

## CAMOC 2016 ANNUAL CONFERENCE

ICOM 24<sup>TH</sup> GENERAL CONFERENCE:  
MUSEUMS AND CULTURAL LANDSCAPES  
3-9 July 2016, Milan, Italy



## BOOK OF ABSTRACTS

The CAMOC 2016 conference was realized in collaboration with:



# CAMOC

International Committee for the Collections and Activities of Museums of Cities

**CAMOC 2016 ANNUAL CONFERENCE**

**ICOM 24<sup>TH</sup> GENERAL CONFERENCE:  
MUSEUMS AND CULTURAL LANDSCAPES**

**3–9 July 2016, Milan, Italy**

**PROGRAMME COMMITTEE**

**The CAMOC Conference Programme and this booklet were prepared by:**

**Marlen Mouliou**

**Afsin Altayli**

**Layla Betti**

**Jelena Savic**

**Eric Sandweiss**

**The Programme Committee would like to express a special thanks to our colleagues from ICOM Italy, ICOFOM, MINOM, ICAMT, ICR and MUDEC, whose invaluable inputs and collaboration made this conference possible.**

**Cover photographs: Luca Chistè [www.lucachiste.com](http://www.lucachiste.com)**



# TABLE OF CONTENTS

- CHAIR'S NOTE 2
  
- CAMOC 2016 ANNUAL CONFERENCE PROGRAMME 3
  
- BOOK OF ABSTRACTS 11
  - Part 1: CAMOC & ICOFOM & MINOM joint session 12
  - Part 2: CAMOC & ICAMT joint session 17
  - Part 3: CAMOC ignite session 24
  - Part 4: CAMOC & ICR joint session 32
  
- ABOUT THE CONTRIBUTORS 39

## CHAIR'S NOTE

Throughout 2016, the International Council of Museums (ICOM) focuses on the theme “Museums and Cultural Landscapes”, a subject that calls us to think deeply on our roots, our lands, on the birth, growth, decay and safeguarding of cultural landscapes, on the layered memories of our world; on the ways we can tell meaningful personal and collective stories about the past and present, about the responsibility of museums worldwide to protect and interpret not only valuable collections but equally so the surrounding landscapes.

My colleagues in CAMOC and myself are very pleased for the opportunity to reflect on these important matters in Milan, thanks to a series of joint sessions with other ICOM International Committees, which will focus on museums and urban cultural landscapes. CAMOC's belief in and commitment to develop meaningful partnerships within the wider professional network of ICOM reaches its pick this year as we managed to successfully liaise with three other International Committees, ICOFOM, ICAMT and ICR, and one Affiliated Organisation, MINOM. We sincerely thank our colleagues in these Committees, Chairs and members of their Boards, for their wonderful collaboration and hard work in putting together a very promising programme of joint sessions and site visits.

This is the sixth consecutive year I am working for the preparation and implementation of CAMOC's annual conference. This has been an extremely hard-working and rewarding period throughout which we managed to gain a lot of new knowledge and experiences in CAMOC. I am very pleased for having been able to build each year on the smaller or bigger steps we took the years before and for growing to be a really diverse, participatory, open and dynamic living system of professionals who enjoy working together for a good cause.

I thank each and everyone involved in the preparation of this year's conference, and especially Layla Betti for her immense contribution, Jelena Savic and Afsin Altayli for their enthusiastic and so skilful work, and Eric Sandweiss for his wise comments in the formation of the programme. We extend our thanks to ICOM-Italy and the Organising Committee of the 24<sup>th</sup> Triennial Conference for their valuable assistance throughout this year, all the speakers of the sessions (keynote and others), the staff of the Museo di Bologna-Palazzo Pepoli and of the Urban Center of Bologna, and the architect Daniele Vincenzi.

Let's co-create new visions for our museums and the cultural landscapes of our cities!

Let's cease the days we'll be together in Milan for constructive and fruitful discussions for the wellbeing of our natural and cultural heritage and of all our communities.

Marlen Mouliou  
CAMOC Chair

# CAMOC 2016 ANNUAL CONFERENCE PROGRAMME

## Programme at a glance

<b>DAY 1</b> July 4 <sup>th</sup> , 2016	14.00 – 18.00	THE CAMOC/ICOFOM/MINOM JOINT SESSION: “Museums and Urban Cultural Landscapes”	MICO, Room: Yellow 1 (North Wing – Level+1)
<b>DAY 2</b> July 5 <sup>th</sup> , 2016	11.00 –13.00	CAMOC General Assembly	Brown 1 (South Wing – Level +2)
	14.30 – 18.15	THE CAMOC/ICAMT JOINT SESSION: "Museums Between Their Collections and Their Environments”	MUDEC Museum, Via Tortona 56, Milan
<b>DAY 3</b> July 6 <sup>th</sup> , 2016	11.00 – 13.00	THE CAMOC IGNITE SESSION: "City Museums, Urban Landscapes, Urban Communities"	MICO, Suite 8 (South Wing – Level +2 M)
	14.00 – 18.30	THE CAMOC/ICR JOINT SESSION: “Museums and Landscape Communities”	MICO, Room Brown 1 (South Wing – Level +2)
<b>DAY 4</b> July 7 <sup>th</sup> , 2016	07.30 – 21.00	EXPERIENCING BOLOGNA: Off- site joint session, CAMOC/ICR	Departure from MICO

## DAY 1 – July 4<sup>th</sup>, 2016

**THE CAMOC/ICOFOM/MINOM JOINT SESSION, July 4<sup>th</sup>, 2016,**

**14.00 – 18.00 h**

**“Museums and Urban Cultural Landscapes”**

**MICO, Room: Yellow 1 (North Wing – Level+1)**

**14.00 – 14.15 OPENING ADDRESSES,**  
**representatives of CAMOC, ICOFOM and MINOM**

**14.15 – 15.45 SESSION 1 – keynotes**

<b>SESSION 1</b>	14.15 – 14.35	<b>Jette Sandahl,</b> Denmark	Home-Town & other ambiguous constructs
	14.35 – 14.55	<b>Bruno Brulon Soares,</b> Brasil	Musealizing the world: museums devouring landscapes and cultures
	14.55 – 15.15	<b>Amareswar Galla,</b> India	UN 2030 Agenda - Rethinking Ecomuseology & Urbanism
	15.15 – 15.30	<b>QUESTIONS AND ANSWERS</b>	

**15.30 – 16.00 coffee break**

**16.00 – 17.15 SESSION 2 - short presentations**

<b>SESSION 2</b>	16.00 – 16.15	<b>Saena Sadhighian,</b> France	The urban bias of the museum : cities devouring museums and cultures
	16.15 – 16.30	<b>Rainey Tisdale &amp; Linda Norris,</b> USA	The Creative Cultural Landscape
	16.30 – 16.45	<b>Robert Heslip,</b> Northern Ireland	Socio-museology approaches to engaging with contested spaces
	16.45 – 17.15	<b>QUESTIONS AND ANSWERS</b>	

**17.15 – 18.00 Final debate, moderated by Eric Sandweiss, USA**

CAMOC Representatives:

- **Marlen Mouliou**, Greece, CAMOC Chair (to July 2016), “Museums of cities and urban cultural landscapes in the Global Contemporary: Conceptual issues, critical challenges”
- **Joana Sousa Monteiro**, Portugal, Director, Museum of Lisbon, “The light of Lisbon - a cultural landscape”

ICOFOM Representative:

- **François Mairesse**, France, ICOFOM Chair

MINOM Representatives:

- **Prof. Mário Moutinho**, PhD, Portugal, MINOM Chair and
- **Aida Rechená**, Portugal, Member of the Coordination Board, “From new museology to sociomuseology 1984-2016” (joint presentation)

## DAY 2 – July 5<sup>th</sup>, 2016

### CAMOC GENERAL ASSEMBLY

**11.00 – 13.00**

**Brown 1 (South Wing – Level +2)**

### THE CAMOC/ICAMT JOINT SESSION, July 5<sup>th</sup>, 2016, 14.30 – 18.15 h "Museums Between Their Collections and Their Environments" MUDEC Museum, Via Tortona 56, Milan

**14.30 – 15.00 MUDEC Museum guided tour**

**15.00 – 15.10 OPENING ADDRESSES, Chairs of CAMOC and ICAMT**

<b>Keynote 1</b>	15.10-15.30	Massimo Negri, Italy	The Expanded Museum - A possible evolution of the city Museum concept
<b>Keynote 2</b>	15.30-15.50	Alberto Grimoldi	The long history of city museums and a possible present: the case of Cremona

**15.50 – 16.50 SESSION 1,  
Chaired by Joana Monteiro & Layla Betti**

<b>SESSION 1</b>	15.50 - 16.00	Catherine C. Cole, Canada	Mapping Cultures and Evolving Land Use in Mill Woods
	16.00 – 16.10	Annemarie de Wildt, The Netherlands	The cultural landscape of the Amsterdam Red Light District
	16.10 – 16.20	Rebecca Bailey, United Kingdom	A Tale of Two Cities
	16.20 – 16.30	Nicole van Dijk, The Netherlands	Exploring the cultural, social and personal landscape of Rotterdammers
	16.30 – 16.40	Rachel Roy, Canada	Ethnographic Research of the Museum of Vancouver (MOV): Examining an Institutional Shift towards an Engagement-based Model
	16.40 – 17.00	<b>QUESTIONS AND ANSWERS</b>	

**17.00 – 17.15 coffee break**

**17.15 – 18.15 SESSION 2,  
Chaired by Nana Meparishvili & Jean Hilgersom**

<b>SESSION 2</b>	<b>17.15 – 17.25</b>	<b>Yanko Apostolov, USA</b>	Repairing Sofia's Cultural Fabric
	<b>17.25 – 17.35</b>	<b>Francesca Morandini, Serena Solano, Italy</b>	Brescia-Brixia (Italy). Travel across the ancient landscapes: Museum of the City and its archeological area between research and enhancement
	<b>17.35 – 17.45</b>	<b>Mari Endo, Kiyofumi Motoyama, Mamoru Endo, Takami Yasuda, Japan</b>	A system for connecting the past and present, and the real and virtual of historical sites using ICT
	<b>17.45 – 17.55</b>	<b>Marina Byrro Ribeiro, Louise Land Bittencourt Lomardo, Brazil</b>	Environmental Sustainability in Museum Architecture in Previously Existing Buildings: Tools for Decision Making
	<b>17.55 – 18.15</b>	<b>QUESTIONS AND ANSWERS</b>	



## DAY 3 – July 6<sup>th</sup>, 2016

**THE CAMOC IGNITE SESSION, July 6th, 2016, 11:30 – 13:15 h  
"CITY MUSEUMS, URBAN LANDSCAPES, URBAN COMMUNITIES"  
MICO, Suite 8 (South Wing – Level +2 M)**

