



Orhan Pamuk and his museum.

Photo: Refik Anadol & Innocence Foundation

The Museum of Innocence: Cities and Their Authors

Yeşim Kartaler*

"It was knowing that all these things, saturated with memories of people who had once walked the streets of Istanbul, and lived in its houses, and were now mostly dead, would eventually disappear without ever having been brought together in a museum, or sorted, or set within a frame."

Orhan Pamuk, *The Museum of Innocence*

Some writers have always been identified with particular cities: Dickens and London, Dostoevsky and St. Petersburg, Joyce and Dublin, Kafka and Prague. To this list, in more recent years, must be added the name of Orhan Pamuk, the great chronicler of modern Istanbul.

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Whether seen through the eyes of a child or of a narrator in pursuit of an everyday object, the city is an indispensable element of Pamuk's novels. At the same time, the novelist's work traces his own life story, highlighting its integral connection to the historical flow of the city around him.

In a manner not unlike Pamuk's stories, contemporary city museums connect the personal stories of their visitors to the wider history of their community--helping them to become, in a sense, the actual owners of the city. It seems particularly appropriate, then, that Pamuk has conceived of a project that draws on the capabilities of the museum and of the novel. →

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"The Consolation of Objects"

Photo: Refik Anadol & Innocence Foundation

Museum of Innocence as a Novel

The Museum of Innocence (<http://www.masumiyetmuzesi.org/W3/Default-ENG.htm?sRefresh=True>) is both a novel and a museum. Pamuk's book of the same name was published in 2008; his museum opened in the spring of 2012. Pamuk has said that the idea for this dual project first came to him at a family gathering in 1982, when the writer met Ali Vâsib Efendi, an Ottoman prince then conducting guided tours at the Ihlamur Palace, where he had lived prior to his exile from Istanbul in 1924. The idea of the Shehzade (prince) guiding visitors through the palace where he had spent his own childhood inspired the writer. "That was how I came to feel the excitement of a person describing to others, years later, the life he had lived along with all its objects," Pamuk says. "And that was the core idea for the Museum of Innocence, as a novel and as a museum!"

The book, set in Istanbul between 1975 and the present day, is the love story of Kemal, the son of a rich family, and his distant relative Füsün. The novel explores issues of East and West, sexuality, love and life through the juxtaposition of this son of a modern family and a girl from a conservative environment.

The Museum of Innocence, which interacts with several of Pamuk's previous novels, presents Istanbul's changing physical and social scene. The city's transient nature, and the lost stories of the people who once lived there, bothers Kemal. Seeking a lasting, daily reminder of his love for Füsün, he begins to collect her personal belongings, at the end of the novel turning them into a museum.

Museum of Innocence as a Museum

Although the events of the novel begin in 1975, its flashbacks and memories make it possible for the reader to trace life in Istanbul as far back as 1950. Thanks to this approach, *The Museum of Innocence* displays the flow of everyday life across a half-century of change in modern Istanbul.

Pamuk's interest in the project reflects his larger interest (verging on obsession) in collecting. Speaking to an interviewer, the author recalls that "even while I was writing *My Name is Red*, I already had started collecting from junk shops things the Keskins used, the things that are on display today, such as a Temiz-Is brand insecticide pump. Whenever I found a new item (a quince grater, for instance) I would not only feel happy as I found a real but weird item for my novel, but also imagine that my gradually enlarging collection would look good in the museum one day. It is perhaps how I happened to construct a novel in the form of notes written for every single object displayed in a museum."

In other words, perhaps for the first time in the history of museology, a literary work has been derived from a museum collection. Having first gathered the objects, Pamuk then fitted them into the framework of a piece of literary fiction, and finally exhibited them in a real museum. The result is an archaeological narrative—in objects, images, and sounds—of fifty years of everyday life in Istanbul.

Just as the novel grew from the original collection, the museum exhibition is structured according to the story. Items used, worn, heard, collected, or imagined by the characters in the book's 83 chapters—some of them authentic, others reproductions produced by the museum's creative team—are displayed in 83 different boxes in the museum. Visitors are welcomed at the entrance by a "wall of cigarettes": 4213 cigarette butts smoked by Füsün and collected by Kemal, each one →



"Happiness Means Being Close to the One You Love, That's All"

Photo: Refik Anadol & Innocence Foundation

dated and annotated by Pamuk. This exhibit, which is also supported by a video narration, is probably the most impressive installation in the Museum. Continuing to the second and third floors, the visitor finds the boxes in which various items collected by Kemal between 1975 and 1984—including everything from a single earring and a yellow shoe to a handbag to bottles of Meltem soda, cologne, perfume, and liquor—are displayed, according to the chapters of the book.

The Museum of Innocence is located in the house that serves in the novel as the setting for the home of Füsün's family. Located in Cukurcuma, near Tophane, a neighborhood of traditional early-twentieth-century streets, the house becomes a part of the museum collection itself. Throughout the process of its restoration, the writer—who studied architecture for a short period—collaborated with

eminent Turkish architects. Yet the final signature is Pamuk's.

Will—or should—the Museum of Innocence, which intersects literary and museum worlds, serve as a model for modern museums? Can we regard it as an opportunity to open up discussions of transitional and experimental narrative models and content within the field of urban museology? At the very least, it is evident that the story of Istanbul cannot be told with a single museum and a single narrative. The Museum of Innocence could perhaps be envisioned as part of a future network of museums to narrate the city's multiple stories. Beyond that, its bold mix of narrative genres and display techniques ought to inspire museum professionals everywhere who seek to draw on the personal drama that a great author can bring to the history of a great city. ■

■ From the CAMOC Chair

None of us has been immune to Euro 2012 or Olympic fever as you can see from browsing through our Newsletter and web site. Even so, we have managed to put together a report on all our recent and forthcoming activities.

There seem to be two conference seasons a year, one at the beginning of summer and the other at the beginning of winter. June is the time for representatives of the International and National Committees of ICOM to gather in Paris for a range of meetings including those of the General Assembly and the Advisory Committee. The last quarter of the year has been CAMOC's time for Annual Meetings for the last four years. This year we are opening the season quite early with a meeting in Rio de Janeiro scheduled for August 20-24.

The **Rio International Meeting on Museums of Cities** ultimately aiming at the rehabilitation of the Historical Museum of the City of Rio de Janeiro is our joint project with the Cultural Secretariat of the Municipality of Rio and ICOM Brazil. CAMOC is proud to take part and we hope to contribute not only to the making of a world-class city museum but also to the rebranding of Rio de Janeiro through this new museum. We will have a thorough report on this event in our next newsletter. At this point I would like to share with you a wonderful development: Maria Ignez Mantovani Franco, our Board Member, has recently been elected the Chair of ICOM Brazil. Sometimes all rivers fall into the same sea!

