restored theatre stage to take part in a rehearsal. State-of-the-art technologies will also help to enliven the display of some forms of theatrical work, such as the workshop of the nineteenth-century actor and set designer. →



Eclecticism in theatre (1918-1939).

Photo: Historical Museum of City of Krakow

Media and stage design will complement each other, creating a new way of exploring and giving new context to the objects presented.

Experiencing, rather than simply seeing the exhibition, the visitor to MHK's new theatre exhibition will do more than merely learn or have fun. The museum aims instead to build a platform for communication among visitors, and

between those visitors and the museum. Creating their own ideas, and taking part in cultural discussions, the visitors become partners and participants-in the museum enterprise and in the cultural life of the city.

The History of Theatre in Kraków, 1781-1989 will open in 2015. ■

■ Twice a Stranger

*Rea Apostolides and Yuri Averof**

"Twice a Stranger" is a journey into the greatest forced migrations of the 20th Century, when millions of people were uprooted and moved to new homelands. It is about the people who are never quite at home, both in the place where they were born and where they grow old. This is the powerful and moving story of their memories, the common experience of lost homelands, communities ripped apart and the destruction of age-old cosmopolitan societies, which had enabled people of different origin and religion to live together for centuries.

The idea for this exhibition was born out of Bruce Clark's book "Twice a Stranger: How Mass Expulsion Forged Modern Greece and Turkey". Bruce attempted to tell the story of a massive, yet little-known landmark in modern history: how in 1923, after a long war over the future of the Ottoman world, nearly two million citizens of Turkey or Greece were expelled from their homes because they were the 'wrong' religion. Orthodox Christians were deported from Turkey to Greece and Muslims from Greece to Turkey. For Greeks and Turks, Bruce's approach was revolutionary. Without negating official history, he helped both sides to learn – for the first time – that the 'other' had an equally traumatic experience.

Working with Bruce and historians at the Universities of Thessaloniki, Istanbul-Bilgi and Oxford, we decided to take this idea further – to compare and contrast refugee experience during the Greek-Turkish exchange in 1923, the Partition of India, the German-Polish post-WWII forced migration and the Cyprus crisis of the 1960's and 1970's.



The Cafe. Visitors can listen to memories of refugees from different parts of the world, with an emphasis on the traumatic experience of population exchange.

Photo: Anemon Productions

We decided to tell this moving and important story through video interviews and rare film archive. Swedish architect Johan Annerherd placed 'the testimonies' into wooden video booths covered by black felt, creating a dark, virtual labyrinth. Into this, we added different interactive layers of information. Visitors can sit in a 'café', write notes, and attach them to a "Memory Tree".

Over 1.000 notes and photographs and documents have been hung up so far, and their content poignantly reminds that the past continues to be traumatic for both a second and third refugee generation. Visitors can also enter an enclosed space with a see-through curtain and sit on a Turkish carpet to watch "The Promise," a story inspired by the exchange of populations between Greece and Turkey, about two 7-year old friends from Izmir, Evgenia and Fatma.

From start to end, our principal aim has been to reach out to city-dwellers inhabiting urban conglomerates, built through the continuous arrival of refugees and emigrants. This memory has largely been forgotten in cities across the Mediterranean, although we are reminded of its relevance with the rise of the extreme right across the region. ➔



The Memory Tree. An installation onto which visitors can hang memories, photographs and thoughts about being 'twice a stranger'.

Photo: Anemon Productions

**Producers of Twice a Stranger Project, Anemon Productions*

I know someone
who is Twice a Stranger:

Someone?
So many people —
all those who sit at
my dinner table in
Canada,
Africa, ~~our~~ our "home-
lands",
"places of birth",
multiple passports and
that tension each of us feels
to this day approaching any
borderline, anywhere.
Thank you,
Efhanis
Milteneas,
Danke, Sivkria
Mauroenkop,
27.9.12

A note from the Memory Tree.

Photo: Anemon Productions



The Promise. The cover of a children's book about the exchange of populations between Greece and Turkey.

Photo: Anemon Productions

In order to reach out to city-dwellers and refugee groups not likely to visit the exhibition in central museums, we developed a series of parallel events and products such as documentaries for community screenings, a printed version of "The Promise" in Greek and Turkish with illustrations based on archive photos, educational programmes, storytelling, musical and culinary events. Finally, the project's site www.twiceastranger.net includes the testimonies, archive material, storytelling and additional information in order to further disseminate the central ideas of the project.

The exhibition has already travelled to Istanbul, Nicosia and Athens, and in all three cities, the response has been highly emotional, with visitors spending many hours listening to the testimonies of refugees from all countries and openly crying. The next destination is Stockholm (Army Museum). We very much hope to find interest in Izmir, Germany, Lebanon, India and Pakistan, and

that "Twice A Stranger" will continue to be enriched by the collective experiences of people who have lost their homelands in these countries.

The exhibition has been produced by Anemon Productions based in Athens. It is supported by the Culture Programme of the EU and co-organized by the University of Oxford, the Benaki Museum, the Leventis Municipal Museum of Nicosia, the Istanbul-Bilgi University and Tolle Idee! The exhibition is also supported by ERT, the A.G. Leventis Foundation, the Goethe Institut, the British Council, the Megaron Athens Concert Hall, the Greek Council for Refugees, the Centre for Asia Minor Studies, the Association for Historical Dialogue and Research in Cyprus, the Foundation of Lausanne Treaty Emigrants and the Cyprus Community Media Centre.

www.twiceastranger.net for further information. ■

Announcement • Announcement • Announcement • Announcement • Announcement

What Do You Suggest? Your Experience is Important!