**11:30 – 11:35 WELCOME AND INTRODUCTION**

**11:35 – 12:30 SESSION 1, chaired by Ian Jones**

<b>SESSION 1</b>	11:35 – 11:40	Jerneja Batič, Slovenia (via video)	Museum taking us into the city
	11:40 – 11:45	Rebecca Bailey, United Kingdom	Scotland's Urban Past
	11:45 – 11:50	Carolina Vasconcellos Vilas Boas, Brazil	Immigraton and representation in São Paulo
	11:50 – 11:55	Louisa Nnenna Onouha, Nigeria	Nigeria's Brazilian Quarters, the Mandate of Preserving Public Monuments and the Issue of Sustainable Development in Nigeria
	11:55 – 12:00	Lieve Willekens, Belgium	Around the corner...How MAS uses its collections to connect to its diverse cultural landscapes
	12:00 – 12:05	Susanne Anna, Germany	Baraka – a quarter for refugees. A best practice example how to design cultural landscape
	12:05 – 12:20	<b>DISCUSSION</b>	
<b>12:20 – 12:30 mini-break</b>			

**12:30 – 13:15 SESSION 2, chaired by Jelena Savic**

<b>SESSION 2</b>	<b>12:30 – 12:35</b>	<b>Abdur Rasheed, India</b>	Future of City Museums in India
	<b>12:35 – 12:40</b>	<b>Gegê Leme Joseph, Brasil</b>	Samba – an invisible cultural landscape between territory, heritage and community at Museu do Samba
	<b>12:40 – 12:45</b>	<b>Paola Boccalatte, Italy</b>	The Cultural Landscape of Street Art in Italy
	<b>12:45 – 12:50</b>	<b>Chet Orloff, USA</b>	The City Museum and City Planning: The Museum of the City's Experience
	<b>12:50 – 12:55</b>	<b>Michela Bassanelli&amp;Francesca Lanz, Italy</b>	Reach - out Museum. New practices inside and outside the museum spaces
	<b>12:55 – 13:00</b>	<b>Britt Welter-Nolan, Karen Carter, Canada</b>	Myseum of Toronto: A Distributed, Co-created Model for a 21 <sup>st</sup> Century City Museum
	<b>13:00 – 13:15</b>	<b>DISCUSSION</b>	

**THE CAMOC/ICR JOINT SESSION, July 6<sup>th</sup>, 2016, 14.00 – 18.30 h**  
**“Museums and Landscape Communities”**  
**MICO, Room Brown 1 (South Wing – Level +2)**

**14.00 – 14.15 OPENING ADDRESSES, Chairs of CAMOC and ICR**

**14.15 – 15.30 SESSION 1 Chaired by Afsin Altayli**

<b>SESSION 1</b>	14.15 - 14.30	<b>Bonginkosi Zuma and Steven Kotze, South Africa</b>	NAVIGATING FREEDOM: Social cohesion policies and the democratic cultural landscape of Durban’s Liberation Heritage Route
	14.30 – 14.45	<b>Chen Jianming, China</b>	Interpretation, Inheritance and Development of Regional Cultural Landscapes: A Case of the new Hunan Provincial Museum
	14.45 – 15.00	<b>Tiina Merisalo, Finland</b>	Helsinki City Museum as an Expert of Cultural Environment and Challenges of Participation and Open Society
	15.00– 15.15	<b>Irena Zmuc, Slovenia</b>	From the Museum to the Landscape
	15.15 – 15.30	<b>Lena Lundberg &amp; Sebastian Ulvsgård, Sweden</b>	Cemeteries in the City of Stockholm: a culture-historical characterization / Slaughterhouse District: Stockholm City Museum and the transformation of an urban cultural landscape
	15.30 – 15.45	<b>Carrie-Ann Lunde, Canada</b>	Regional Identity as Shaped by Physical and Cultural Landscapes
	15.45 – 16.00	<b>QUESTIONS AND ANSWERS</b>	

**16.00 – 16.30 coffee break**

**16.30 – 18.15 SESSION 2, Chaired by Susan Hanna**

<b>SESSION 2</b>	16.30 – 16.45	<b>Afsin Altayli, Turkey</b>	Planning Culture & Cultural Planning: Museums and Cultural Landscapes
	16.45 – 17.00	<b>Jane Legget, New Zealand</b>	A Regional Museum in a City of Volcanoes: Auckland Museum’s cultural landscape - a case study
	17.00 – 17.15	<b>Makiko Ruike, Austria</b>	Cityscape as a Marketing Tool or as Life Space of Residents?
	17.15 – 17.30	<b>Stefanos Keramidas, Greece</b>	Where the Orange Trees Grow - A challenging cultural landscape in Argolid, Greece
	17.30 – 17.45	<b>Chunni Chiu (Jenny), Japan</b>	Preserve cultural heritage and landscape through city museum
	17.45 – 18.00	<b>QUESTIONS AND ANSWERS</b>	

**18.00– 18.15 CLOSING SESSION, moderators from CAMOC and ICR**

## DAY 4 – July 7<sup>th</sup>, 2016

**EXPERIENCING BOLOGNA: the city museum, the city centre,  
July 7th, 2016, 7.30 – 21.00 h**

**Off-site joint session CAMOC/ICR**

07.30	Departure from MICO with private bus
10.00	Arrival in Bologna at Palazzo Pepoli
10.30 – 13.00	Guided tour of Palazzo Pepoli
13.00 – 14.00	Free lunch in the city center and free time
14.00 – 16.30	Guided visit to the Bologna Urban Center
16-30 – 18.30	Guided tour through the city center with the Architect Daniele Vincenzi
Around 18.30	Departure from Bologna
Around 21.00	Arrival in Milan

## **ABSTRACTS**

**PART 1:**

**THE CAMOC/ICOFOM/MINOM JOINT SESSION**

**“Museums and Urban Cultural Landscapes”**

**July 4<sup>th</sup>, 2016**

**Jette Sandahl, Denmark**

**“Home-Town & other ambiguous constructs”**

Claiming love of place, as we like to, do we critically examine this love? Does it tenderly protect the (cultural) landscape, respectful of the needs of others to equally worship and keen to share the responsibility of nurturing? Or is it a jealous and possessive love, bitterly claiming the rights of primogeniture, scorching and consuming the loved object in the process?

Will museums, in the 21st century, develop dynamic concepts of identity that point towards our collective, global futures? Or will we persist in the static ideal of exclusionary rootedness and its ubiquitous undercurrents of xenophobia, granting ownership and the entitlement to beat off unarmed neighbors begging for entrance, with teargas and clubs, and legislation less permeable than medieval city walls?

So if and when, as is already the case in some countries, museums win the rights to ward the cultural landscape and to advise on its development, do our criteria reflect these complexities of the attachment to a place? Can we escape the conventional clichés of facile historic references and develop participatory platforms which channel a fresher, up-close-and-personal mapping of the urban spaces? An archaeology of home and a topography of experience that refuse to whitewash the inequality, the violence, the conflict and submission, the fighting for space, power, territory of home life in the city, and in the city as home?

Do we, as museums, continuously and critically, examine how we make ‘intercultural dialogue, social cohesion, sustainable development, the enhancement of human rights’ our core business, and ensure that we allocate funding where our democratic rhetoric is? Are the descriptions of museums as ‘vital public spaces’, committed ‘to equal access to everyone, in particular the most fragile and alienated populations’ earned and empirically documented, or are they programmatic declarations that cover up a reality marred by patterns of class, educational, racial and ethnic exclusion?

Are we, as museums, so obsessed with the past that we lose sight of the future, or do we have real, concrete visions of a sustainable, future city? Do we see beyond the divisions, splits and dichotomies of the urban industrial heritage of our cities and our current local geopolitics? Do we have the motivation, methods and tools to mediate between preservation and planning, and to meaningfully translate historic knowledge into addressing the dilemma of the present and future?

Can we de-colonize our cities? Can we re-nature our cities?

**Bruno Brulon Soares, Brasil**

**“Musealizing the world: museums devouring landscapes and cultures”**

Historically museums have exercised their colonial power by the predatory appropriation of non-European cultures. The musealization of the Other with the sole purpose of symbolical and material domination is an important part of the history of these institutions in the West. The discourse on the decolonization of museums that was introduced in museology in the beginning of the 1970s opened the doors to a more critical approach regarding the notions of “museum” and “heritage” unveiling their status as concepts that are culturally imbedded in European tradition. The conception of “landscape” must be submitted to the same critical thinking. The present analyzes proposes a critical approach to the idea of “cultural landscapes”, understanding its limitations in non-European contexts and interrogating its use as a universal category for museums.

**Amareswar Galla**

**“UN 2030 Agenda - Rethinking Ecomuseology & Urbanism”**

This collaborative forum of ICOM – MINOM, ICOFOM and CAMOC - is significant for progressing museological development addressing urbanism, as a process rather than an artefact or construct of the City. It is well known that more than 55% of the world’s population lives in urban centres and that one time the population of Canberra is moving into cities every day. Similar is the statistic for displaced people or forced migrants. Goal 11 of the 2030 UN Agenda for Sustainable Development, aspires to ‘Make cities and human settlements inclusive, safe, resilient and sustainable’; and Target 11.4 “Strengthen efforts to protect and safeguard the world’s cultural and natural heritage”. With the integration of social, economic, cultural and environmental dimensions of sustainable development in an increasingly urbanized world, museums could become catalysts for innovation and adaptive strategies in the complexity of diversity and population dynamics. Urbanism also includes conflicts, discrimination, exclusion, and inequality. In this context, if we consider Ecomuseums as methodologies for bringing people and their heritage together, then how do they facilitate integration, rather than assimilation, in rapidly transforming urban contexts and the making of culturally and linguistically diverse urban habitats?

**Saena Sadhighian, France**

**“The urban bias of the museum: cities devouring museums and cultures”**

The communication aims at questioning the urban bias of the museum, with a challenging state of art deeply rooted in contemporary urban studies. Museological references are indeed not much confronted to urban theories even if museums are typically an urban phenomenon, deeply affected by the changing nature of the cities (that have not always taken the form we

acknowledge nowadays). Most of the museums are located in very central and planned urban areas. The location of museums (and all the physical networks and infrastructures they are integrated in) are generally not decided – or only decided afterwards – by museum professionals because of historical, political and socio-economic reasons. But museums (as urban places, employing urban professionals, targeting urban people) participate in the ongoing spatial segregation process inherent to city development. And even when some initiatives try to go against this segregating urban centrality of the museum (decentralisation, outdoor exhibitions, social participation, etc), these initiatives still take place in urban/urbanised spaces, and create even more sociocultural segregation. The concept of urban segregation the museum participate in will be defined as well throughout this communication (Lefebvre ; Roy ; Davis ; Harvey ; Jones). Urbanisation impacts museums and because of that, to some extent, museums deepen the spatial segregation involved in city planning.