The **CAMOC Annual Conference 2012** is not too far away now. It will take place in **Vancouver** on October 24-26. Catherine Cole, our Board Member responsible for the organisation has done an impeccable job, which I believe will provide a model for others to follow in the coming years. We are fortunate to have the Museum of Vancouver as our partner. Nancy Noble, the CEO, has collaborated with Catherine in miracle making. We have a cornucopia of presentations and ignite talks. The sites where these sessions will take place are extraordinary. Perhaps it cannot be anything else when the setting is Vancouver. The level of registrations as of today signals that we will have a good

number of delegates coming to Vancouver from various corners of the world. You may want to go to page 11 and register right now.

A few words on the ICOM June Meetings: one of the highlights of the meetings was the launch of **ICOMMUNITY**, "ICOM's collaborative new web platform dedicated to ICOM members, enabling them to keep up with the network and share information and expertise". It was made accessible to all members on June 30. (<http://icomcommunity.icom.museum>). Another highlight was the election of **Milan as the host city of ICOM's 2016 General Conference**. Meanwhile the theme of the International Museum Day 2013 will be "**Museums (memory + creativity) = social change**".

We, as the CAMOC Board, took the occasion of the Paris meetings also to hold a business meeting of our own. The items on our agenda included the preparations for the Rio and Vancouver meetings as well as discussions on new projects, collaboration with other ICs, the update and possible revisions of our database project (ah, there is hope), publication matters and the redesign of our website. We also had an exchange of ideas on the potential of CAMOC's professional network to highlight and advance the role of museums as *cultural industries* in the cultural and social development of today's urban societies. Museums need to make their contributions more visible in publications concerned with cultural development and CAMOC's Database Project can be pivotal in this respect. We hope to discuss these topics further at our plenary meeting in Vancouver.

Last but not least, our Board Member Jack Lohman, the new CEO of the Museum of British Columbia and the former Director of the Museum of London has been made a Commander of the Most Excellent Order of the British Empire (CBE) in the Queen's birthday honours list 2012. On behalf of CAMOC I would like to warmly congratulate Jack on his award. Cheers!

Suay Aksoy

BERLINmakers 'n' shakers at the Ephraim-Palais

Franziska Nentwig* Dominik Bartmann**

To celebrate Berlin's 775th birthday, the Stadtmuseum Berlin (Berlin City Museum) has designed an exhibition which tells the city's stories in rather unconventional ways (18 April to 28 October, 2012). Visitors to the Ephraim-Palais will not see chronologically arranged highlights of the city's history, but rather 775 "Makers 'n' Shakers": 75 historical and 700 contemporary residents of Berlin. Their stories reveal a great deal not only about Berliners and their attitude to life, but also about what it is that makes Berlin unique among cities.

With *BERLINmakers 'n' shakers*, the Stadtmuseum Berlin brings to life the German capital's achievements, beliefs, and ways of life, at the same time offering visitors the opportunity to make a series of biographical "discoveries."¹ Given the impossibility of assembling a comprehensive collection of the city's *dramatis personae* over the centuries, the Stadtmuseum has decided on an artistic composition that connects these subjectively selected "Makers 'n' Shakers" to one another by means of network-like scenographic design.

The sculptor Renée Sintenis, for example, who in 1932 designed the model for the future Berlinale Bear—which since 1951 has been presented as an award at Berlin's International Film Festival—leads to the zoo director Heinrich Dathe, who in 1954 transformed the Friedrichsfeld Castle Park into a zoo with bear enclosures. A pair of ballerina shoes (so-called "Spitzenschuhe"), which may have been worn by Tatjana Gsovsky while dancing at the German Opera in Berlin, leads to Hans Rosenthal, who wrote television history with his legendary catchphrase "Das war Spitze!" ("That was tops!") The expansive strategy of the railway king Bethel Henry Strousberg links him to the overseas trader Conrad von Beelitz, whose business model leads to the theatre impresario Max Reinhardt, whose love of horses connects to the circus director Ernst Renz.

The central theme of *BERLINmakers 'n' shakers* is not historical events, but rather the individual life stories of



BERLINmakers 'n' shakers

Stadtmuseum Berlin | Photo: Phil Dera

Berliners themselves, which, through special objects in the exhibition, develop into an extensive web stretching over the centuries. Among the historical personalities on display are prominent characters such as Theodor Fontane or Harald Juhnke, as well as such lesser-known figures as Louise Albertine von Grappendorf, who died in her youth and was described by her contemporaries as "the most beautiful soul in the most beautiful body," or Eugen Skladanowsky, the world's first motion picture actor. The presentation of these "Makers 'n' Shakers" offers a surprising, multi-faceted glimpse of a city famous, even today, for constantly reinventing itself.

A specific visual motif carries through the exhibition's creative design. It begins with a symbolic red thread that awaits visitors in front of the Ephraim-Palais, leads them into the foyer, and finally reveals the exhibition's opening piece: a room-sized sculpture resembling a ball of twine. The twine's unravelling threads then lead to the exhibition's nineteen segments, each of which relates one person in the centre to three (in one case two) other Berliners on either side. Pacing through this interconnected composition allows an inspiring journey through 775 years of Berlin history.

The exhibition's design connects not only the historical figures within each segment, but also the segments themselves, through the individual relationships of the protagonists on display. In 1872, for example, railway magnate Strousberg acquired the painting "Women Plucking Geese" by Max Liebermann. In 1927, Liebermann received a letter from Berlin's Mayor, Gustav Boess, awarding him honorary citizenship. Ostracized under the Nazi regime a short time later, Liebermann died in 1935. Only a small number of friends and relatives followed his coffin to the Jewish →



BERLINmakers 'n' shakers Stadtmuseum Berlin | Photo: Phil Dera

*General Director, Stadtmuseum Berlin **Exhibition Director, Stadtmuseum Berlin

cemetery on Schönhauser Allee, among them the artist Käthe Kollwitz. Markings on the floor point the way through this web of relationships, the red thread constantly present. Visitors can follow it on a journey of biographical “discovery,” or simply move freely through the web, which seems to span effortlessly across the boundaries of time. In so doing, the staging somewhat resembles our experience of the everyday world, where past and present continuously overlap.