Espoo City Museum exhibition team is currently preparing a new permanent exhibition in Espoo City Museum in Finland. The team would be interested in hearing what kind of names other city museums have given to their permanent exhibitions and if those have worked well.

Your comments and suggestions are welcomed.

Please contact: Tomi Heikkilä at Tomi.Heikkila@espoo.fi ■

Rio de Janeiro International Meeting of Museums of Cities

Suay Aksoy*

The Marvellous City in search of its City Museum

The *International Meeting of Museums of Cities*, CAMOC's joint project in partnership with the Secretariat of Culture of the Municipality of Rio de Janeiro and with the contribution of ICOM Brazil, took place on August 20-24, 2012. It was a thoroughly rewarding event. The packed conference programme worked flawlessly and both the contributors and delegates maintained their enthusiasm and commitment from start to finish. We owe thanks to Emilio Kalil, Rio's Secretary of Culture, for his visionary approach to gaining a contemporary city museum for Rio and to Andréa Falcão, the Manager of Museums at the Secretariat for Culture for her impeccable organisational skills and for bringing together an exceptionally dedicated group of theorists and practitioners.

Both presenters and audience covered a range of disciplines with specialists from museums, museologists, urban anthropologists, urban planners, social activists, architects and historians. A number were academics from various universities. The eloquence of the Brazilian speakers and delegates determined the style of the meeting and this was deeply impressive. The five CAMOC delegates contributed to the international character of the event, as did colleagues from Colombia and Portugal.

The morning hours were reserved for outings to various museums and favelas and an urban regeneration site. The two favelas we visited had their own museums - Museu de Favela at Pavão-Pavãozinho and Museu da Maré, which were active in community work and as memory centres. In fact, they deserve to be treated as a special subject, which, together with their directors, is something we intend to write about in a special CAMOCnews issue. The favela visits were a striking highlight of our meeting and we are considering



Entrance of the Museu de Favela at Pavão-Pavãozinho.

Photo: Suay Aksoy

incorporating our experience into our programme for next year's ICOM triennial conference which takes place in Rio.

The original idea behind our five-day conference was the rehabilitation of the Historical Museum of the City of Rio de Janeiro as a contemporary city museum. This envisaged the option of moving the museum to a new location. This was made clear during the opening speeches when the former Casino da Urca in one of Rio's traditional and wealthy neighbourhoods was tentatively proposed as the favoured location.

The scope of the conference programme and its discourse went beyond the boundaries of examining a specific museum and provided a forum for discussing the concept, role and mission of a city museum as a protagonist in urban change today. It was implicit in this discourse that more often than not the present rather than the past would be the point of departure for the stories told in the contemporary city – after all, no museum of a city can ignore the living, breathing urban life around its walls. This would be the way to involve citizens in the museum and in efforts to help create a better city. The importance of temporary exhibitions was underlined as instruments that enabled museums to be quick, flexible and experimental, as well as allowing for the display of the darker face of a city as well as its brighter aspects. Just as important would be the city museum's capacity to initiate public conversations on current issues in addition to its skill in collecting contemporary objects. It was emphasised that the museum's role was no longer one of safeguarding and conserving, but rather one of →



Story telling at the Museu da Maré.

Photo: Suay Aksoy

*CAMOC Chair



CAMOC girls from Ipanema and a boy!

Photo: Suay Aksoy

communication and connection with the public. As people kept coming to the museum for knowledge and meta-stories, so they were better encouraged to get involved when the museum went out onto the streets. The favela museums were testament to this approach. On the other hand the advent of new technology can enrich the visitor experience, not only inside the museum, but also outside as with the ground breaking *The Wall* of the Museum of Copenhagen and the Street Museum Apps of the Museum of London.

All these developments prompting audience involvement and interactivity contributed not only to citizen identity, conflict solving, representation of multiple and personal perspectives but also at the same time helped promote the democratisation of the museum and of urban life outside the museum walls. Challenges that a history museum encounters in aiming to transform itself into a contemporary city museum were one of the undercurrents of the meeting. Consequently the global issues brought up had immediate or potential relevance for the prospective city museum. The role of the city museum in cultural policy making as well as its place in the cultural policies of the urban government were discussed and identified as an area that needed cultivation in the face of the growing impact of the cultural and creative industries in the social and economic lives of cities, in urban regeneration projects and in city marketing. The role of museums in fostering creativity in the city needed discovery and support to enhance the impact of museums as urban actors. Our visit to the regeneration area at the Porto Maravilha (the Marvellous Port) was suggestive in this context with the rising silhouette of the Museum of the Future by the renowned architect Santiago Calatrava.

Another approach to investigate the city museums' role in society brought to the fore the importance of focusing on the social values of museums and the need to assess those systematically. The argument was that city museums could be key players in city life and city ethos as well as catalysts for building happier societies, by emancipating their citizens through participatory community involvement and creative work as a way to practice meaningful self-governance and

eventually attain more fulfilling lives. While developing a contemporary city museum, it was vital that the collections of the museum should match its philosophy and ethos and reflect the city whose story the museum needed to tell. Therefore we should remember that the collections were not only about the city's past, but also its present and its possible futures. They should not be static therefore, but be ever changing, reflecting the ever changing city. After all, the past, present and future cannot be placed in separate compartments – one grows into the other, and the city is always changing.