**Rainey Tisdale & Linda Norris, USA**  
**“The Creative Cultural Landscape”**

One facet of the cultural landscape that warrants our consideration is its creative potential:

- How do cities serve as hubs for human creativity?
- What is the museum’s role in nurturing, documenting, and preserving the city’s creative cultural landscape—within the collection, within the museum building, and outside the museum’s doors?
- How might creative practice help strengthen each city’s unique sense of place?
- What strategies might museums employ to help city residents more fully participate in, benefit from, and share responsibility for the creative cultural landscape?
- What methodologies and partnerships might museums consider to effectively undertake this work?

We have spent the past five years exploring creativity and museums. We have researched and written a book on this subject (*Creativity in Museum Practice*), we have been working with individual museums on strengthening their creative cultures, and we are slowly building a field-wide community of creative practice. With each passing year we become increasingly convinced that museums have a key role to play in nurturing creative cultural landscapes in the service of thriving cities and thriving citizens.

We propose a joint presentation that explores the above questions, drawing on our shared expertise to address both the theoretical and practical aspects of this concept. We will introduce the notion of a creative cultural landscape, why it is important to the life and health of a city, and how and why museums could help it flourish. We will also survey examples of existing projects that strengthen creative cultural landscapes (including creative asset mapping, using museum collections as a tool for creative inspiration, pop-ups, and museums as facilitators of cross-pollination) and suggest ideas for further experimentation.



**Robert Heslip, Northern Ireland**

**“Socio-museology approaches to engaging with contested spaces”**

Building on experience developed through democratising museum practice and addressing societal issues – from overt violence to underlying issues of gender, class and economy – this paper looks at approaches by which museums have brought together other sectors and a range of disciplines to enable people to access collections and the best research on historic landscapes as a way empowering understanding of contemporary spaces and their ownership. The approach, and the principles behind it, empower by valuing and acknowledging the diversity of human history and experience.

**Marlen Mouliou, Greece**

**“Museums of cities and urban cultural landscapes in the Global Contemporary: Conceptual issues, critical challenges”**

Throughout 2016, the International Council of Museums focuses on the theme “Museums and Cultural Landscapes”, as a way to culminate the efforts of the Italian National Committee of ICOM which released and set under public debate the so-called Siena Charter two years ago. The Siena Charter maps all different aspects of the theme and emphasises the special role and responsibility of museums towards the protection and promotion of cultural landscapes, both in the natural and the human-made built environment. Rapid changes in cities all around the world, render the discussion on city museums and urban landscapes even more timely and critical. Museums of cities are of course not uniform, as cities themselves have immensely diverse identities, values, assets, communities, ecologies, and living practices and experiences. In my short intervention, I’ll try to reflect on this diversity and what it means for the museum institution and city museums in specific.

**Joana Sousa Monteiro, Portugal**

**“The Light of Lisbon - a cultural landscape”**

This paper presents the results of a special exhibition project developed by the Museum of Lisbon, a hundred year old museum in the process of being transformed into a modern museum about the city.

The legendary natural light of Lisbon is loved and admired far and wide. It has long inspired artists, poets, writers, architects, filmmakers, and photographers. And yet we knew very little about it.

Between 2014 and 2015 the Museum of Lisbon initiated a multidisciplinary project aimed at raising questions and finding some answers to this distinctive feature of the city’s natural and

cultural landscape. The project meant departing from the museum's primary focus on its collections, to take a chance with an exhibition about something so central to the city identity, but which cannot be exhibited as an artefact. To gain a wide ranging and fresh perspective on the subject we recruited two special curators: a physics professor and former director of the National Museum of Science and the director of photography for the Alain Tanner film "In the White City", which is set in Lisbon.

The team started questioning the singularity of the city's light, which is regularly seen as its mainly immaterial icon: what is light; how the light of Lisbon is different and why; why are artists and people in general still driven by it; and why do Lisboners miss it when they are away?

The whole team included specialists in physics and the visual arts and film makers, raising questions and finding explanations, driving all of us, and visitors to the project to learn, to look again, and to value this landscape of light even more. The exhibition presented film extracts; scientific objects and graphics; a new documentary on the light of Lisbon and the arts; 20<sup>th</sup> century paintings, black and white and colour photography; and contemporary art work. Literature was all over the exhibition, both on the gallery walls and in sound recordings.

The Museum gallery windows facing the river Tagus and the central square worked like a natural landscape extension of the exhibition itself.

### **François Mairesse, France**

Abstract not available

### **Mário Moutinho & Aida Rechen, Portugal**

Abstract not available

**PART 2:**  
**THE CAMOC/ICAMT JOINT SESSION**  
**“Museums Between Their Collections**  
**and Their Environments”**  
**July 5<sup>th</sup>, 2016**

**Massimo Negri, Italy**

**“The Expanded Museum - A possible evolution of the city Museum concept”**

Ever since the late 1800s, when Hazelius ushered in the first open-air museum of a certain size in the suburb of Skansen in Stockholm, the problem of the relationship between the museum as a place physically concluded and one or more portions of territory linked to it for the most diverse reasons, it has become a recurring and constant element of the debate on museums.

INSIDE & OUTSIDE is a dilemma which has since then accompanied any evolution of museological thinking as long as items inextricably connected with a given area have started to become exhibit and collection items in then full sense of the words (Ironbridge being probably the most evident case).

The technological revolution which is subverting all our parameters is also having a strong impact on this kind of problems in the convergence of the physical experience of the museum (IN) and the virtual experience of external environments in some way related to a particular museum or museums system (OUT).

In a very short time frame the question is no longer that of how to overcome the physical limits of the walls of museums or the accessibility of outdoor spaces at the museum (typical case the historic homes or places of industrial tourism), but about how to place the museum within that continuous flow of experiences that has assumed a form so particular in terms of both perception that communication basically as a result of the evolution of mobile devices. It 's a fact, however, that the ability to evoke at will, on the basis of a stimulus that comes within the communication mechanism of the museum, an outdoor environment and to live albeit virtually (though in a world in which the difference between actual experience and virtual is constantly re-discussed and also very confused) means one radical change in terms of our age-old question: IN & OUT, since it can make the museum an important crossroads in the maze of communication or decree its social irrelevance.

We'll try to investigate these questions with reference to a possible evolutive model of the City Museum.

**Alberto Grimoldi, Italy**

**“The long history of city museums and a possible present: the case of Cremona”**

Abstract not available

**Catherine C. Cole, Canada**

**“Mapping Cultures and Evolving Land Use in Mill Woods”**

Mill Woods is the only development in Edmonton that was spearheaded by municipal government. The community, which if it were a city would be the third largest in the province, was designed to provide quality, affordable homes to offset the inflationary impact of the second oil boom. It was created through a land assembly, built on land that was designated as the Papaschase Indian Reserve in the late 19<sup>th</sup> century before being re-surveyed as farmland by the turn of the century. The planning documents are visionary in tone. The scale of the project, with a town centre and eight surrounding communities divided into multiple neighbourhoods, and the decision to take the streets ‘off the grid’ into crescents and connecting circular roads, made the development unique. Mixed housing has created an urban landscape where single family homes rub shoulders with high rise apartments and condo complexes sit across a park from housing co-operatives. The area is home to Indigenous people, migrants from other parts of Canada, and immigrants from around the world. This paper will focus on the cultural mapping that has been taking place in the community to increase awareness and understanding and break down negative stereotypes focused on elitism, racism and fear.

**Annemarie de Wildt, The Netherlands**

**“The cultural landscape of the Amsterdam Red Light District”**

The Amsterdam Red Light District (RLD) is one of the most fascinating urban landscapes worldwide. Scantily dressed women present their bodies, glowing in red and ultraviolet light, in windows of 17th century canal houses to anyone that passes; customers, families living in the area and tourists. In this area, dating from mediaeval times, prostitution has always been a part of the cultural landscape, but only at the end of the 1960’s the sex business became very visible. The Amsterdam Museum has researched and represented the *sense of place* of this urban landscape, in an exhibition on 400 years of prostitution in Amsterdam (2002). This included a mapping project resulting in maps in the exhibition and a book about the streets and buildings where prostitutes have been living and working in the past four centuries. In 2010 we showed the huge installation *The Hoerengracht (Whore’s Canal)* by Edward and Nancy Kienholz, a more than life size artistic reconstruction of the RLD in the mid 1980’s, and other artworks dealing with prostitution by contemporary artists. Some of the work was even created in former brothels as the city of Amsterdam had embarked, in 2007, on a project to diminish the numbers of brothels, sex shops and coffee shops in the Red Light Area. Some brothels became temporary studios. The museum also operated in the RLD itself, f.i. in the development of an experimental ‘brothel of

the 21st century'. Because of our contacts and the trust in the museum as a 'safe place' we were asked to consult with the stakeholders: prostitutes, brothel owners and customers.

The process of gentrification leads to heated discussions about the future of the area. Will prostitution disappear or become invisible? Some people are happy to see it go, including the trafficking and forced labour; others consider it part of the Amsterdam heritage. I will reflect on the possible role of the Amsterdam Museum in preserving the RLD, in the museum collection and in situ. What ethical questions are at stake? With whom to co-operate in the very diverse 'community' of people living and working in the area?

**Rebecca Bailey, United Kingdom**

### **"A Tale of Two Cities"**

In 2014 the public/private partnership behind the exhibition A Tale of Two Cities won an international award for a collaboration that resulted in nearly 1.2 million Chinese visitors learning about the architectural development of the cities of Edinburgh and Nanjing. The partnership brought together Scotland's national collection for the historic environment, Nanjing Museum, and the private company Nomad Exhibitions in a pioneering co-curation arrangement.

Following the success of the exhibition in Nanjing, a new partnership has been formed between Historic Environment Scotland, Nomad Exhibitions and Lisbon Museums. This new curatorial team are using archive material, paintings, museum objects, models, film, audio, and extensive digital content to explore the cities of Edinburgh and Lisbon. Early research has thrown up fascinating connections and parallels between the history, topography and architecture of the two cities. The exhibition opens in Lisbon in June 2016.

This paper will explore what can be achieved when museums and archive collections work together with a private company on the common mission of bringing the history and architecture of cities to life. It will reveal the persistence, adaptability and determination it took to deliver a co-curated exhibition with a Chinese museum which had no previous experience of working in this kind of partnership, and will explore the benefits of effective collaboration. Where partners share the same goal and are willing to move mountains to achieve it, anything is possible.

This sentiment is echoed by the Director of Nomad Exhibitions: "The experience of creating 'A Tale of Two Cities' has shown us just how effective and rewarding the co-operation between the public and private sector can be. Nomad's reputation today as a major international exhibitions consultancy is in large part due to the delivery of this project and the partnerships we have established will continue to provide us new opportunities for many years to come."