The objects associated with each personality fulfill two functions: they characterize and they “connect.” These objects can be real rarities, such as Berlin’s founding documents from 1237, or seeming trivia, such as the sew-on patch which reads “Swords to Ploughshares” from 1989, the year known in German history as the “time of change.” This variety is also reflected in the exhibition’s nineteen media stations. A clip of Wim Wenders’ 1987 film, “Wings of Desire,” shows Curt Bois, who received the European Film Award for best supporting role, pacing over the empty Potsdamer Platz. A sequence from the legendary silent film “Berlin: Symphony of a Metropolis” reminds visitors of the director Walter Ruttmann. In one interview, the singer Tamara Danz talks about the compromises she had to make to remain “Rock Lady No. 1 in the GDR,” while in another designer Heinz Oestergaard talks about his “Fashion for the Millions”.



BERLINmakers ‘n’ shakers

Stadtmuseum Berlin | Photo: Phil Dera

With a walk-on installation on the third floor, the exhibition’s web spins from the past to the present. Students at the University of Applied Sciences Berlin (HTW Berlin) asked 700 Berliners from across the city’s districts what Berlin means to them. “For me, Berlin is the whole world in a single city,” says one 25-year-old entrepreneur. “Always changing, but always original,” adds a 33-year-old engineer. A 52-year-old teacher from Spandau says, “You can be completely crazy, and still find your kindred spirit.” Wherever they live or wherever they come from, Berliners value the openness, the diversity of the city. Asked why she likes her city, a 28-year-old student replies poetically: “Because Berlin has big arms and a gigantic mouth.” From all of these statements emerges a kaleidoscope of views from today’s “Berlin Makers ‘n’ Shakers,” all of them unified by a common design.

Rather than being a classic celebratory anniversary exhibition, *BERLINmakers ‘n’ Shakers* is an artistic composition--almost a theatre piece, or even better, a “show piece.” The assortment of persons on display is exciting, but spontaneous, the “storyline” constructed, but touching, and therefore in no way final, but open, diverse and colourful, like Berlin itself. “You are born a citizen of Munich, but you can become a Berliner,” summed up the cultural journalist Walther Kiaulehn in 1958. In the spirit of this phrase, the Stadtmuseum Berlin invites visitors to take up the red thread, spin it further, and find themselves as part of the web.

¹ Accompanying this exhibition is a publication from Kerber Verlag, featuring essays from, among others, Petra Kabus, Wolfgang Kaschuba, Sven Felix Kellerhoff, Franziska Nentwig, Tobias Nettke, Karin Rohnstock, Gernot Schaulinski and Michael Zürn, as well as 75 biographies of historical Berliners. ■

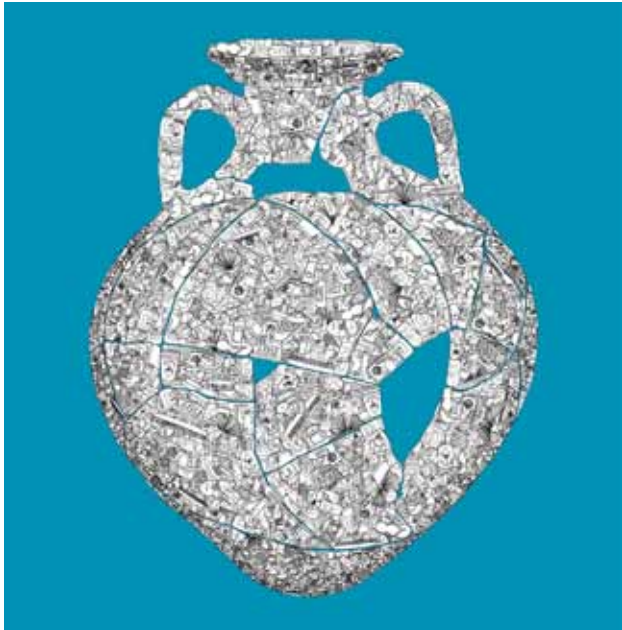


BERLINmakers ‘n’ shakers

Stadtmuseum Berlin | Photo: Phil Dera

Seizing the Olympic Opportunity

David Spence*



Doodle by Olly Gibbs for *Our Londinium 2012*, part of *London 2012 Cultural Olympiad programme Stories of the World*
Photo: Museum of London

London is on show to the world this summer. As the leading museum of the city, the Museum of London finds itself in a privileged position during the Olympic and Paralympic games. With millions of visitors coming to the capital during this period, we believe that our museum has been the perfect place in which to start a visit to London and to contextualize the city. For many visitors, 2012 may be the one and only time that they visit the Museum of London; it has been our responsibility to seize this opportunity.

Visitors to the Museum of London this summer have seen two exhibitions reflecting London in its Olympic year. *London and the Olympics* looks back on London's previous two Olympic games (1908 and 1948), showcasing, through photography and personal testament, the experience of the Peruvian team during the latter games. The display asks questions not just about the games themselves but about the Olympic legacy, which is undoubtedly one of the most important factors influencing the politics of the 2012 Olympic Games. *Our Londinium 2012*, the Museum of London's contribution to the Arts Council's *Stories of the World* program, investigates London's relationship with the city's Roman past through the eyes of the 150 young Londoners who have co-curated the exhibition. The display features modern and Roman objects as well as multimedia displays, some in a dedicated space and some installed in our existing Roman gallery. This experimental exhibition is bold, fresh, and bound to offer visitors to the Museum a unique experience.

Amongst all of the excitement of this global event, we have not forgotten about the opportunity that the Olympics

represent for our collections. We have exciting projects underway in this area of work as well. Over the past few years, our oral historians have collected accounts of life around the Olympic Park as the site is being developed, leaving a lasting impact on the area's community. During the games, we have of course been collecting ephemera and objects related to the event. But what is most exciting is our pilot digital collecting project. In partnership with Westminster University, the Museum of London has asked Twitter users to become *#citizencurators*, crowdsourcing ideas for objects which we may want to acquire to remember the Olympics. As part of this pilot project, we are questioning the very viability of collecting sentiments towards occasions such as the Olympics via Twitter. Whether it is possible we have yet to find out, but this project is very much at the forefront of collecting in the digital age.