Exhibition on the urban regeneration project Porto Maravilha.

Photo: Suay Aksoy

Consequently, it was strongly suggested that in order to become a city museum in the contemporary sense the Historical Museum of the City of Rio de Janeiro should start by collecting the present and work backwards in history and point forward to the future. The most effective way of doing this would be through developing temporary exhibitions and projects targeting current issues affecting the city and its people. It was pointed out that the international events that Rio de Janeiro would host over the next four years, notably the World Football Cup and the Olympics, made this Rio's special moment in history. Therefore capturing the present and the continuing urban transformation was vital.

Other suggestions pointed to the need for a central location for the museum and preferably a purpose-built new building. Furthermore, it was underlined that the public must be kept informed, interested and involved all along the way. This also meant a two-way relationship between the museum and citizens by encouraging their input to the project from the outset. To this end, creating communication channels like an interactive web site, a newsletter and a Friends of the Museum Association would be instrumental.

It was essential for the City Museum of Rio de Janeiro to be a platform for civic dialogue where citizens were able to discuss and debate the city's past and present and help shape its future. Just as essential was networking domestically and internationally in order to share a spectrum of experiences from all over the world as CAMOC aimed to provide. Rio, the marvellous city, deserves no less! ■

The Urban Future is Now

Eduardo Cassina*

'In 2010, former Google CEO, Eric Schmidt, noted that the amount of data collected since the dawn of humanity up until 2003 is equivalent to the amount we now produce every two days.' Under this precept will be operating the Urban Code workshop, which will take place on 15-16 November in Cambridge, MA, organized by the MIT's Senseable City Lab (<http://senseable.mit.edu>).

The event will be an opportunity to discuss challenges that face many contemporary cities, such as the impact of mobility, the potential of this data to transform communities or how can this information be used to mediate with a variety of urban challenges. With the vast amounts of data being produced (and collected) daily, the innovative lab proposes solutions to improve the daily lives of urban dwellers, a category that already encompasses more than half of the global population, projected to grow exponentially over the next few decades.

Since its foundation eight years ago, the Senseable City Lab has already produced numerous alternatives to urban problems, emerging from multiple collaborations between MIT staff and graduate students as well as third parties. Perhaps one of the most ground-breaking is the Visual Explorations of Urban Mobility developed as part of the LIVE Singapore initiative. The tool allows to synthesize real-time transport data and to offer it to urban dwellers and spatial navigators, considerably improving the commuter experience and general mobility through the urban fabric. The intertwining of data in daily (urban) life has been at the core of the numerous projects of the lab, such as the recent 'Future Olympic Village' proposal, coinciding with the London 2012 Olympics, which depicts a highly automated, intelligent and sustainable Olympic Village through the integration of numerous projects that are being developed at the lab. Senseable City Lab also explores other forms of more location-based solutions, such as the projects that emerged from the Senseable Rio Workshop in March 2012, when seven graduate architecture students went to Rio de Janeiro and developed devices to improve the livelihood of the Brazilian city.

These avant-garde lines of investigation, advocating for new forms of discovery and exploration of cities, optimizing connectivity between individuals and communities, is an aspect that also surfaced during the inaugural edition of the New Cities Summit. The event, organized by the Swiss-based New Cities Foundation took place in Paris on the 14-16 May earlier this year. The symposium dealt with topics such as new city governance, community empowerment, data optimization, the rapid urbanization of China and India and the future of urban mobility. The meeting offered an opportunity for new partnerships to emerge between global key players from a vast array of disciplines. This diversity was also projected on the speakers, representing a wide spectrum

* *Heritage, Branding and Urban Researcher.*

of backgrounds: from CEOs of energy companies, to policy-makers, to grassroots representatives, to Mayors of 'global cities', to world-known scholars such as Saskia Sassen (who coined the term 'global city').

What are the challenges that we will face as individuals in the digital city? Should there be a 'gold standard' on how to govern urban enclaves? How can communities be empowered? How can power be transferred from the central government to city councils?

Whilst discussing the future of urban centres throughout the world, there were many points of consensus being raised, such as the need to intelligently incorporate new technologies to improve the living conditions of urban dwellers, as well as advocating for financial, social and cultural sustainable policies; a 'relentless challenge' in the words of Gregor Robertson, Mayor of Vancouver, at a time when cities are growing at unprecedented rates from Beijing to Lagos to New York.

Architect Daniel Libeskind talked about the importance of urban architecture and infrastructure in the development of a nation, at the same time other voices advocated for the development of Smart Cities and the need for novel and inclusive working groups in cities involving numerous social actors and community stakeholders. →



From the New Cities Foundation website.



From the senseable city lab website.

The numerous topics and conclusions that emerged during the three-day summit are condensed in the words of the New Cities Foundation's executive director, Mathieu Lefevre, who said how cities need 'new partnerships between the public and private sectors and the research community', a gap that his organization is trying to fill by organizing events such as the summit, where these new collaborations can emerge.