**Nicole van Dijk, The Netherlands**

### **"Exploring the cultural, social and personal landscape of Rotterdammers"**

**Rotterdammers and Museum Rotterdam co-curating and co-creating in order to preserve the heritage which is significant for the city.**

Museum Rotterdam opened its museum in a new building in February 2016. A main exhibition space is used to present different contemporary landscapes formed by, for and with different

communities of the city. With individuals representing important themes and communities in the cities we discovered specific thematic landscapes of Rotterdam visualized in personalized skylines of the city.

Curators of the museum worked closely together with Rotterdammers and communities as social archeologists. During this jointly research we found the important layers of the urban landscapes including the social networks and places of inspiration, meeting, socializing, working together, care and protection.

Museum Rotterdam developed its own contemporary heritage methodology connecting communities in the city with collection and each other. This methodology is visualized in the different landscapes presented in the new museum. During this presentation a brief introduction is given of this methodology, supported by visual material of meetings, exhibits and collection to clarify this methodology.

**Rachel Roy, Canada**

**“Ethnographic Research of the Museum of Vancouver (MOV):**

**Examining an Institutional Shift towards an Engagement-based Model”**

My paper critically assesses a major institutional redirection at MOV from a traditional collection-based to an engagement-based model. As part of my PhD dissertation, this research aims to critically examine MOV’s extensive institutional shift from 2007 onwards to analyze its complex relationships with Vancouver’s inhabitants. MOV’s recent institutional revisioning document emphasized the development of more engaged programming such as forums for conversations, co-curated projects and dialogues with Vancouver’s current and ever changing local populations. With its focus on Vancouver, MOV rebranded itself to become more relevant to local, transnational and virtual populations as well as create a niche urban identity to stand apart from other museum and art gallery institutions in Vancouver and Victoria, British Columbia. Within a redefined engagement-based museum organizational structure, MOV’s co-curated projects bring attention to the contemporary concerns of diasporic communities and local populations as well as highlight such topics as contested indigenous places, and urban environmental and agricultural debates. This shift away from a collections-based model sheds light on how MOV’s historic collections are no longer central and in many cases not considered relevant in contemporary exhibitions and events. This is exemplified in MOV’s non-artefact based projects that focus on reaching out to architecture and design centered audiences in Vancouver. How does this engagement-based model redefine MOV’s identity with local inhabitants? How can MOV’s lessons learned ,challenges faced, and emergent successes influence other city museums going through similarly large transitions? How does this institutional transformation shift the role and relevance of permanent collections? To ground this critical discussion, I will focus on the development of a recent project, *All Together Now: Vancouver Enthusiasts and their Collections* (2016), which incorporates one historically recognized Vancouver collector, Major Matthews and his related Vancouver centric objects that are part of MOV’s collections, as well as 18 local and contemporary collectors who share their stories and identities. How does this project build, further focus or reshape the engagement-based model first established in MOV’s 2007

institutional shift? This case study traces the challenges, successes, and redirections that took place in the process of creating new relationships with local collectors.

**Yanko Apostolov, USA**

**“Repairing Sofia’s Cultural Fabric”**

Unveiled to the public in 2015, Phase 1 of the Bulgarian National Gallery is the first step of a wider urban master plan to expand Sofia’s central museum district, with the intention of promoting synergy between the nation’s most valuable collections and the cultural landscape of the city.

Flanking the iconic St. Alexander Nevsky Square, the museum complex occupies a courtyard block - typical of the city’s 19<sup>th</sup> century fabric – one of few in the historic downtown that survived the air raids of WWII. Following the war, the site and its buildings changed function numerous times. By the mid 90’s reorganization of state institutions after communism’s collapse and the ensuing ownership uncertainty left most of the block and its interior courtyard as a decaying empty shell. The site’s latest transformation started with the EU-funded 2010 international design competition that called for reimagining the site as the new home of the National Gallery.

In this presentation the project’s architect Yanko Apostolov (RIBA) will focus on the process and challenges behind the realization of this complex undertaking and its ambitions: to recover a lost space in the historic fabric of the city and to charge it with new meaning - a new reference point from which to gain a better understanding of the history and creative output of the city and its people.

**Francesca Morandini, Serena Solano, Italy**

**“Brescia-Brixia (Italy). Travel across the ancient landscapes:**

**Museum of the City and its archeological area between research and enhancement”**

The remains of the Roman Brescia are still very well preserved in the heart of the historical centre of city. The archaeological area and the Museum of the City, host in the Santa Giulia monastery complex, are enlisted in the WHL of UNESCO since 2011 and have been object of enhancement for nearly 20 years, thanks to the Brescia Municipality, Fondazione Brescia Musei, Soprintendenza Archeologica and Regione Lombardia.

Archaeological excavations in the Capitoline area brought to light an uninterrupted sequence of religious buildings dated from IV Century BC to the I Century AD, and provide very important information about history, religion, architecture, decorations of the site like in no other place in northern Italy. The ancient landscape has been completely studied and re-enacted, and it is put on display with excellent architectural solutions in order to protect the ancient layers and to enhance their value.

Different tools –with different levels- are available to present the area and the ancient landscape to the public: scientific publications, with phasing drawings; 3D reconstructions of the natural scenery and of the buildings, matching pictures and sketches. Different technological solutions

were surveyed in order to select the best targeted tools for our visitors: a video operating like a time machine across the ages, special glasses with augmented reality overlapped to the natural landscape and virtual reality devices to present the ancient landscape of *Brixia* even far from Brescia.

**Mari Endo, Kiyofumi Motoyama, Mamoru Endo, Takami Yasuda, Japan**

**“A system for connecting the past and present, and the real and virtual of historical sites using ICT”**

There exist many historical sites about which people don't have much concern. To recognize their origin or history, we have to visit some museum and obtain historical data. We fail to notice existing relics in town and sometimes pass through without paying attention. We consider museums can assist to preserve those relics in an actual space in addition to conserving and exhibiting archives. It is important to offer people a chance to know about those relics and to understand their value. In this research, we propose an augmented reality system which enables people to see old relics overlaying on the town scape by using museums' historical data. Comparing both the past and present, people gain a new insight and think more deeply about the relic. In addition, people can upload photographs they take on-site to the server of the museum. Visitors of the museum can see both historical pictures and the present photographs at the same time. It would provoke their interests about relics and introduce them to visit actual sites. In this research, we focus on Matsushige Lock Gate in Nagoya, Japan, which was built in 1932 for the purpose of water level adjustment between two canals. It was abolished to use from 1976 because of a decline of water transportation. Though it is preserved as a cultural heritage, few people are aware that it exists, and understand its historical importance. In this system, we connect various views of Matsushige Lock Gate in different times by augmented reality, and connect places between the museum and the spot by the system of uploading pictures.

**Marina Byrro Ribeiro, Louise Land Bittencourt Lomardo, Brazil**

**“Environmental Sustainability in Museum Architecture in Previously Existing Buildings: Tools for Decision Making”**

In Brazil, the large number of museums installed in pre-existing buildings, produced by different proposals and architectural answers, have demanded frequent studies and evaluations to better facilitate their operations and solve problems between the adapted architecture and museum use. One of the most important conflicts that need to be solved by architecture in a museum installed in old buildings is caused by the inner microclimate created by the construction and its interference in the preventive conservation of collections. However, interventions in the museums buildings that can improve the microclimate and thus contribute to control the museum environment using passive or active methods should be designed in order to respect the existing architecture, which in many cases is part of the construction heritage.



It is necessary to develop an evaluation methodology that considers different interferences in the museum architecture in historic buildings, in order to have a tool for decision-making involving utilization requirements and the environmental performance of the buildings, aiming to use heritage to leverage sustainable development. Historical buildings are used as reference because they are the most restrictive examples and so, we believe, the proposed methodology could be applied in any other existing building adapted to be a museum.

It is proposed in our ongoing doctorate the use of the Bioclimatic Diagram, including recommended strategies to achieve conditions of environmental comfort, in order to obtain the environmental indicators for museums in existing buildings. The environment control parameters for collection objects are included inside the zone of comfort. This Bioclimatic Diagram can also be used to assist corrections in buildings in order to achieve favorable conditions for environmental control. Besides these parameters, safe values of lighting for conservation of collections can also be plotted in a Tridimensional Diagram. Measurements of climate parameters (temperature, relative humidity and lighting) in three different locations, at the same area in the city of Rio de Janeiro, through data loggers placed in two traditional museums and one outdoor area, have also been conducted in our work. It is also needed to obtain, during the heritage inventory and diagnostics, indicators for the building preservation that can guide future architectural interventions without damages to the heritage, although permitting adaptations necessary to the museum use.

**PART 3:**  
**THE CAMOC IGNITE SESSION**  
**“City Museums, Urban Landscapes, Urban Communities”**  
**July 6<sup>th</sup>, 2016**

**Jerneja Batič, Slovenia**

**“Museum taking us into the city”**

In the past year Ljubljana has set up a museum connecting the architect Jože Plečnik’s museum collection with his urban architecture and town planning giving the residents and visitors the opportunity to get to know and to experience the urban landscape of the city through the museum. The city’s urban landscape and the architecture designed by the architect Jože Plečnik give Ljubljana special character. In my contribution I will present the Plečnik House renovation project and its conversion into the museum, its collection and the platform on which we have connected the architect’s work in the house and its garden with his projects redesigning the city. By doing so the museum has opened into the city, Plečnik’s architecture and town planning became the trademark and the identity of the city and its residents. The platform for the creation of Plečnik’s museum collection was the interdisciplinary work of different professionals with the idea of intertwining movable and immovable heritage as well as urban landscape into a product enabling communication between the museum and the city with its residents and visitors.

We want to affirm Plečnik as the icon of the city of Ljubljana. In my contribution there is a short presentation of the architect and his work, the renovation of Plečnik House and its garden, and especially the programs and presentations linking the museum collection with cultural monuments and town planning. The positioning of the Plečnik House on the international stage, the museum as a platform for professional research and its open doors policy to diverse visitors as well as its entwinement with the city are key in enabling us to learn about our own environment and present it to the world.

The Ljubljana Museum and Galleries manages the Plečnik House and all its programs.

**Rebecca Bailey, United Kingdom**

**“Scotland’s Urban Past”**

Putting the motivation, energy and interests of communities at its heart, Scotland’s Urban Past (SUP) is a five-year project supporting groups across the country to investigate, record, engage with, and celebrate the heritage of our towns and cities. In Scotland, more than four million people live in 220 urban settlements, representing 80% of the population. SUP represents a unique opportunity to inspire a new sense of value and understanding of our urban past through active participation and collaboration within a coherent, nationwide programme.