It has been important for the Museum of London to be part of the Olympic celebrations. On 26 July, the day before the opening of the games, we were lucky enough to have the torch relay visit the Museum, an occasion we marked with a party for our patrons and with acquisitions to our collection. A week later, the Museum—which enjoys a close relationship with Poland—hosted an important international event for the Polish National Olympic Committee. Nor were these the only examples of the Museum of London's global outlook during the Olympics. The Museum of London Docklands welcomed the German National Olympic Team with a hospitality base known as *Deutsches Haus*. The site hosted a two-week-long *Fan Fest* for people who wanted to find out more about German sport and culture. Meanwhile, the Terrace Rooms at the Museum's London Wall site served as the base of the World Union of Olympic Cities' (WUOC) first-ever Olympic house. The WUOC's interest in cities and the Olympic legacy offered a perfect fit with the Museum of London's own concerns. →



A participant from *Junction Youth Panel* holds a replica bust of Hadrian as featured in *Our Londinium 2012*
Photo: Dave Parry

* Interim Director, Museum of London

Finally, the Olympics has given us the opportunity to extend our reach beyond our shores through two partnerships. Our 2010 exhibition, *London Street Photography*, was an outright success for the Museum of London, welcoming than 125,000 visitors. I am thrilled that this excellent display opened at the Museum of the City of New York just before the games began, giving New Yorkers a glimpse into London life. South of the border, in Mexico City, photographs from *A Portrait of London* and MOL's picture library are being exhibited at the Museo

Interactivo de Economía (MIDE), as part of that museum's *Celebration of the London Olympics 2012* display.

Just as London has been on show to the world this summer, so has the Museum of London. This has been, without a doubt, an opportunity I have personally relished. I hope that every visitor to London--this year and beyond--is able to find time to visit the Museum of London and explore our city's rich heritage. I look forward to welcoming everybody who can do so. ■

■ An Uninterrupted Match at the Museum?

Elzbieta Lang*

This year's European Football Championship, commonly referred to as Euro 2012, was hosted for the first time in tournament history by Poland and Ukraine. The games, which provoked patriotic emotions among residents of both countries, offered a fitting backdrop for the Historical Museum of the City of Krakow's new historical exhibition, which bore the surprising and even perverse title, *An Interrupted Match: Krakow between 1768 and 1815*.

The exhibition centered on the history of Krakow during the turbulent period when Poland, torn apart by the Russian, Austrian, and Prussian empires, struggled for its freedom and sovereignty. In striking contrast to standard museum presentations, the exhibition interpreted these historic events through a sports metaphor, using the contemporary European Football Championships as a loose analogy to help visitors understand the events of the past.

The exhibition sprawled over nine galleries, each given a name derived from football terminology. The first, "The Locker Room," presented various exhibits hidden in lockers. Here, visitors learned about the situation "before the match"--the deteriorating economic and political condition of Poland and Krakow at the end of the eighteenth century. The next room focused on the Polish "football players" who took on the opposing teams--Russia, Prussia and Austria. Massive "player cards" profiled the heroes of the fight for independence, as well as other Polish notables, including the team's "captain" (Tadeusz Kosciuszko) and "coach" (King Stanislaw August Poniatowski). The other teams' "coaches"--i.e., the rulers of the empires battling for Polish lands in the eighteenth century--were placed on a football field designed as a map of Europe. In another room, intended to represent the interior of a treasury, visitors discovered the "cup," or trophy of the game--the Polish regalia, symbol of an independent free state. Other areas of the exhibition focused on important "actions," "injuries," and "goals," all of them presented as battles fought by the "Polish team." Exhibits were interspersed with sport-related items, and walls were decorated with descriptions of battles in the form of sports reports and certificates for the best "players." In the final room, an exhibit entitled "The Interrupted Match" looked at Napoleon's debacle,

when Poles who had fought by his side lost all hope of quickly regaining their independence. In 1815, the difficult "match for freedom" was interrupted, but not lost. The result was only decided in "overtime," which for the Poles was not completed until World War I.



Sport teams - Part of exhibition "An Interrupted Match" connected with football foes.
Photo: HMK

Likening the history of the Polish struggle for freedom to sports championships, the museum allowed visitors to identify goals and dreams close to the heart of any modern man in the otherwise seemingly obsolete and remote attitudes of historic figures. Placed side-by-side with present-day sports idols, great Polish heroes represented timeless values such as courage, perseverance in pursuing one's goals, and loyalty to the homeland. Despite being forced to play far behind the defensive line, and despite the foul play of their opponents--the partitioning empires--the Poles did not give up, but rose to the challenge and fought for their freedom. The Polish team's successive failures in this unfair match led to more partitions and forced Poland to give up the "cup"--the royal regalia. But none of these setbacks dealt Poland a final blow. The match went on until its real end, when the nation finally reclaimed its independence. →

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The stadium - Educational Room

Photo: HMK

The museum's use of sporting analogies seems to have been made in an effort to reach out to children and young adults. Adopting the popular "learning through fun" approach, the exhibition aimed to help young people associate and remember historical facts more easily. The player cards, certificates, and sports press clippings proved a marvellous tool for achieving just that. Visiting students had the opportunity to take on the role of a coach or team captain, analyzing the activity of particular "players" and the strategy of the matches, or battles. Later, they considered the impact of those matches on the history of the country. Visitors could also become sport commentators, trying their hand at describing key events. Besides the modern sports language, another equally vital element of the exhibition was its introduction of numerous interactive elements, which turned visitors from passive observers into active participants. While historical artefacts, which were the cornerstones of particular narrations, remained the core elements of the exhibition, their presentation was far from traditional. Hidden inside lockers in the locker room, or concealed in display cases among sports cups, visitors were forced to discover such artefacts on their own and

to combine them into a coherent historical narrative. Presented side by side with sports-related items, these objects encouraged visitors to reflect on their universal meaning, forcing the creation of new narratives without succumbing to the trend of replacing historical artefacts with mediapresentations.

Interrupted Match offered a worthy example of one museum's attempt to take on the challenge of meeting visitors' new expectations. Today's museumgoer is attracted to exhibitions that feature innovative narration and visual form; exhibitions that surprise, interest, and sometimes even shock, that invite visitors to take an active part in the story narrated by the museum's collection and its accompanying events. Forsaking clichéd, excessively solemn forms of presentation, the Krakow museum offered a fresh perspective on the city's history. While the exhibition adopted a playful attitude toward the past, its goal was to acquaint visitors with the history of the partitions in an accessible, concise, but also intriguing and surprising way, helping them to understand how the Polish struggle for independence influenced the fate of a decaying Krakow. The museum offered young people a new approach to understanding such notions as freedom, patriotism, and independence.