The day that whilst brushing our teeth in the morning we can know how long it will take us to go to work, or whether we should take an umbrella for later in the day before we set off, is not that far. As the Senseable City Lab shows, the technology is there, now all we need are those multi-party partnerships that the New Cities Foundation is hoping for to emerge for them to become a reality. ■

Exhibit Review - Design with the Other 90%: CITIES

Chet Orloff*

Design with the Other 90%: CITIES, an exhibit organized by the Cooper-Hewitt National Design Museum (www.cooperhewitt.org) in New York City, features sixty projects, proposals, and solutions that address the complex issues arising from the unprecedented rise of informal settlements in emerging and developing nations. Divided into six themes—Exchange, Reveal, Adapt, Include, Prosper and Access—the exhibit illuminates the many communities, designers, architects, and private, civic, and public organizations that are working together to create innovative approaches to urban planning, affordable housing, entrepreneurship, nonformal education, public health, and more.

The exhibit asks the question – how can communities collaborate to create a new infrastructure for the poor that fosters and accelerates innovation? These informal cities, concentrating the needs, dreams, skills and drive of much of the world's poor, are the new face of urban living for a vast swath of the earth's population.

Organized by Cynthia Smith, the Cooper-Hewitt's Curator of Socially Responsible Design, along with a ten-person advisory committee, the exhibition explores the multidisciplinary, overlapping relationships among urban planning and design, education, social entrepreneurship, climate change, sanitation and water, migration, public health, and affordable housing in these communities.

As part of *Design with the Other 90%: CITIES*, the museum has made the information it gathered in the field accessible through an online open-network database, The Other 90 Network, which enables designers, communities and other stakeholders to work together to develop design solutions to these challenges. This important dialogue will also continue through a scholarly catalog and robust education programs.



Praça Cantaõ, Favela Painting Project. Artists: Jeroen Koolhaas and Dre Urhahn, Haas&Hahn, with Santa Marta favela community youth. Santa Marta, Rio de Janeiro, Brazil, 2009-10.

Photo: (c) Haas&Hahn for favelapainting.com (<http://favelapainting.com>). In front of the photograph is an exhibit case with objects used for urban revitalization projects.

Global Envision spoke with its curator, Cynthia E. Smith of the Cooper-Hewitt National Design Museum, about the exhibit. Below is a link to the interview with Ms. Smith:

<http://globalenvision.org/2012/08/15/how-find-worlds-best-urban-designs-interview-cynthia-smith>

The Cooper-Hewitt Museum, a branch of the Smithsonian Institution, first explored solutions for the world's poor in 2007 with *Design for the Other 90%*. The current exhibit, looking at cities, is touring the United States.

For information, refer to the Museum's website (www.cooperhewitt.org). ■

* Director, Museum of the City. Manager, Pamplin International Collection of Art & History

CITY MUSEUMS: COLLISIONS I CONNECTIONS

An International Conference on City Museums and their Engagement in City Life

October 24 - 27, 2012 | Vancouver, British Columbia, Canada

To register go to: www.museumofvancouver.ca

For information contact: CatherineC.Cole@telus.net or 780-424-2229



Conference Programme

Wednesday, October 24

Museum of Vancouver, 1100 Chestnut Street (Vanier Park), taxi or bus on your own

10:00 Registration (tea & coffee available)

10:30 Tours of the Museum of Vancouver

12:00 Ignite! Session

1. **Salinas & Steinbeck: The (not so) Beloved Native Son of the Salinas Valley**, Elizabeth Welden-Smith, Curator of Education and Public Programs, National Steinbeck Center, Salinas, California, USA

2. **"It Will Be a Pleasure and also Education to Them": Mary Lipsett, Civic-Mindedness, and Cross-Cultural Exhibitions in Vancouver**, Madeline Knickerbocker, PhD Candidate, Department of History, Simon Fraser University, Vancouver, British Columbia, Canada

3. **Man Turned to Stone: T'xwelatse**, Scott Marsden, Curator-The Reach Gallery Museum Abbotsford, British Columbia, Canada

4. **None of Our Business...yet?**, Susan Burrows Johnson, Executive Director, Galt Museum, Lethbridge, Alberta, Canada

5. **The Metro in Old Sophia – a Travel in Present Day, a Travel in Time**, Mariana Marinova, Chief Curator/Head, Sofia Historical Museum, Bulgaria

Moderator: Chet Orloff, CAMOC Conference Planning Committee/Manager, Pamplin International Collection of Art & History/ Adjunct Professor, Urban Studies and Planning, Portland State University, Portland, Oregon, USA

12:30 LUNCH

13:30 Opening Remarks & Keynote Address

- Welcome to Museum of Vancouver, Nancy Noble, Chief Executive Officer, Museum of Vancouver

- Greetings from the City of Vancouver
- Greetings from CAMOC, Suay Aksoy, President, CAMOC/Vice-chair, History Foundation of Turkey, Istanbul, Turkey
- Keynote Address *The City as Museum and the Museum as City***, Larry Beasley, retired Chief Planner for the City of Vancouver, Distinguished Practice Professor of Planning at the University of British Columbia, and founding principal, Beasley and Associates, an international planning consultancy

Moderator: Charles Montgomery, Curatorial Associate, Museum of Vancouver

15:00 BREAK

15:30 to 17:00

Canadian Museums and Aboriginal Peoples

1. **Celebrating 33 years of Urban Aboriginal Student Partnerships**, Pamela Brown, Curator, Pacific Northwest, Heiltsuk/Tsimshian, MOA, Museum of Anthropology, Vancouver, British Columbia, Canada