Established by Historic Environment Scotland in 2014 and funded by the Heritage Lottery Fund, SUP is providing expert training and support to motivate people across Scotland to explore the rich architectural, industrial, social and personal histories of their towns and cities. Early projects have included teenagers celebrating their skate-park, older people recording their museum before closure, and neighbours addressing antisocial behaviour through the promotion of a local landmark.

At least 60 projects are being developed with local communities in Scotland's towns and cities. All parts of the community are being encouraged to participate, including local groups already interested in their urban heritage and audiences traditionally less likely to be involved in heritage activities. A very active Youth Forum is helping to shape the involvement of young people.

New information, both social and historical, on Scotland's architectural and industrial heritage, is being researched and gathered by project participants. This material will be added, using crowd-sourcing technology, to the national online record of architecture, industry and archaeology.

Communities are sharing their findings through publications, heritage trails, guided walks, websites, social media, exhibitions and local community events. Creative initiatives are also being supported, with the urban past being celebrated in art, film, music and performance.

This paper will explore the exciting opportunities projects like this can offer for reinvigorating local communities, giving a voice to young people, empowering groups to engage in the planning process, and establishing sustainable networks for collaboration in the future.

### **Carolina Vasconcellos Vilas Boas, Brazil**

#### **“Immigraton and representation in São Paulo”**

The aim of this paper is to discuss the representation of immigration in the city of São Paulo from the perspective of three museums: Museu da Imigração do Estado de São Paulo, Museu Afro Brasil e Museu Judaico de São Paulo. The city of São Paulo is a vantage point to discuss the issue of immigration. In Brazil, more than half of the 1.1 million legal immigrants live in the state of São Paulo. The vast majority, more than 350,000 people, is concentrated in São Paulo, the state's capital and most populous city in Brazil, with about 12 million people. São Paulo is also known for being the main pole of attraction of domestic migrants in the country, with approximately 500,000 migrants. In short, São Paulo is a powerful cultural melting pot, which enhances its importance as a place of reflection on the Brazilian diversity and on dialogues of universal relevance, such as immigration, intolerance, slavery and resistance.

The three institutions were chosen by its temporality – the museums were created in the XXI century – the diversity of its institutional trajectories and because they sought to include in their thematic exhibitions the conflicts arising from their narratives. The variety of the exhibits was also a factor, while the museums don't leave out objects, but include other communicational resources to talk to their publics. Also, the selection is justified by my personal history, having worked in different contexts in the three institutions. The duality between representation and omission will be analyzed in the course of the creation of these institutions and in the narrative conceptions behind their exhibitions. The intention is to think the ability of these museums in

composing a mosaic of the Brazilian culture and the ways of encouraging or repelling the participation of communities in decision-making processes, towards new forms of representation.

**Louisa Nnenna Onouha, Nigeria**

**“Nigeria’s Brazilian Quarters, the Mandate of Preserving Public Monuments and the Issue of Sustainable Development in Nigeria”**

Monuments and Heritage sites are significant aspects of our cultural heritage as a people. They hold for us the values and the very idea connected with defining self and, a way of understanding cultural diversity. Cultural heritage plays an important role in the expansion of tourism and is one of the most important attractions for travellers. During the 19th century, a significant repatriation movement to Africa took place among ex-slaves from Brazil of Yoruba descent and in search of economic and social improvements, many established themselves in West Africa’s largest port city of Lagos. The “Brazilian Quarter” is situated at “Lagos Island”, the oldest of the various islands that make up the city. Recent times, however, have seen the deterioration of notable monuments in Nigeria. Worthy of mention, in particular, are national and state owned monuments. This paper, with the use of photographs, examines the present conditions of these monuments which are in the care of the National Commission for Museums and Monuments with a focus on the Brazilian Quarters which houses notable monuments such as the Holy Cross Cathedral, Water House and Ilojo Bar, all Brazilian style architectural buildings, located in Lagos. And which was declared a national monument by the Federal Government in 1956. The paper discusses the historical and artistic significance of these quarters, what value it holds for the community, what memory it holds for the people collectively and individually and why it is important to preserve it for the future. The paper further highlights what has been done to help its protection; how the local community interacts with the monuments, how there can be an all inclusive economic development through promotions of economic investment, tourism and various employment opportunities. It will also proffer suggestions as to how the museum and other government agencies and other heritage stakeholders such as the media, students, researchers, conservation professionals, local population, among others, can be actively involved in the preservation of our cultural heritage and make it a driver of sustainable development for the people.

**Lieve Willekens, Belgium**

**“Around the corner...How MAS uses its collections to connect to its diverse cultural landscapes”**

MAS – Museum aan de Stroom opened its doors in Antwerp in 2011. It was a brand new building that gave space to heritage collections of the city of Antwerp. The ethnological, the maritime and the ethnographical collection were mixed together in a new concept: bringing stories about how

people from Antwerp leave their traces in the world and how people from that same world leave their traces in Antwerp.

MAS focuses on a long history of trade and cultural exchange. We tell new stories based on evidence of that mutual exchange. Stories about the city, the river and the port. About the world in all its diversity. About Antwerp's age-old links with the world.

After five years MAS learned that its relevance in the city depends on the relation the museum develops with the cultural and urban landscapes in the city. Several examples in its brief history show that a project (an exhibition, an educational program, a city participative project, a research) only has reason to exist when it is connected, acknowledged and supported by people and communities in those cultural landscapes.

In my presentation I want to focus on two examples: *The Shop around the Corner* and *Cloth*. Two ways in which MAS connects to its cultural landscapes.

*The Shop around the Corner* focused on food retailers in three well known, but very different, shopping streets in the city. Volunteers went out to search for stories and objects from 1950 till today. Next to an expo that travelled in the neighborhoods of the streets, the stories also became part of the permanent MAS exhibition 'Antwerp à la Carte', on how food forms the city.

*Cloth* is a social artistic organization where Afghan-Antwerp women, who are experts in embroidery, meet. MAS invites the experts to visit its textile collections and share their knowledge and expertise about the embroidered textiles we store (from the Afghan and Antwerp region). While working together with an Antwerp community of experts, MAS redefines its own collection. As a result of the project the experts take up a curator's role and make a small exhibition in MAS. Goal is to connect the changing heritage of the city and museum collections.

### **Susanne Anna, Germany**

#### **"Baraka – a quarter for refugees. A best practice example how to design cultural landscape"**

The Stadtmuseum Landeshauptstadt Düsseldorf, as a participative museum, is a platform for design of cultural landscapes. In collaboration with the You-Foundation of UNESCO, Bund Deutscher Architekten (German Architects Association, BDA), the Peter Behrens School of Arts and the Republic of Senegal the Stadtmuseum is working on a project of housing and infrastructure for refugees.

The student class of architecture and city planning in the design faculty (Prof. Schuster) developed/transformed together with their partners and the refugees of the slum quarter of Dakar (Senegal) the new urban quarter named Baraka. Out of the BDA's competition of a master plan and the concept of low cost houses, the results will be built in Dakar with participation of the citizens of new Baraka and local material. The territory was bought through the foundation. The houses will be financed by sponsor/charity money and given into the ownership of the local inhabitants.

The whole project, which serves as an international model project, was curated by the director of the Stadtmuseum and exhibited in the project spaces in the Stadtmuseum's collections. The show will travel to Dakar this year.

**Abdur Rasheed, India**

**“Future of City Museums in India”**

The concept of city museums in India as such is not prevalent, however museums located in small to large city may be considered falling in this category. Paper attempts to discuss the role of this museum and their impact on socio-politico culture of the region.

These museums witness several changes in historical background of the city and showcase landmark movement of the the past. Several museums are result of personal collection donated to state.

Most of the museums have not been catering the need of new generation, seeing the rapid pace of technology; it would be not be difficult to surmise that these museums would be changed tremendously in coming years.

With the growing population, urban space is decreasing day by day, these museums would be centre of various activities. And the emergence of Information Technology, new media and interactives, these museums would be technology enabled.

The paper would highlight the futuristic purposes of these museums, where education, information and innovation will take place.

**Gegê Leme Joseph, Brasil**

**"Samba – an invisible cultural landscape between territory, heritage and community at Museu do Samba"**

Rio de Janeiro: Carioca Landscapes between the Mountain and the Sea was nominated cultural landscape of humanity in 2012 for its majestic scenic panoramas formed by years of interaction between man and nature, through a sequence of historical events and interventions. One of the criteria for nomination was Rio's landscape impact on arts, music and literature. One its much celebrated artistic products is samba. Samba, nevertheless, was born within another less celebrated Rio landscape: favelas. Inherent to the same scenery, but formed on the flipside of the same interactions between man and nature that shaped the beautiful city, favelas grew steadily as home to tight communities with a strong African heritage, and a will to sing praises to the unsung morros (hills), their culture, love stories, resistance and survival. Today, Museu do Samba, at the foot of the Mangueira favela, firmly stuck between territory, heritage and community, seeks to make this story visible within Rio's landscape and the voices of the morro heard!

**Paola Boccalatte, Italy**

**“The Cultural Landscape of Street Art in Italy”**

The Street Art is a multi-colored phenomenon that arises in different relation with spaces, forms of power, citizens. The theme, which has to do along with places, cities, museums, rights, art, has returned very topical in the last few years. Citizens and institutions may consider murals as a symptom of decay or as a form of urban redevelopment, as expression of antagonist culture and dissent, or acknowledge its value as a participatory form of city landscape rethinking in the perspective of social inclusion. In a diatribe on the legitimacy of the Street Art, sometimes cities oppose and condemn the phenomenon, sometimes rather legitimize it, by authorizing or commissioning works and enacting solutions for their defense and conservation. Restoration, removals, renovations, torn murals, exhibitions, mappings in many cases have opened an interesting debate around the esthetical and economical value of Street Art, on the definition of “common goods” and on the political and social messages whose Street Art is powerful vehicle.

The relevance of this form of ephemeral cultural landscape in Italian cities and territories will come to light by introducing some examples of murals and performances associated to the renovation of public sites and districts or induced by urban conflicts and social struggles. A special focus will be devoted to the significant case of the 2016 collective exhibition *Street Art - Banksy & Co.* at the Museum of the History of Bologna with works by great international artists; one of them, Blue, has canceled its murals from the walls of Bologna in protest against the commercialization of this art form, a radical gesture that has caused criticism and solidarity demonstrations enabling a collective reflection on cultural city landscapes.

**Chet Orloff, USA**

**“The City Museum and City Planning: The Museum of the City’s Experience”**

The Museum of the City is a digital museum that presents exhibits about cities worldwide. It is one of the earliest web-based museums and was established in 2003. It has been a member of CAMOC since 2007. Museum President Chet Orloff has served on the Executive Board of CAMOC and has spoken at five CAMOC meetings.