From the outset, the exhibition--hailed as "revolutionary" by the press--gave rise to controversy. Discussing Poland's political struggles in the language of sports--and doing so in a setting resembling a football stadium--was seen as a risky step. Krakow's historians and museum experts were split on the issue, some enthusiastically endorsing the innovative method others criticizing it as inappropriately light-hearted. Despite their concerns, the exhibition was well received, especially by teachers, who considered it a great tool for teaching history. It also met with great enthusiasm from the most demanding public: children and teenagers, who were more than eager to participate in Krakow's most important historical match. ■

■ A seminar in Trento on "How to tell the story of the City?"

Suay Aksoy*

On May 16 the Fondazione Museo Storico del Trentino (FMST) brought together a number of civic and city museums to share and discuss the role of their museums in in the contemporary world. The seminar took place in the beautiful north Italian city of Trento. The participating museums were mostly from neighbouring provinces except for one from Girona, Spain, the Director of which, together with me from CAMOC, gave the meeting an international dimension.

On my way to Trento, I took an early flight to Bologna to have some time to follow the itinerary of the *Genus Bononiae* and to visit the Bologna City Museum, which Layla Betti, organiser of the Trento seminar, had described so well in her article in the previous issue

of *CAMOCnews*. It was well worth the detour. It also provided an introduction for me to the things I would discover about the Italian museum scene at the seminar the next day.

FMST, the Historical Museum Foundation of Trento, does not have a museum space yet. But they have a determined director, Giuseppe Ferrandi, and a capable team, already achieving the functions of a contemporary city museum. Our seminar fitted perfectly into this context, providing a platform for peer museums to share and learn from their experiences and future plans. There was also an already long list of exhibitions they organised on the history of the city. The current one, "Vuoto di memoria. La riscoperta del quartiere del Sas di Trento", told the →

* History Foundation of Turkey

amazing story of a neighbourhood that was eradicated by the Fascists to create a town square and got lost in the memories of the residents only to be rediscovered recently with the start of urban regeneration works in the area.

The received view that in Italy city museums are focused on urban history and urban affairs, while civic museums have a diversified set of objectives, which is not necessarily urban, has been refined for me by the Trento seminar. Yet the boundary lines between the two groups became less evident as one moved away from the collections to the museum activities and events as the determining criterion.

It is more often than not that civic museums evolve into a museum of their stronger department like, for example, the Civic Museum of Rovereto, which comprises various departments, including numismatics, art history and archaeology, but has evolved practically into a science museum. Just the same, various aspects of the city are represented in the museum and the museum researchers are currently writing a book about their institution, which at the same time tells the story of their city, and are providing material for a programme at the Archaeology TV.

Another civic museum represented at the seminar, the Palazzo Madama of Torino which houses the collections of the Museo Civico d'Arte Antica, Turin's municipal museum of ancient art, has a track record of accomplishments in engaging the community that any city museum proper would envy. The activities they organise range from knitting workshops to Italian language courses for immigrants and debates on democracy.

The Museu d'Historia de la Ciutat de Girona (Spain), on the other hand, is a city museum, on the same lines as the impressive Bologna City Museum, dedicated to the past and present of the city. Having started in 1981 without any collection, today its stores are full with artefacts, thanks also to the help of local people allowing for changes to its permanent exhibitions at frequent intervals.

Lisbon International Workshop City Museums Today: New Perspectives

Joana Sousa Monteiro*

Aided by support from the European Union, three museums--the Ahmet Piriştina City Archive and Museum (APIKAM) of İzmir, the Lisbon City Museum, and the Industrial Heritage Museum of Bologna--recently joined together for a project on city museums. The project's main goal was to promote intercultural dialogue between the European Union and Turkey, enhancing the possibility of cooperation between European and Turkish municipal museums generally and city museums in particular.

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Museo Alto Garda (MAG) was the only regional museum that participated in the seminar. MAG is about a lake and five towns around it and aims to change the image of the place from being a natural site to being a cultural centre. This is a museum project about constructing the history of the place behind the landscape, creating the museum and spotting the roads for a cultural route with the active participation of the citizen, schools, associations and other actors. MAG describes this remarkable undertaking as "museum as workshop".

Regardless of the differences regarding their backgrounds and collections, the city museums and civic museums participating in the Trento Seminar displayed many similarities in their efforts to engage their communities in the activities of their museums and prospects of their cities, to reach beyond the boundaries of their geographies and to explore innovative ways of making a difference in the life of their citizens and cities.

It is in this context that an international organisation like CAMOC could provide the wider networking and the professional platform these museums could benefit from. In return, they will contribute to and enrich this platform with the exchange of a wider array of experiences and ideas. ■

The project included three workshops--held in Izmir, Bologna, and Lisbon--and two city museum visits, one to the Amsterdam Museum and the other to the Museum of London. The Lisbon workshop, held in July, included an introduction to that city's municipal museums and monuments, as well as presentations about the project from the three partner cities and a look at city museums past and future, focusing on case studies of Amsterdam, Bologna, and London. The group also considered →



Lisbon City Museum visit. CML/Museu da Cidade | Photo: José Avelar

Portuguese city museums in Almada, Aveiro, and Coimbra. The audience included about 140 persons, most of them museum professionals, others representing the fields of tourism, architecture, and design.

Municipal Director for Culture Francisco Motta Veiga and President of the Municipal Company for Culture Miguel Honrado offered the Lisbon attendees a comprehensive perspective on the organization, missions, and main characteristics of the city's museums and monuments. In addition to the Lisbon City Museum and its branches--the Roman Theatre Museum and St Anthony Museum--they presented the Bordalo Pinheiro Museum, the Fado Museum, the Puppet Museum, the Castle of São Jorge, and the Discoveries Monument.

The project summary panel provided an opportunity for APIKAM Director Oktay Godkemer, Bologna Civic Museums representative Melissa LaMaida, and Lisbon City Museum Director Cristina Leite to present new aspects of their museums' programs and goals. Leite contended that for Lisbon, as for other municipal city museums, the most troubling problem is the lack of resources, both financial and human. She also reflected on the challenge of developing programs about the contemporary city. LaMaida gave an interesting perspective on the the Italian city's municipal "civic" museums, highlighting the heritage and organizational characteristics of each of these sites.

In an inspiring panel presentation, representatives from Amsterdam, Bologna, and London all presented

important developments in their respective communities. Marijke Oosterbroek, director of the E-culture Department of the Amsterdam Museum, spoke about the museum's new permanent exhibition, "Amsterdam DNA," which draws on museum apps and other digital programs. Massimo Negri presented his work at the new museum of the City of Bologna, managed by the private *Genus Bononiae* Foundation as a network of museums and heritage sites across the city. Negri explained the project's goals, its implementation, its highlights and successes, but also some of the problems that he and his colleagues face in managing exhibition space and overseeing the daily data needed to operate the digital devices. Museum of London Director of Collections and Learning Cathy Ross offered a personal and quite optimistic perspective on current initiatives in that top city museum, including the recent reopening of its famous modern London galleries, with their redesigned interpretation and learning approaches. Ross also touched on the most recent renewal of the Roman section of the permanent exhibition--*Our Londinium*--and on the work with archaeologists and digital designers that has contributed to that venture.