2. **Aanischaaukamikw Cultural Institute: A Plan for the Future**, Marina Piza, Collections Manager, Aanischaaukamikw Cree Cultural Institute, Ouje-Bougoumou, Quebec, Canada

3. **Panel Discussion: It's Cancelled: Now What? How About Coming for Dinner?**, Jill Baird, Curator Education & Public Programs, MOA – Museum of Anthropology, Vancouver, British Columbia, Canada with Gloria Larocque, and Corinthia Kelly, community activists

Moderator: Carol Mayer, CAMOC Conference Planning Committee Member/Head, Curatorial Dept., Associate - Dept. Anthropology, UBC Museum of Anthropology, Vancouver, British Columbia, Canada

18:00 Bus to UBC (provided)

21:00 Reception, Museum of Anthropology, →

University of British Columbia (included in registration fee) <http://www.moa.ubc.ca/>
First Nations welcome and dancing
<http://damelahamid.ca/>

Thursday, October 25

Museum of Vancouver, 1100 Chestnut Street (Vanier Park), taxi or bus on your own

- 9:00 Keynote Address: *Collisions | Connections: Transnational Collaboration as Strategy***, Jack Lohman, CAMOC Board Member/Chief Executive, Royal British Columbia Museum, Victoria, BC/ Chairman, National Museum of Poland, Warsaw
Moderator: Suay Aksoy, President, CAMOC/ Vice-chair, History Foundation of Turkey, Istanbul, Turkey
- 9:30 Defining a City Museum**
- Showing the City: City Museums, Urbanity and Politics: A French Socio-historical Approach***, Anne Hertzog, Geographer, Cergy-Pontoise University, France
 - Defining the "City Museum": A History of the Creation Process of a New Museum Category (1993-2008)***, Jean-Louis Postula, PhD student, Departement of museology, Liège University, Belgium
 - "History and Reality have Become the Same Thing": Museum Display and Urban Planning in Great Britain and the US, 1910-2010***, Eric Sandweiss, Carmony Chair of History, Associate Professor/Editor, Indiana Magazine of History, Indiana University, Bloomington, Indiana, USA
Moderator: Susanne Anna, CAMOC Board Member/Director, Landeshauptstadt Düsseldorf Stadtmuseum, Germany
- 10:45 BREAK**
- 11:15 Evolving Roles of City Museums**
- City History Museum Evaluation***, Graham Black, Reader in Public History & Heritage Management, Nottingham Trent University/ Museum consultant, England
 - Contemporary European City Museums: the Representation of New Citizens Identity***, Francesca Lanz, Post-doc research fellow, Politecnico di Milano, Department of Architectural Design, Italy
 - Back of the House meets Front of the House: Crisis or Opportunity?*** Jeanne E. Inch, Director General, Canadian Conservation Institute, Department of Canadian Heritage, Ottawa, Ontario, Canada
Moderator: Gordon Price, Director, The City Program, Simon Fraser University, Vancouver, British Columbia/CAMOC Conference Planning Committee Member
- 12:30 LUNCH:** CAMOC board meeting (MOV board room)

Working Class Neighbourhoods

- Cities, Museums, and Urban Cultures: A Case Study of Urban Renewal in Montréal's Centre Sud District***, Davina DesRoches, PhD Candidate, Department of Sociology, Queen's University, Kingston, Ontario
 - Museums as Agents of Planning + Openness in North American Immigrant Communities: The case of the Queens Museum of Art in New York City***, Jess Garz, Master in City Planning student, Massachusetts Institute of Technology (MIT), Department of Urban Studies + Planning (DUSP), Cambridge, MA, USA
 - Many East Ends: Creating a New History of the East End of London***, David Spence, Director of Programs, Museum of London, England
Moderator: Connie Baxter, CAMOC Conference Planning Committee/Supervisor, Museum and Heritage Services, City of Richmond, British Columbia, Canada
- 13:30 Branding Cities and Museums**
- Cities as Brands: Surveying On-line City Branding in the Practice of City Museums***, Marlen Mouliou, Lecturer of Museum Studies at the National and Kapodistrian University of Athens, Greece
 - Washington Perspectives: The Struggle for Local Narrative and Representation***, Amber N. Wiley, Visiting Assistant Professor, Tulane School of Architecture, New Orleans, LA, USA
 - The Branded City Museum***, Rainey Tisdale, Independent Curator, Boston, USA
 - 3E Explore Experience Enjoy El Paso del Norte***, 10-minute film, shown by Katherine Vandertulip, Marketing Coordinator and Julia H. Bussinger, Director (via skype), El Paso Museum of History, Texas, USA
Moderator: Nancy Noble, CAMOC Conference Planning Committee/Chief Executive Officer, Museum of Vancouver, Vancouver, British Columbia, Canada
- ## Conflict and Controversy
- Embracing the Topic of Sexuality in the City Museum***, Viviane Gosselin, Curator of Contemporary Issues, Museum of Vancouver, British Columbia, Canada
 - Conflicts and Coexistence in the Museum of the City of Sarajevo***, Emily Gunzburger Makaš, Assistant Professor of Architectural and Urban History, University of North Carolina Charlotte, USA
 - Inventing Tradition. Berlin's Märkische Museum's Photo Collection 1887 - 2012***, Miriam Paeslack, Assistant Professor, Arts Management, University of Buffalo, New York, USA
 - Bhopal Museum: The Moral Imagination | Implications?***, Shalini Sharma, PhD Candidate, Development →

Studies, University of London - School of Oriental and African Studies, London, England (via skype)

Moderator: Martin Segger, Past President, Commonwealth Association of Museums, Senior Research Associate, Centre for Global Studies, University of Victoria, Victoria, British Columbia, Canada

15:00 BREAK & Poster Competition

Everyone is invited to submit a poster answering the question below. Posters should be 24" x 36" vertical format. Prizes will be awarded.