The Museum of the City presents electronic exhibits ([www.museumofthecity.org](http://www.museumofthecity.org)) that focus on the landscape of cities and, through its 21 galleries, examines the physical, social, economic, political, cultural, historic, and future aspects of cities. Museum professionals and students research and create its exhibits. Since 2010, the Museum of the City has presented over 400 exhibits about more than 100 cities on five continents.

During the past five years, the Museum of the City’s volunteers and student exhibitors have participated in planning the future of the City of Portland, Oregon – considered one of the best-planned cities in the world. The Museum helps conduct tours of visiting urban planners and scholars who visit Portland to study its planning history and urban form.

During the session, Professor Orloff will discuss the Museum of the City’s roles in planning the City of Portland and will use exhibits from the Museum’s website to illustrate his discussion.

The Museum of the City was created, in part, to serve as a digital platform for electronic exhibits of its fellow museum members of CAMOC. Professor Orloff will conclude his presentation with an invitation to CAMOC and ICAMT members to use the Museum of the City's digital platform for presenting exhibits about their own museums and cities.

**Michela Bassanelli & Francesca Lanz, Italy**

**“Reach - out Museum. New practices inside and outside the museum spaces”**

Museums are recently experiencing a state of redefinition of their roles and spaces, opening their physical and conceptual boundaries to meet the changes of contemporary societies that are increasingly defined by a migration of objects, ideas and people. We can observe how contemporary museums respond to the changing needs and requirements by adopting different kinds of devices and practices. These devices such as mobile laboratories, pop up exhibitions or external and nomadic shows offer interesting insights into the definition of new communication tools and seem to challenge the will to redefine museum spaces in an open perspective, aiming at representing a plurality and diversity of voices and stories. Among the practices recently implemented to potentiate the social role of contemporary museums, the activities they develop outside their walls are assuming a crucial role and proving to be particularly effective. The experimentation of outreach programmes encompasses a wide array of participatory and community based projects aimed at fostering a bi-univocal relationship with the local population, furthering the possibility to draw in a larger and more differentiated audience, and boosting a more active involvement in the museum's contents production, experience and sharing. These “outreach” displays have an in-between and hybrid identity, serving as a bond among the museum and the outside places in which they stand. This is not only a strategic trend for city museums, as for all contemporary museums – which has several positive effects from a communicative and promotional point of view as well as in community engagement – but, for a city museum, it is also a basic question of approach and conception, a metaphor for, and a reflection of, the city museum's openness and bond with the urban reality. By drawing on selected case studies, including but not limited to the WALL by the Copenhagen Museum), the Frankfurt City Lab, the BMW Guggenheim Lab and the Museion in Bolzano, the paper investigates the museographical tools and implication for city museums to physically move into the city and its communities, bringing the museum into the streets, and out of its enclosure.

**Britt Welter-Nolan, Karen Carter, Canada**

**“Myseum of Toronto: A Distributed, Co-created Model for a 21<sup>st</sup> Century City Museum”**

The Myseum of Toronto is a participatory, regional approach to a city museum in Toronto, Canada. It is re-defining the role of the city museum as one that is collaborative, co-creative, resonant and relevant to Torontonians' past, present and future. As a museum without walls, the



Myseum relies on partnerships, pop up exhibitions and events throughout the Greater Toronto Area (GTA).

As the fourth largest city in North America, Toronto “is heralded as one of the most multicultural cities in the world and is ranked as the safest large metropolitan area in North America.”<sup>1</sup> This poses an interesting opportunity for a city museum in the 21<sup>st</sup> century that aspires to be relevant. While the municipality operates 10 museums, they are primarily historic house museums, representing the history of a primarily white, colonial, historic focus that does not reflect the city. While there have been multiple attempts at creating a city museum with a broader mandate, none have succeeded.

In May of 2015, with a belief that Toronto is one of the world’s most successful urban environments, a group of private citizens launched the Myseum of Toronto with a goal of being a catalyst to illuminate the city’s history, honour its diversity and contribute to shaping its future. In the past year they have met with over 150 organizations to establish a collaborative approach. Through its strategy of inclusive partnerships, pop up events and exhibitions, as well as a digital platform, the Myseum of Toronto aims to include multiple voices that can tell the city’s histories in a more representative and resonant manner. The current programs include *Myseum on the Move*, digital storytelling events, *Myseum Intersections*, a festival that celebrates the city’s diversity and a major exhibit scheduled for fall 2016.

This paper will explore the Myseum’s exhibition and public engagement strategies while sharing examples of its approaches to the pop-up model of museum making.

---

<sup>1</sup> <http://www1.toronto.ca/wps/portal/contentonly?vnextoid=dbe867b42d853410VgnVCM10000071d60f89RCRD>

**PART 4:**  
**THE CAMOC/ICR JOINT SESSION**  
**“Museums and Landscape Communities”**  
**July 6<sup>th</sup>, 2016**

**Bonginkosi Zuma and Steven Kotze, South Africa**

**“NAVIGATING FREEDOM: Social cohesion policies and the democratic cultural landscape of Durban’s Liberation Heritage Route”**

The National Liberation Heritage Route (LHR) is a project of the South African National Heritage Council and eThekweni Metropolitan Municipality to commemorate local sites associated with the anti-apartheid struggle for democracy in South Africa. In October 2005 the Commission for Culture at the 33rd General Conference of UNESCO adopted a Draft Resolution 33C/29 entitled Roads to Independence: African Liberation Heritage to recognise the universal value and significance of this heritage. At the broadest level, this UNESCO programme draws together the common experience of African nations in their fight against colonial occupation, racism and the struggle for human rights. Within the local context of Durban, the route currently under implementation within the city pays homage to mainly local individuals representing a wide range of organisations who made the enormous personal sacrifices necessary to overcome the system of racist oppression and segregation. Through a formal system of placing identification markers at these sites, accompanied by explanatory texts using both English and Zulu languages, as well as a detailed map showing the proximity of similar sites forming part of the route, the inner-city built environment takes the form of a politically orientated cultural landscape. The authors of this paper locate the LHR within the context of official government programmes that seek to enhance post-apartheid “social cohesion” and to ameliorate the lingering effects of apartheid segregation in South Africa. Guided by the work of Lefebvre and Bourdieu, questions arise over whether it is possible, in fact, to educate broad parts of society and bring about positive social change by providing printed and digital historical interpretation of such sites, without the requisite redress of economic and social inequality which remains the practical legacy of apartheid.

**Chen Jianming, China**

**“Interpretation, Inheritance and Development of Regional Cultural Landscapes: A Case of the new Hunan Provincial Museum”**

Abstract not available

**Tiina Merisalo, Finland**

**“Helsinki City Museum as an Expert of Cultural Environment and Challenges of Participation and Open Society”**

Since the foundation of the museum (1906/1911) the core of the museum work has been in documenting, collecting evidence and sharing knowledge of the changing city and its heritage. The museum has been working specifically with protection and preservation of cultural environment for over fifty years, first giving random expert opinions about the building protection issues in the rapidly transforming city, but from the 1970s on more regular basis. In 1980 city museum was also nominated regional status as the Provincial Museum of Central Uusimaa. Hence giving expert statements and producing data and inventories about history and values of the building stock and built environment of the city has strong and steady roots in the city museum. The role of the museum as an authority of cultural environment has grown stronger from the 1980s and is especially supported by Finnish legislation. Museums Act and Degree set tasks for a provincial museum and the Land Use and Building Acts support also this role as they require that the values of the built environment should be researched and reported when targeted with new land use or building plans. City Museum also has a delegation agreement with the National Board of Antiquities, which further strengthens our status as a city and regional “antiquarian”. The fairly powerful role and status of the museum is naturally based on research and knowledge of the staff. The museum’s cultural environment team of 8 persons (head of unit, architect, building conservator, three building researchers/curators and two archaeologists) works closely together with the City Planning Department in numerous city plans and with the Building Control Department concerning building permits. City Museum gives over 650 written expert opinions or statements per year, but part of the unit’s work is spent in proactive advisory work about the values of cultural environment and negotiations about the preconditions for refurbishments with other parties connected with building projects such as private persons, architects, planners, entrepreneurs and various companies etc.

The big challenge in the constantly changing society is however how to make use and deal with the citizens new active role and expectations. The city residents are no longer passive observers of change, but expect to have possibilities for participation, to become actors in the city development. This manifests itself for example in social media in various discussion, regional or thematic groups, which challenges all civil servants and museum institution to hop off their traditional expert roles. How to be present in all these forums, share information and also use the wisdom and knowledge of the crowds to add up common good? Being present there where the discussion is also means an opportunity to influence. But are we ready and brave enough to be exposed to direct citizen discussion?

This touches the whole museum work: what kind of channels can we offer to citizens’ own knowledge and find smooth ways of collecting and sharing city residents’ experiences? And how to give space to citizen wisdom, “walk side by side” with the people and learn completely new ways of being an expert, instead of cherishing old top-down attitude or even hubris?

One of the solutions to these challenges have been open data (with CC BY 4.0 licence), accessible collections and city inventories via the web, which serves opportunities to crowd sourcing. We are developing listing projects in certain areas where local residents could be partners, we have started an “adopt-a-monument” project and also try to integrate participation to almost all exhibition projects. By experimenting we’ll learn to work as a platform for grass root knowledge. The city is about strong emotions. People are connected with the city with various ties, connected with places and private and collective memories. Helsinki City Museum should according its vision offer possibilities to fall in love with the city and be proud of it and give opportunities to participate in order to make it together even a better city. Helsinki City Museum shall open a new flagship museum in historical quarters in the heart of the oldest part of Helsinki. The museum aims to make this place well-known and accessible for city residents and tourists alike. The challenges are how to make a museum in these historical quarters interesting and attractive for citizens of Helsinki – an easygoing everyday spot in the cityscape where everybody has the possibility to find their own city and feel proud and included. It is also an opportunity to build the museum as a platform for participation and urban activities concerning the city, its history & heritage, cultural environment and way of life.

**Irena Zmuc, Slovenia**

**“From the Museum to the Landscape”**

Abstract not available

**Lena Lundberg & Sebastian Ulvsgård, Sweden**

**“Cemeteries in the City of Stockholm: a culture-historical characterization” / “Slaughterhouse District: Stockholm City Museum and the transformation of an urban cultural landscape”**

Cemeteries in the City of Stockholm were established from the medieval period to the 17th century. These town-centre graveyards were used until the 19th century, when the Stockholm public cemetery opened outside the civic boundary, and new interments in the town-centre graveyards ceased. With this change, the character of the cemeteries changed too. A cemetery became a “public place for promenade” of a contemplative nature, conceived as a green environment in the stone city. With the advent of cremation in the 20th century, town-centre cemeteries were reopened and urn groves established, beginning in the 1940s. This process continued throughout the 20th century, and today six out of ten extant ancient cemeteries in the town centre are once again in active use, with an increasing expansion of the burial area.