The three other Portuguese city museums' presentations (from the coastal towns of Almada, Aveiro and Coimbra) offered a wide perspective on the evolution of the city museum in mid-sized urban areas. In different ways, each relates traditional heritage approaches to a more modern discourse on contemporary city life. In spite of the differences of scale, resources, and organizational culture, all of these museums are, like so many others, trying to change from traditional local museum paradigms toward a more contemporary approach appropriate to the demands and opportunities of modern urban life. The Lisbon workshop, and the larger project of which it comprised one part, helped professionals from the Atlantic to the Aegean to assess and compare new responses to these opportunities as they are developing in cities large and small. ■

■ CAMOC Registration Announcement

Online Registration Now Open!

City Museums: Collisions | Connections

**CAMOC / Museum of Vancouver
Vancouver, British Columbia, Canada**

October 24-27, 2012

Don't miss three exciting days:

- Keynote addresses by internationally-respected urban planner Larry Beasley and former Director of the Museum of London, now CEO of the Royal British Columbia Museum, Jack Lohman
- Speakers from more than 15 countries about how city museums are reconsidering their role in civic life due to the enormous pressure cities face in terms of aging infrastructure, the need for urban regeneration, economic and →

environmental crises, and social issues such as demographic shifts, global diasporas, increasing immigrant and urban Aboriginal populations; as well as city museums under development, urban/edge city museums, and city museums in large and small cities

- Behind-the-scenes tours of the Museum of Vancouver, opening reception at the Museum of Anthropology/UBC, National Film Board premiere at VIFF, Ignite! Sessions, poster competition, meeting at the Vancouver Art Gallery, an off-site workshop in North Vancouver, optional tours of Richmond or Gastown

Register before September 1 to save!

For complete program details and to register online go to <http://www.museumofvancouver.ca>

To book a room at The Listel Hotel with the reduced rate for CAMOC delegates, go to: <https://gc.synxix.com/rez.asp?Hotel=15223&Chain=6158&group=CAMOC>

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

The Museum of Vancouver is Canada's largest urban history museum focusing on the life of a city.
<http://www.museumofvancouver.ca/>

For additional information contact

Catherine C. Cole, Principal Consultant, Catherine C. Cole & Associates, Conference Co-Chair/Member
CAMOC Board: CatherineC.Cole@telus.net;
1-780-424-2229

Please share with your members and colleagues. ■



CAMOC Meeting Tentative 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 organized by area of interest: e.g., exhibitions, collections

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, One Main Street, 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 dignitaries
- Greetings from CAMOC, Suay Aksoy, President, CAMOC/Vice-chair, History Foundation of Turkey, Istanbul, Turkey →

- **Keynote Address** Larry Beasley, Principal, Beasley and Associates, the former Director of Planning for the City of Vancouver, who led the revitalization of neighbourhoods, a strong heritage preservation program, and the city's urban design studio

Moderator: Eric Sandweiss, CAMOC Board Member & Conference Program Committee/ Carmony Chair of History, Associate Professor/ Editor, Indiana Magazine of History, Indiana University, Bloomington, Indiana, USA

15:00 BREAK

15:30 to 17:00

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. **New Directions for Museums: the Australian Museum's Cultural Intervention Program with Diasporic Pacific Young Offenders in New South Wales**, Dion Pieta, Collections Co-ordinator, Australian Museum Sydney NSW, Australia
3. **Aanischaukamikw Cultural Institute: A Plan for the Future**, Marina Piza, Collections Manager, Aanischaukamikw Cree Cultural Institute; 205 Opemiska Meskino, Ouje-Bougoumou, Quebec, Canada

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)

20:00 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

09:00 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

09:30 Defining a City Museum

1. **Showing the City: City Museums, Urbanity and Politics: A French Socio-historical Approach**, Anne Hertzog, Geographer, Cergy-Pontoise University, France
2. **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

3. **"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

1. **City History Museum Evaluation**, Graham Black, Reader in Public History & Heritage Management, Nottingham Trent University/ Museum consultant, England
2. **Contemporary European City Museums: the Representation of New Citizens Identity**, Francesca Lanz, Post-doc research fellow, Politecnico di Milano, Department of Architectural Design, Italy
3. **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: Isabelle Vinson, CAMOC Board Member/Editor-in-Chief, Museum International, UNESCO

Working Class Neighbourhoods

1. **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
2. **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
3. **Many East Ends: Creating a New History of the East End of London**, David Spence, Interim Director, Museum of London, England
Moderator: Connie Baxter, CAMOC Conference Planning Committee/Supervisor, Museum and Heritage Services, City of Richmond, British Columbia, Canada

12:30 LUNCH: CAMOC board meeting (MOV board room)

13:30 Branding Cities and Museums

1. **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

2. **Washington Perspectives: The Struggle for Local Narrative and Representation**, Amber N. Wiley, Visiting Assistant Professor, Tulane School of Architecture, New Orleans, LA, USA
3. **The Branded City Museum**, Rainey Tisdale, Independent Curator, Boston, USA
4. **Inventing Tradition. Berlin's Märkische Museum's Photo Collection 1887 – 2012**, Miriam Paeslack, Assistant Professor, Arts Management, University of Buffalo, New York, USA
5. **3E Explore Experience Enjoy El Paso del Norte**, 10-minute film, shown by Julia H. Bussinger, Director, El Paso Museum of History and El Paso Museum of Archeology, El Paso, Texas, USA

Moderator: Nancy Noble, CAMOC Conference Planning Committee/Chief Executive Officer, Museum of Vancouver, Vancouver, British Columbia, Canada

Conflict and Controversy

1. **The Museum and the City in the Dialogue on Reshaping the Identity of Place: The Historical Museum of Warsaw, Poland**, Kazimierz Mazan, Executive Assistant to the General Director and Secretary to the Board of Trustees, National Museum, Warsaw, Poland
2. **Embracing the Topic of Sexuality in the City Museum**, Viviane Gosselin, Curator of Contemporary Issues, Museum of Vancouver, British Columbia, Canada
3. **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
4. **Bhopal Museum: The Moral Imagination | Implications?**, Shalini Sharma, PhD Candidate, Development Studies, University of London - School of Oriental and African Studies, London, England