If the unique differentiator of a city museum is its focus on its own urban context, including history, culture and contemporary issues, what have you done or seen done at your museums to uniquely and successfully engage the public in these topics?

15:30 ICOM Conference Rio 2013 video

17:00 CAMOC AGM

17:45 **Show & Tell/Reception | New/Interactive Narratives, Filmmaking, and the City, in partnership with the National Film Board (NFB) and VIFF's Vancity Theatre, 1181 Seymour St (bus or taxi from MOV)**
<http://www.viff.org/theatre/>

18:30 ***Evolving Platforms for Community, Storytelling, and Place in the Urban Context***
by Loc Dao, National Film Board Executive Producer/ Creative Technologist

19:00 Premiere of new NFB release, ***Musée dans la ville***, 150th anniversary of the Musée des beaux-arts de Montréal (MBAM)
http://www.onf.ca/film/musee_dans_la_ville_extrait_1 (52 min)

20:00 Cash bar

21:00 Dinner on your own

Friday, October 26

AM Vancouver Art Gallery 750 Hornby Street /PM Lonsdale Quay Hotel, 123 Carrie Cates Court, North Vancouver

7:30 CAMOC board meeting breakfast (Listel Hotel)

9:00 **Vancouver Art Gallery, 750 Hornby Street,**
<http://www.vanartgallery.bc.ca/>
walk from Listel Hotel

Ignite! Session

1. ***STAM - Ghent City Museum, From 'Don't Touch' to Multitouch***, Christine De Weerd, Director and Lars De Jaegher, Curator of Urban Issues, STAM Ghent City Museum, Ghent, Belgium
2. ***City Museums and Roles of the Past,***

Present, or Future? Phaedra Livingstone, University of Oregon, Eugene Oregon, USA

3. ***Off the Wall(s): Museums as Urban/Civic Platforms***, Hanna Cho, Curator of Engagement & Dialogue, Museum of Vancouver, Vancouver BC, Canada
4. ***Making City: Gothenburg City Museum in Dialogue with Urban Development***, Mats Sjölin, Senior Curator, former Assistant Director, Göteborgs Kulturförvaltning / Göteborgs stadsmuseum, Sweden
5. ***Research with the Community: Revealing 5000 Years of History to the Citizens - How a Museum of Archaeology can Contribute to the Social and Cultural Development of its Community and Society***, Alessandro Cassa, Executive Director, Pointe-du-Buisson, Musée québécois d'archéologie, Quebec, Canada (via file)

Moderator: Chet Orloff, CAMOC Conference Planning Committee/Manager, Pamplin International Collection of Art & History/ Adjunct Professor, Urban Studies and Planning, Portland State University, Portland, Oregon, USA

9:30 Transforming a City Museum

1. ***The Historisches Museum Frankfurt (Historical Museum Frankfurt) from Place of Learning to Forum for the City***, Jan Gerchow, Director, Historical Museum Frankfurt, Germany
2. ***The New-York Historical Society: A Nineteenth-century Museum Addresses the Twenty-first Century***, Valerie Paley, Vice-President and Chief Historian, New-York Historical Society, New York, USA
3. ***Super City, Super Museum. Revitalizing and Reconnecting Auckland's Iconic Museum***, Sally Manuireva, Director, Public Programmes and Capital Projects, Auckland War Memorial Museum, Tamaki Paenga Hira, Auckland, New Zealand

Moderator: Catherine C. Cole, Principal Consultant, Catherine C. Cole & Associates, CAMOC Conference Planning Committee Co-Chair

10:45 BREAK

11:15 Panel Discussion: Considering Museums of Large Canadian Cities

1. David Ridley, Executive Director, Edmonton Heritage Council, Edmonton, Alberta
2. Karen L. Black, Manager, Museum & Heritage Services, Cultural Services, City of Toronto, Ontario
3. Laura Peters, Program Manager Museums & Heritage Programs, Parks Recreation & Cultural Services Department, City of Ottawa, Ontario
4. Louise Pothier, Directrice, Expositions et technologies, Pointe-à-Callière, Musée d'archéologie et d'histoire de Montréal, Montréal, Québec

Moderator: Jack Lohman, CAMOC Board →

Member/Chief Executive, Royal British Columbia Museum, Victoria, British Columbia, Canada

12:30 Walk (or take the SkyTrain from Burrard Station) to Waterfront Station (601 West Cordova St.). SeaBus leaves for Lonsdale Quay in North Vancouver at 12:46, 1:01, and 1:16 pm. Crossing takes 12 minutes and costs \$3.75 (2 fare zones). Turn right when exiting from the SeaBus Terminal

13:30 Lunch at Lonsdale Quay Hotel - Take elevators at north end of Lonsdale Quay Public Market to the Lonsdale Quay Hotel (3rd floor). <http://www.lonsdalequayhotel.com/>