Steeped in culture and deeply rooted to the city and its history, the cemeteries of Stockholm are an indispensable part of the city’s cultural heritage, and at the same time an important component of the urban landscape. Given that they are part of the city’s significant green environments too, they are on many levels of universal concern for us all.

The Stockholm City Museum, working with the Diocese of Stockholm and the Stockholm County Museum, has prepared an evaluation model to describe and explain the cultural significance of

the cemeteries. The model has been used in one particular project where the City Museum evaluated all the municipal cemeteries owned and maintained by the Church of Sweden. Similarly the Stockholm County Museum evaluated all cemeteries in the county area. The project also functioned as an inventory, recording all cemeteries in a specific geographic area, allowing valuable comparisons and generalized conclusions to be drawn.

The evaluation model was drawn up on the basis of archival and published material, fieldwork, characterizations and assessments. The last of these included input from parish representatives, others who work daily with the cemeteries, and the County Planning Authority. The evaluations provide parishes, local government agencies and the County Planning Authority with important information about specific qualities of the cemeteries, which can be drawn upon for conservation planning, maintenance and use, and in advance of proposed changes to their environments.

The Stockholm Slaughterhouse District was built 1906–1912 in the south region of the city. In the time of its opening, it was Sweden's largest and most modern facility for animal slaughter. Today the Slaughterhouse is facing a major transformation and adaptation to a new use when the current food production is moving to another location. In the wake of this deindustrialization, a new district is planned with residential, commercial and enterprise integrated with the old industrial buildings.

The Stockholm City Museum plays an active role in the urban planning process and contributes with expert knowledge and understanding of the historic landscape as well as contemporary collecting. During 2015 the museum has been involved in two different projects focusing on the Slaughterhouse District to promote a sustainable urban development, both historically and cultural.

The core purpose of the first project was to document, interpret and analyze the built heritage of the Slaughterhouse to create an understanding of the place and its cultural significance. This should ultimately provide a knowledge base for decision making and priority in the redevelopment of the area, to be used by owners, managers, consultants and architects. The work was led by Conservation officers and a professional photographer of the museum and resulted in three illustrated reports, seminars and public city walks.

The second project was commissioned by the Culture Administration and was carried out as a collaboration between the museum and the consulting company, Sweco. The aim was to survey the existing cultural life within the urban landscape, and to involve the stakeholders in the decision-making processes. A method based on participation containing interviews, focus groups and workshops was developed to find out the wishes and needs of the stakeholders in the future development of the Slaughterhouse. The project showed how museums can play an important role in the democratization of the urban planning process by letting communities define their cultural landscape as lived space.

**Carrie-Ann Lunde, Canada**

**“Regional Identity as Shaped by Physical and Cultural Landscapes”**

Abstract not available

**Afsin Altayli, Turkey**

**“Planning Culture & Cultural Planning: Museums and Cultural Landscapes”**

This paper will focus on the interrelationship between museology and urban-regional planning while questioning the role of museums to strengthen participative processes that involve landscape communities in the local and regional planning practices.

Examples of various planning theory and practices including human ecological approach, site management, ethnographical research, collaborative planning, communicative planning theory, institutionalist analysis and so on, will be addressed to elaborate potential convergences and partnerships between museums and cultural landscapes.

One of the main objectives of the paper is to discuss the importance of planning culture which can be considered as an important element of intangible heritage (inherited collective knowledge concerning how to shape and re-shape the environment and human surroundings). Planning culture has strong connections with different types of knowledge discussed by Lyotard: “savoir-faire, savoir-vivre” and “savoir-ecouter” (notion of know-how, knowing how to live and how to listen) and museums have strong potentials to create links between the three main groups involved in planning circle: 1- general public (society), 2- core planning institutions and 3- cultural arena that operates as a glue within the interface of the first two category.

**Jane Legget, New Zealand**

**“A Regional Museum in a City of Volcanoes: Auckland Museum’s cultural landscape - a case study”**

Abstract not available

**Makiko Ruike, Austria**

**“Cityscape as a Marketing Tool or as Life Space of Residents?”**

By examining temporary/permanent exhibitions in city museums in Vienna, Tokyo and London, I analysed how the image of the city presented in each museum has been changed since 1980. I sorted over 600 exhibitions into 5 categories, one of which was landscape. The analysis partly answers the question how city museums perceive and integrate the concept of cultural landscape into their work. Both the Vienna Museum Karlsplatz and the Edo-Tokyo museum have shown their growing interests in its landscape as an exhibition theme since 2000. This indicates that both museums are becoming more aware of the importance of landscape in forming the image of the city. The former shows the city’s landscapes with local particularities, both the city centre and peripheries, and globally connected daily lives of diverse residents, creating the image of the city as life space for a diverse population with nature, leisure areas as well as cultural heritage.

On the contrary, the Edo-Tokyo museum shows its strong nostalgia toward landscapes of the Edo period which completely disappeared now. They create an image of a peaceful society with simple life in harmony with nature and flourishing unique culture. Contemporary cityscapes and life space of residents are little visible at the Museum. It strongly supports the image of the city created by the tourism policy of the city government and mass media.

In contrast, the Museum of London was keen on recording and presenting disappearing local landscapes in the 1980s and new landmarks constructed around the millennium as well as local areas from the perspective of residents in the late 1990s. However, since 2002, landscape became a very minor theme, which could indicate that any particular geographical element hardly form the image of the city. Instead, concepts such as diversity, creativity, and urban dynamics become identities of the city, in which the city with its multicultural population could be imagined as 'open', 'borderless' and 'dynamic' space, reflecting highly globalized/diversified society of the city.

**Stefanos Keramidas, Greece**

**"Where the Orange Trees Grow - A challenging cultural landscape in Argolid, Greece"**

Abstract not available

**Chunni Chiu (Jenny), Japan**

**"Preserve cultural heritage and landscape through city museum"**

In the past, regardless the purpose was to save a historical building, preserve an area or develop a city; different government departments had to be involved. Therefore, the Agency for Cultural Affairs, the Ministry of Agriculture, Forestry and Fisheries of Japan and the Ministry of Land, Infrastructure, Transport and Tourism in Japan jointly implemented "Historical Community Planning law" in 2008.

Hagi city is a Jokamachi, a castle town established around the Lord's castle before 1604. In Hagi, there are three important traditional building preservation districts: castle ruins, samurai family houses, a monastery and a large number of cultural heritage. To maintain these culture heritage, the city government set up Landscape Preservation Ordinance in 1972, and applied A Plan for the Maintenance and Improvement of Historic Landscape through "Historical Community Planning Rule", which started in 2008 and will be completed in 2018. It aims to promote citizens' cultural identity, boost tourism and revitalize local communities by preserving cultural heritage and landscape in the form of The Hagi City Museum.

The Hagi City Museum is different from conventional museums for the main purpose of the museum is to present the historical context, architecture value, cultural landscape, and is initiated by citizens. By exhibiting and displaying the local historic building and cultural heritage, the holistic cultural landscape is preserved and utilized.

This paper takes The Hagi City Museum and Hagi city as study case, introducing how The Hagi City Museum works with its citizens and other institutions to recognize value and safeguard the identifying features of local cultural landscapes. How do museum investigate the effect and

impact on their neighborhood areas? How does active involvement of the citizens in managing their cultural landscape pose to The Hagi City Museum and their architecture/exhibition techniques?

This paper also talks about the revitalization of a city by preserving and using cultural heritage as museums, aiming to protect cultural heritage and landscape, establish cultural identity, and encourage people to concern their cultural heritage continuously through museology process.



# ABOUT THE CONTRIBUTORS

## **Jette Sandahl**

Jette Sandahl has been the founding director for two pioneering new museums, the Women's Museum of Denmark and the Museum of World Cultures in Sweden. She has served as Director of Exhibitions and Public Programs at the National Museum of Denmark, and as Director Experience at National Museum of New Zealand Te Papa Tongarewa. Most recently, she was director of the Museum of Copenhagen, Denmark. She has been part of the formation of new paradigms for museums as platforms for empowerment, cultural participation and social justice, and publishes widely within the museological field.

## **Bruno Brulon Soares**

Bruno Brulon Soares is a Brazilian museologist and historian, PhD. in Anthropology, and, since 2013, Professor of Museology Theory in the Department of Museological Studies and Processes – DEPM, at the Universidade Federal do Estado do Rio de Janeiro – UNIRIO (Federal University of the State of Rio de Janeiro – UNIRIO), in Brazil. Currently he is the coordinator of the Research Group Experimental Museology and Image – MEI, at UNIRIO, and ICOFOM Vice-president (2013-2016).

## **Amareswar Galla**

An alumnus of the Jawaharlal Nehru University, New Delhi, Prof Galla is currently the Curator, Amaravati Heritage Town & Amaravati Ecomuseum, A.P. India; an Honorary Professor in the prestigious Global Change Institute at the University of Queensland, Australia; and Executive Director of the International Institute for the Inclusive Museum (<http://inclusivemuseum.org/director/>) His extensive publication record ranges from World Heritage: Benefits Beyond Borders, Cambridge University Press & UNESCO Publishing, 2012 (English, French & Korean) , to Heritage Curricula and Cultural Diversity, Office of Multicultural Affairs, Prime Minister & Cabinet, Australia, 1993.

## **Saena Sadhighian**

Saena Sadighyan is a social scientist, specialised in urban and cultural studies. Graduated from the LSE, SciencesPo. and Paris VII-Diderot University, in urban sociology, international development and heritage resource management, she defends the idea of transdisciplinarity and multilingualism in all of her academic research. PhD Candidate at the Bauhaus-Universität in Weimar (Germany) in the Institut for European Urban Studies (IfEU), she explores the idea of cultural restitution, using the ANT methodology coupled with new digital tools for social science.

## **Rainey Tisdale**

Rainey Tisdale is an independent museum professional who leads for change on a number of field-wide issues, including city museums and place-based interpretation, creative practice, collections stewardship, and empathetic museums. She has worked for the AFL-CIO's museum,

the US Senate Office of Senate Curator, and the Bostonian Society, and she taught in the Museum Studies Program at Tufts University from 2011 to 2015. You can find her ideas and opinions in *Creativity in Museum Practice* (co-authored with Linda Norris), the *Journal of Museum Education* and *History News*, and at [CityStories](#), [Active Collections](#), and [TEDx Boston](#).

### **Linda Norris**

Linda Norris is an independent professional focusing on ways in which creativity can transform museums by shaping more compelling narratives and deepening community connections. She is the co-author, with Rainey Tisdale, of *Creativity in Museum Practice* and blogs at [The Uncataloged Museum](#). Linda was a Fulbright Scholar to Ukraine in 2009 and continues to work with Ukrainian museums. Her clients also include a wide variety of history museums, historic sites, and other cultural agencies in the United States and Canada. She teaches community engagement online for the Johns Hopkins Museum Studies Program.