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 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: Catherine C. Cole, CAMOC Board Member & Conference Planning Committee, Principal Consultant, Catherine C. Cole & Associates, Edmonton, Alberta, Canada

16:00 – 17:30 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.calgfilm/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

07:30 CAMOC board meeting breakfast (Listel Hotel)

09:00 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. **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
3. **The NEXT Model for Museums Is?** Adam Rozan, Audience Development Manager, Oakland Museum of California, USA
4. **Emergent/Evolving forms of Advocacy – Museums as Urban/Civic Platforms**, Hanna Cho, Curator of Engagement & Dialogue, Museum of Vancouver, Vancouver BC, Canada →

5. **Gothenburg City Museum in Dialogue with Urban Development**, Mats Sjölin, Senior Curator, former Assistant Director, Göteborgs Kulturförvaltning / Göteborgs stadsmuseum, Sweden

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

09:30 Transforming a City Museum

1. **Experience a Whole Other Life? Holding a Mirror up to Sydney.** Kate Clark, Director, Historic Houses Trust of NSW, Sydney, Australia.
2. **The Historisches Museum Frankfurt (Historical Museum Frankfurt) from Place of Learning to Forum for the City,** Jan Gerchow, Director, Historical Museum Frankfurt, Germany
3. **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, NY
4. **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: Gordon Price, Director, The City Program, Simon Fraser University, Vancouver, British Columbia/CAMOC Conference Planning Committee Member

10:45 BREAK

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

1. David Ridley, Executive Director, Edmonton Heritage Council, Edmonton, Alberta
2. Rita Davies, Executive Director, 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 (departing from the Burrard Station) to the Waterfront Terminal, 601 West Cordova Street http://www.translink.ca/~lmedia/documents/schedules_and_maps/stn_exch/waterfront.ashx, and take the SeaBus (leaves every 15 minutes; 12 minute ride) to the City of North Vancouver

- 13:30** Lunch & workshop Lonsdale Quay Hotel, 123 Carrie Cates Court, North Vancouver, <http://www.lonsdalequayhotel.com/>

A brief walking tour of North Vancouver's revitalized central waterfront, with stops at the planned sites for a new museum (in a former shipyards building) and a new art gallery (in a former tugboat maintenance building) led by Gary Penway, Director, Community Development Department, City of North Vancouver

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

14:45 Speakers:

Nancy Kirkpatrick; Director, North Vancouver Museum & Archives, City of 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
Cathy Molloy, Director, Markham Museum, Ontario

15:10 Small Group Discussion Topics (including break)

- Planning & Design
- Collections, Programs & Exhibits
- Branding & 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

15:45 Small Group Presentations

16:15 Plenary Summary

17:00 Closing remarks and Poster Winners (Catherine C. Cole)

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

- Gusto Di Quattro Restaurant (Italian)
1 Lonsdale Avenue
www.quattrorestaurants.com/gindex.html
- Burgoo (Comfort Food) 3 Lonsdale Avenue
www.burgoo.ca
- Anatoli Souvlaki (Greek) 5 Lonsdale Avenue
<http://www.anatolisouvlaki.com/>
- The District Social 13 Lonsdale →

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

- Raglan's Bistro, 15 Lonsdale
 - Lonsdale Quay Market (International Food Court) Located in Lonsdale Quay Market www.lonsdalequay.com
 - The Lobby Restaurant (Continental), Pinnacle Hotel
http://pinnaclepierhotel.com/the_lobby.html
 - Sushi Bella 152 Lonsdale Avenue
<http://www.sushibella.com/about.p>
 - Pier 7 Restaurant + Bar (Seafood) 25 Wallace Mews <http://pierseven.ca/>
- SeaBus back to Vancouver 6:32pm to 12:32am (every 30 minutes), last sailing 1:00am

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

International Meeting of Museums of City, in partnership with CAMOC

Dates & Place 20th to 24th August 2012, Rio de Janeiro (Brazil)

Information on-line at

<http://camoc.icom.museum/index2.php>

Description

CAMOC has been invited to co-operate with Rio's Secretariat for Culture to organise an international conference in the city. Its aim is to start an open discussion on the role museums of cities play in the world today by preserving city history and the collective memory, and by the contribution they can make to social transformation. ■

Conference theme

11th International Conference on Urban History - Cities & Societies in Comparative Perspective

Dates & Place 29th August to 1st September 2012, Prague (Czech Republic)

Information on-line at

<http://www.eauh2012.com/>

Description

These biannual conferences provide a multidisciplinary forum for historians, sociologists, geographers, anthropologists, art and architectural historians, economists, planners and all others working on different aspects of urban history. ■

Conference theme

Port cities as hotspots of creative and sustainable local development

Dates & Place 1st to 2nd September 2012, Naples (Italy)

Information on-line at

<http://www.wufportareas.it/>

Description

In the framework of the World Urban Forum, the aim of the Meeting is to discuss principles, tools and practices of creative places, for the identification of successful policies and for the formulation of recommendations to balance economic prosperity with social needs and conservation of eco-systems in reinventing the city. ■

Conference theme

The 3rd International Academic Consortium for Sustainable Cities (IACSC) Symposium

Dates & Place 8th September 2012, Near Bangkok (Thailand)

Information on-line at

<http://www.iacsc2012.org/>

Description

An international symposium on the future of our cities, with a focus on urban planning/studies, public health and the environment - a multidisciplinary platform for practitioners and researchers in a range of sectors to learn, inform and interact. ■

Conference theme

48th ISOCARP Congress – Fast Forward: Planning in a (hyper) dynamic urban context

Dates & Place 11th to 13th September 2012, Perm (Russia)

Information on-line at

<http://www.isocarp.org/subsites/isocarp-congress-2012/home/>

Description

Planners are increasingly exposed to a hyper-dynamic context that tends to characterize socio-economic as well as ecological change in a highly interrelated, increasingly urban world. This requires a fast forward response towards eco-efficient, low-carbon, socially-inclusive solutions and lifestyles, maybe even transcending the 'growth' mode for a 'quality' mode of general development. ■

Conference theme

3rd Annual Smart Grids Smart Cities Forum 2012

Dates & Place 26th to 28th September 2012, Nice (France)