14:00 Walking Tour of the revitalized central waterfront, including planned sites for a new community museum (in a former shipyards building) and a new art gallery (in a tugboat maintenance building). Tours leave from a) fountain on south plaza of Lonsdale Quay Public Market, and b) totem pole by north-east entrance to the Market. Leaders: Gary Penway, Director of Community Development, City of North Vancouver; Larry Orr, Manager, Lands and Business Services, City of North Vancouver

2:45 Workshop: Exploration of Key Challenges and Solutions Relevant to Edge City Museums

Facilitator: Phil Aldrich, Principal, Aldrich Pears Planning & Design, Vancouver, British Columbia
Objective: To build an inventory of high calibre ideas and approaches relevant to the successful design, operation, marketing and financing of edge city/perimeter/suburban museums.
Speakers: Nancy Kirkpatrick; Director, North Vancouver Museum & Archives, North Vancouver, British Columbia
Connie Baxter, Supervisor, Museum and Heritage Services, City of Richmond, British Columbia
Rob McCullough, Museum Manager, Heritage Services, City of Surrey, British Columbia
Katherine Flett, Blue Sky Communications, Vancouver, British Columbia

15:30 Small Group Discussions (including break)

- Planning and Design
- Collections, Programs and Exhibits
- Branding and Marketing
- Funding and Cost of Operation

Within your table's topic area, how would you describe **three key challenges edge city museums face today, and what ideas or approaches have you used or seen that you think could be critical to overcoming those challenges?**

Participants at each table will discuss their own challenges and their solutions, and choose three that they found the most successful.

15:50 Small Group Presentations

16:50 Plenary Summary (Phil Aldrich)

17:05 Closing remarks and Poster Winners (Catherine C. Cole)

18:00 Dinner at small restaurants in North Vancouver (optional, own cost);

- Anatoli Souvlaki (Greek) 5 Lonsdale Avenue <http://www.anatolisouvlaki.com/>
- Burgoo (comfort food) 3 Lonsdale Avenue www.burgoo.ca
- Cheshire Cheese (British) 2nd floor, Lonsdale Quay Market <http://www.cheshirecheeserestaurant.ca>
- The District (casual) 13 Lonsdale <http://www.thedistrictsocial.com/>
- Gusto Di Quattro Restaurant (Italian) 1 Lonsdale Avenue www.quattrorestaurants.com/gindex.html
- The Lobby Restaurant (Continental), Pinnacle Hotel http://pinnaclepierhotel.com/the_lobby.html
- Lonsdale Quay Market (International Food Court) www.lonsdalequay.com
- Pier 7 Restaurant + Bar (Seafood) 25 Wallace Mews <http://pierseven.ca>
- Raglan's Bistro (café, tapas, burgers) 15 Lonsdale <http://raglans.ca>
- Sushi Bella (Japanese) 152 Lonsdale Avenue <http://www.sushibella.com/about.php>
- Thai House Restaurant (Thai) 116 West Esplanade <http://www.thaihouse.com>

SeaBus returns to Waterfront Station in Vancouver from 6:32pm to 12:32am (every 30 minutes). Last sailing 1:00am. Fare is \$2.50 after 6:30 pm.

20:00 Reception at the Vancouver Art Gallery, Members Opening of Ian Wallace exhibition (conference delegates invited to attend)

Saturday, October 27

10:00 - 16:00

Transportation provided from the Listel Hotel to the City of Richmond, tour of the Gulf of Georgia Cannery, National Historic Site, hot catered lunch followed by a tour of the Britannia Heritage Shipyard, National Historic Site: \$40/person

10:30-13:30

Meet at the Listel Hotel for a walking tour of Museum of Vancouver's new Neon Vancouver app, ending with lunch in Gastown: \$25/person ■

■ Conference Alert

Conference theme

1st International Conference for Urban Sustainability and Resilience

Dates & Place 5-6 November 2012, UCL, London, UK

Information on-line at

<http://www.usar-conference-2012.org/>

Description

The Conference goals are: to bring together a strong research community committed to address some of the most pressing issues that human societies have ever faced; to take stock of the current state of knowledge in the field of urban sustainability and resilience; to put forward a coherent future research agenda in the field. The Conference is organized in partnership with the International Conference on Urban Change in Iran. ■

Conference theme

From the Outside In: Sustainable Futures for Global Cities and Suburbs

Dates & Place 8-10 November 2012, National Center for Suburban Studies, Hofstra University, USA

Information on-line at

http://www.hofstra.edu/community/culctr/culctr_events_sustainability.html

Description

The National Center for Suburban Studies at Hofstra University® and Hofstra Cultural Center promotes this conference in partnership with The Center for Sustainable Urban Development, Earth Institute – Columbia University and The Center for the Sustainable Built Environment at the NYU Schack Institute of Real Estate. This three-day conference will focus on sustainable futures in global city-regions, taking the suburbs as its starting point and working its way inward to the city center. The conference will focus primarily on the New York metropolitan area, though we also seek participation from experts working in other cities around the world. ■

Conference theme

Smart City World Congress 2012

Dates & Place 13-15 November 2012, Barcelona, Spain

Information on-line at

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

Description

The Smart City World Congress is built around the concept of a "Smart Society for innovative and sustainable cities", integrating the following underlying themes: Energy, Environment, Innovation & Technology, Collaborative City & the Smart Society, Economy & Governance, Urban Planning, Mobility, Emergency & Security, Smart GEO. The Congress also offers specific slots available for City Case studies to provide first-hand accounts from smart city leaders. International road show in 14 countries - A global tour on all five continents to present the event to a selection of companies, cities and experts, which will culminate in Barcelona with the Congress itself on 13-15 November. ■

Conference theme

Thriving Neighbourhoods

Dates & Place 12-14 November 2012, Melbourne, Australia

Information on-line at

http://www.thrivingneighbourhoods.org/Thriving_Neighbourhoods_2012/Home.html

Description

The Conference will explore emerging global approaches to the planning, design and management of communities and cities that are set to radically improve the sustainability, liveability, health, and productivity of communities.

Thriving neighbourhoods are not only sustainable and liveable: they are vibrant places where communities are resilient, healthy and productive; and where the natural environment is flourishing. ■

Conference theme

Culture Matters 2012 - Capturing the social and economic value of cultural heritage: Perspectives and projects from across Europe

Dates & Place 14-16 November, 2012, Norwich, United Kingdom

Information on-line at

<http://www.shaping24.eu/conference>

Description

How can cultural heritage improve cities and regions? What is the value of cultural heritage and how can, and should, this be measured? How do you make culture matter to a new generation? What are resourceful cultural organisations doing to survive in tough financial times? These are just some of the questions that will be answered at this new international conference taking place in the historic city of Norwich in November 2012. Will determine the future of Europe." ■

Conference theme

5th International Conference of Education, Research and Innovation

Dates & Place 19-21 November 2012, Madrid, Spain

Description

On behalf of the Organising Committee we are glad to invite you to take part in the 5th Annual Edition of ICERI2012 (*5th International Conference of Education, Research and Innovation*) that will be held in Madrid (Spain) on the 19th, 20th and 21st of November, 2012.

ICERI2012 will be an International Forum for those who wish to present their projects and innovations, having also the opportunity to discuss the main aspects and the latest results in the field of Education and Research. ■

Conference theme

Regions and cities ready for the European Year 2013: Citizens' Agenda going local

Dates & Place 28 November 2012; 11:00 - 17:15, Jacques Delors Building, Brussels, Belgium

Information on-line at

<http://cor.europa.eu/en/news/forums/Pages/citizens-agenda-local.aspx>

Description

The Forum organised by the Committee of the Regions, one month before the official start of the European Year 2013, will take stock of the impact of EU citizenship on local and regional policy making. Through plenary debates and parallel workshops on the main topics of the citizenship theme, politicians, experts and practitioners will discuss how regions and cities can manage the effects of free movement and voting rights, and how they can stimulate active EU citizenship in their territory. ■

Conference theme

The Intercultural City: Exploring an Elusive Idea

Dates & Place 29-30 November, 2012, Venice, Italy

Information on-line at

http://www.unescochair-iaav.it/?page_id=1296&lang=en

Description

The conference intends to assess, from different scientific backgrounds and diverse geographical contexts, the theoretical and policy potential that the notion of the 'intercultural city' offers within the context of the contemporary globalized city. By promoting public awareness on the importance of effective urban policies for the social and spatial inclusion of international migrants, the SSIIM UNESCO Chair will help addressing urban poverty reduction, as well as enhancing world wide urban cultural diversity and preventing urban conflicts. ■

Conference theme

URBACT Annual Conference

Dates & Place 3-4 December, 2012, Copenhagen, Denmark

Information on-line at <http://urbact.eu/>

Description

The focus of the conference will be on the good practices and results of URBACT's projects, and on findings from other bodies and European Territorial.

Urban issues are high on the European agenda. For the problems cities face – unemployment, segregation, poverty – and for the solutions they can foster, from innovation and research to culture, creativity and sustainability. In the words of Johannes Hahn, EU commissioner for regional policy: "Cities have to be at the heart of our plans to create a Europe that is prosperous, environmentally sustainable, and where no citizen is marginalised... The development of our cities will determine the future of Europe." ■

Conference theme

Making diversity work for cities An Intercultural Cities Milestone Event

Dates & Place 6-8 February 2013, Dublin, Ireland (Irish EU Presidency Event)

Information on-line at http://www.coe.int/t/dg4/cultureheritage/culture/cities/Dublin/event_en.asp

Description

In 2008 the Council of Europe and the European Commission, together with a group of pioneer cities, took a challenge: to develop and test a culturally competent approach to integrating diverse communities. The Intercultural cities initiative was born. At the heart of this novel approach to integration lies the concept of Diversity advantage. The Dublin milestone event will be an opportunity to take stock of what cities have achieved, what works and what does not, and under which conditions, what challenges remain and how they can be addressed together with partners from other networks and organisations. ■

Conference theme

6th International Conference on the Inclusive Museum Conference - Museums and Active Citizenship

Dates & Place 22-24 April, 2013, National Art Gallery of Denmark, Copenhagen, Denmark

Information on-line at <http://onmuseums.com/the-conference>

Announcements from CAMOC

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

We wish to publish them in our newsletters and put on our website to inform our members about the activities of city museums all around the world. The deadlines for submissions is November 30th, 2012; February 28th, 2013; May 30th, 2013; August 30th, 2013.

Send us photographs of your museums!

We need visuals of your museums (outside and inside) to use on our website. Images that can be used horizontally would be easier to adjust to the narrow rectangular space that our graphic artist reserved for this purpose.

Please send your emails to Marlen Mouliou, the CAMOC Secretary, at secretary@camoc.icom.museum ■