Information on-line at

<http://energy.flemingeurope.com/smart-grids-smart-cities>

Description

The conference will bring together experts from both public and private sectors to discuss the initiatives, successful implementations and the future outlook for Smart Cities 2012 and beyond. The meeting will be built on ambitious smart grids pilot projects which are instrumental to pave the way towards full scale roll out. ■

Conference theme

The Best in Heritage 2012

Dates & Place 27th to 29th September 2012, Dubrovnik, Croatia (Hrvatska)

Information on-line at

<http://www.thebestinheritage.com/conference/programme/>

Description

Contact person: Luka Cipek

The World's only annual survey of awarded museum, heritage and conservation projects. Organised in partnership with Europa Nostra and under special patronage of ICOM. Supported by the Ministry of Culture of Republic of Croatia and City of Dubrovnik. ■

Conference theme

XII World Leisure Congress – Transforming City Transforming Leisure

Dates & Place 30th September to 3rd October 2012, Palacongressi di Rimini (Italy)

Description

Rimini has accepted the challenge of and committed itself to repositioning and interpreting the meaning of “Leisure”, in light of the changes that are influencing our lifestyle in an ever faster and dynamic way. This Mission belongs not only to the Congress but also to the destiny of the country hosting the 2012 edition: in fact the very concept of otium (Latin for leisure) originated in Italy. ■

Conference theme

MIGRATION, MEMORY, AND PLACE

Dates & Place 6th to 7th December 2012, Copenhagen (Denmark)

Information on-line at

<http://migrationandculture.ku.dk/call/>

Description

Contact person: Frauke Wiegand

How can artistic and cultural representations of memory, migration & migrant experiences challenge concepts of place and belonging? How can we map and understand the complex transformations of places and memories through cultural migration?

Organized by: Network for Migration and Culture / Danish Network for Cultural Memory Studies ■

Conference theme

GIS Ostrava 2013 - Geoinformatics for City Transformations

Dates & Place 21st to 23rd January 2013, Ostrava (Czech Republic)

Information on-line at

<http://gis.vsb.cz/gisostrava>

Description

Contact person: Tomas Inspektor

The aim is to present and discuss new methods, issues and challenges of the GI encountered in various parts of cities transformations and how urban geographers and city planners can exploit all achievements in GI to face the needs of cities. ■

■ Application for the 2013 Luigi Micheletti Award



THE MICHELETTI AWARD PUT YOUR MUSEUM CENTRE STAGE!

This is an Award focused on contemporary European history and its scientific, industrial and social heritage. You may apply if you are a museum of 20th century history (social, political, military), a museum of science, technology or industry, a science centre, an ecomuseum or an interpretation centre on these subjects.

THE MICHELETTI AWARD TODAY'S EUROPEAN MUSEUM EXPERIENCE!

Apply right now, don't miss the chance to profit from the visibility and networking opportunities offered to your museum by taking part in the scheme. Hundreds of museums have already done so in the 17 years of activity of the Micheletti Award. →

ENTRY DATA

Name of museum:

Director:

Full postal address:

Telephone/fax numbers, with area code:

E-mail and website:

Type of museum/historic site/naturalistic site:

Finance: public or privately financed?

Number of objects:

Exhibition and storage spaces (in m²):

Number of permanent employees:

Number of temporary employees or volunteers:

Opening times:

Number of visitors in 2011:

What aspect of your museum makes it a strong candidate for this Award?

The closing date for applications is 1 September 2012. It would be very helpful if you could notify us of your intention to apply before despatching your material.

Completed forms and supplementary material should be sent to
Ann Nicholls, EMA Co-ordinator, 17 Woolcot Street, Redland, Bristol, BS6 6QH, UK.
Tel +44 (0)117 973 7965. ann.nicholls1493@btinternet.com; europeanmuseumacademy@gmail.com;
www.europeanmuseumacademy.eu.

ENTRY FEE

The completed application should be accompanied by an entry fee of 200 (two hundred Euros), paid by bank transfer. Transfer charges must be paid by the applicant. Please make sure that your payment can be identified and include a copy of the transfer instructions with your application.

Bank: ING Bank

Account name: European Museum Academy

Account number: 4682823

IBAN: NL36INGB0004682823

BIC: INGBNL2A

SUPPORTING MATERIAL

The completed application form to be accompanied by two copies of a CD which should include:

- Two typewritten pages (Word format) in English describing the museum, its organisational structure, its method of financing and the European relevance or innovative aspects and/or of the museum's treatment of the industrial, technical or scientific heritage, or of 20th century military, political and social history.
- Up to 20 digital images, 300 dpi in JPEG format, with one exterior, general views of the exhibitions and pictures which illustrate your strong candidature for the Award, pictures must be free of copyright and accompanied by a declaration which enables EMA to use them for non-commercial purposes in its printed materials, on the Internet as well as in training programmes.
- Scanned copies of a brochure, leaflet or other publicity material you wish to include (please do not send paper copies!).
- A copy of the bank transfer instructions.

Note: it is not possible to return disks after the judging has taken place

THE EUROPEAN MUSEUM ACADEMY

EMA is a non-profit Foundation established to reflect museums at the international level, to promote research on museography and museology as a high cultural activity, to provide constructive criticism and promote discussion on new exhibitions and museums, and to diffuse museological knowledge and ideas among members of the profession. It aims to promote the conception and development of new as well as of traditional museums as tools of social change. The Micheletti Award is organised to illustrate best museum practice, in co-operation with the Micheletti Foundation, Twenty-three countries are currently represented within the EMA organisation.
www.europeanmuseumacademy.eu

THE LUIGI MICHELETTI FOUNDATION (Fondazione Biblioteca Archivio Luigi Micheletti)

The Foundation (established 1981 in Brescia) is a research centre specialising in 20th-century history. It has been leading the debate on industrial archaeology in Italy and has concentrated so far on the history of technology, work and industry. It has also played a key role in the setting up of musil (the Museum of Industry and Labour), which consists of three complete and functioning areas: the Museum of Hydroelectricity in Cedegolo (Camonica Valley, Brescia); the Museum of Industry and Work in Rodengo Saiano (Brescia); and the Museum of Iron in San Bartolomeo (Brescia).

www.fondazionemicheletti.it;

<http://www.musilbrescia.it>

www.luigimichelettiaward.eu

European Museum Academy

A European Museum Expertise Foundation

Kanaalweg 46, 2584 CL, The Hague – The Netherlands

Chairman's office: Tel.0031 703515160; Director's office: Tel. 0039 0289775567

E-mail: europeanmuseumacademy@gmail.com;

www.europeanmuseumacademy.eu

Registration number: 27359130 Chamber of Commerce, The Hague ■