### **Robert Heslip**

Former curator in the national museum of Northern Ireland, currently heritage officer in Belfast's City Council; MINOM board member and former board member and chair of the Irish Museums Association and ICOM Ireland.

### **Marlen Mouliou**

Marlen Mouliou is Chair of the International Committee for the Collections and Activities of Museums of Cities, CAMOC (March 2015 to July 2016) and previously she was Secretary of the same Committee for four years (2010-February 2015). Since 2013, she is full-time Lecturer of Museology at the National and Kapodistrian University of Athens (Faculty of History and Archaeology and Masters Programme in Museum Studies). Previously she worked at the Hellenic Ministry of Culture as Museum and Heritage Officer for sixteen years during which she has been responsible for numerous projects related to archaeological resource management, including the making of many exhibitions in archaeological museums, museum accreditation, protection of cultural objects from illicit trafficking and the repatriation of antiquities.

She holds an MA and PhD in Museum Studies from the University of Leicester and a Diploma in Archaeology and History of Arts from the University of Athens.

She has published widely in Greek and international books and journals. She is member of the editorial team responsible for the publication of CAMOCnews.

### **Joana Sousa Monteiro**

Joana Sousa Monteiro is director of the Museum of Lisbon. She was a museum adviser to the Lisbon Councillor for Culture (2010-2015), working on the re-programming of Lisbon City Museum among other museum projects. Previously, she was Assistant Coordinator of the Portuguese Museums Network at the National Institute of Museums. She has taught museology and museum management at universities in Lisbon and Oporto. She holds an MA in Museology

from Lusófona University, and an MA in Arts Management from ISCTE University. She is a Board Member of CAMOC and Secretary of ICOM Portugal.

### **François Mairesse**

François Mairesse Teaches museology and cultural economics at the Université Sorbonne nouvelle (Paris 3). He also teaches museology at the Ecole du Louvre. He is President of the International Committee for Museology (ICOFOM). He was formerly Director of the Musée royal de Mariemont (Morlanwelz), in Belgium. After a Master in Management and a Master in Art History at the Université Libre de Bruxelles, he received his PhD in 1998 at the same university. He first worked at the Fonds National de la Recherche scientifique, and then moved to the Cabinet of the Minister President of the French speaking government of Belgium. In 2002, he became Director of the Musée royal de Mariemont. He is the author of several articles and books on museology, among them: *Economie des arts et de la culture* (2015, with Fabrice Rochelandet), *Le culte des musées* (2014), *La médiation culturelle*, (2013 with Serge Chaumier), *Dictionnaire encyclopédique de muséologie* (2011, ed. with André Desvallées) ; *Le musée hybride* (2010), etc.

### **Mário Moutinho**

Ph.D in Anthropology, Paris VII and Architect DPLG -ENSBA Paris. Signer of the Declaration of Quebec and founder member of MINOM. Presently is Rector of Lusophona University of Technology and Humanities at Lisbon and lecture at the PhD and MSc Programmes in Sociomuseology.

Areas of interest and research fields: sociomuseology theory and practice. Since 90's has a strong activity linking Brazil and Portugal in the fields of Sociomuseology education, promoting participatory museological practices, and inclusive public policies. Director of Sociomuseology Journal (**ERIH PLUS & DOAJ**). ICOM and ICTOP Member. <http://www.mariomoutinho.pt>

### **Aida Rechená**

Museologist and Museum Director. Ph.D. in Museology with the Thesis “Sociomuseology and Gender. Women’s images in Portuguese museum exhibitions”. Presently is the director of the National Museum of Contemporary Art – Museum of Chiado (Lisbon-Portugal).

Has presented papers in national and international conferences and meetings and has published articles in magazines with scientific refereeing. Areas of interest and research fields: sociomuseology, museology and gender, museological participatory processes, inclusive communication in museums.

ICOM Member; ICOFOM Member; APOM (Portuguese Museology Association) Member of the Direction Board; Mouseion Platform – (Portugal-Spain)- Member of the Coordination Board.

### **Massimo Negri**

Member of the Scientific Committee of the Great Museum of the Duomo di Milano .Formerly Scientific Director of the Genus Bononiae Project – City Museum of Bologna of which he has also been the director of the museological project of the Museum of the City History. Currently

Director of the European Museum Academy and of the Executive Master in European Museology at the IULM University of Milan. He also teaches Museography at the State University of Padua. Negri has also been consultant to the Historical Collections of the City of Milan for several exhibition projects. Twice Fulbrighter at the Pennsylvania State University and at the Smithsonian Institution in the 70's, he has written several publications also translated into different foreign languages. In 1993 he was entitled Oficial de la Orden de Isabela la Católica. [www.massimonegri.com](http://www.massimonegri.com)

### **Alberto Grimoldi**

Bio not available

### **Catherine C. Cole**

Catherine C. Cole is a heritage consultant based in Edmonton, Alberta, Canada and working nationally and internationally. Her practice focuses on management consulting (municipal cultural planning and strategic/facility planning), curatorial initiatives and teaching museum studies. She has been working on an arts and heritage project in Mill Woods since 2012 that includes oral history and archival research, walking tours, cultural mapping, temporary and pop-up exhibitions, and artistic commissions - see [www.millwoodshistory.org](http://www.millwoodshistory.org). The project is supported by the Edmonton Heritage Council which is also leading the development of a city museum. Catherine was a member of the CAMOC board from 2010-2013 and since 2013 has been Secretary-General, Commonwealth Association of Museums.

### **Annemarie de Wildt**

Annemarie de Wildt is a historian and curator at the Amsterdam Museum. She has curated many exhibitions on topics that center on daily life, urban conflicts and culture, migration and identity. Subjects include prostitution, Amsterdam songs, sailors' tattoos, the passion for football, urban animals, neighborhood shops and the relationship between Amsterdam and the House of Orange. She has given many lectures and workshops in the Netherlands and abroad. Annemarie de Wildt is a keen blogger and has published various books/catalogues and many articles on the practice and dilemmas of curating and (contemporary) collecting.

### **Rebecca Bailey**

Rebecca M. Bailey has been Head of Education and Outreach at Historic Environment Scotland (formerly the Royal Commission on the Ancient and Historical Monuments of Scotland) since 2004. In addition to exhibitions and community engagement, she oversees publishing, education, and fundraising. She graduated from the University of Edinburgh with a degree in Architectural History and has researched and published on Scottish architects' collections and on aerial photography of Scotland's cities. She is currently a member of the Advisory Board of the Arts and Humanities Research Council, and President of the International Confederation of Architectural Museums.

**Nicole van Dijk**

Nicole van Dijk is curator and project manager outreach activities of Museum Rotterdam. She is responsible for the participation, research programs and presentations. With her team she realized several projects, researching and presenting the heritage of the city together with Rotterdammers. She led and curated projects like *City as Muse*, *Surviving Carnisse* (the sweaters of Loes) and *True Rotterdammers I and II*. Nicole studied at Art School holds a master degree in Cultural Anthropology, specialization Urban Anthropology at the University of Utrecht. After several years as anthropological researcher at the science department of the Social Welfare Department of the City of Rotterdam she worked in neighborhood planning and exhibition design. Since 2010 she is employed by Museum Rotterdam.

**Rachel Roy**

Ms. Roy's current graduate research examines the 'behind the scenes' of city museum institutions and contributes to the disciplinary stream of critical museum anthropology. As a teaching assistant at MOA, she taught and coordinated students in the research and planning of their exhibition work. Ms. Roy co-curated the exhibition *No Windows* (2011–2012), and a related conference, *The Sound of Conversation* at the Satellite Gallery in Vancouver. In addition, she has worked as a visitor studies researcher at the Canadian Museum of History, and as an education and interpretation officer for exhibition and programming at the Canada Science and Technology Museum.

**Yanko Apostolov**

Yanko Apostolov, RIBA, is an architect with over 16 years of professional experience. He is a Design Director at the New York-based architecture and urban design practice of Cooper Robertson, a firm internationally renowned for its museum design and planning excellence. Prior to joining Cooper Robertson he led his own firm, Yanko Apostolov Architects, with his most notable project being the expansion of the Bulgarian National Gallery in Sofia. Unveiled to the public in May 2015, Phase I of the EU-funded project was nominated for the Mies van der Rohe Award 2015 and is a winner in the culture infrastructure category of the National Building of the Year Award 2014. Yanko Apostolov is a graduate of the Architectural Association in London and is a member of the Royal Institute of British Architects and the International Council of Museums.

**Francesca Morandini**

Francesca Morandini has a Bachelor's degree in Classical Literature and Archaeology and a post degree specialization course in Roman Archaeology. She works as curator of archeological area and collections for Brescia Municipality since 1995; she is project manager for UNESCO site "Longobards in Italy. Places of power (568-774 d. C.)", professor of "Enhancement and management of archaeological areas" and ICOMOS expert.

### **Serena Solano**

Serena Solano has a PhD in History and Civilization of the Ancient Mediterranean, a Bachelor's degree in Classical Literature and Archaeology and a post degree specialization course. She works in the Archaeological Superintendence of Lombardy as supervisor for the Roman Age heritage in the provinces of Sondrio and Brescia since 2010.

### **Mari Endo**

She entered the School of Informatics and Sciences of Nagoya University in 1994. Upon receiving the undergraduate degree, she worked at the Water and Sewerage Bureau of the Nagoya City Office. In 2002, she enrolled as a student at Kyoto University of Art and Design, and involved in designing architecture in 2006. Recently, she registered as an architect of the first class. She joined the Graduate School of Information Science of Nagoya University as a master course student in 2014. Since then she supports technical operation of the website of University Gallery. Her main academic interest is what we can do for retaining beautiful town scene utilizing information and communication technology.

### **Marina Byrro Ribeiro**

Marina Byrro Ribeiro graduated in Architecture and Urbanism and has Master's degree in Environmental Comfort by Federal University of Rio de Janeiro/UFRJ. She worked for Brazilian Institute of Historical and Artistic Heritage/IPHAN and for Brazilian Institute of Museums/IBRAM. Her doctorate is in progress at the School of Architecture and Urbanism of the Fluminense Federal University/UFF, under orientation of Dr.Sc. Louise Land B. Lomardo.

### **Louise Land Bittencourt Lomardo**

Louise Land Bittencourt Lomardo graduated in Architecture and Urbanism, has Master's degree in Energy Planning in Nuclear Engineering and Dr.Sc. in Energy Planning by Federal University of Rio de Janeiro/UFRJ. She was post-doctoral fellow at COPPE/UFRJ and ISE-Fraunhofer (Germany). Currently she is an associate professor at Architecture and Urbanism School, leader of the research group certified by CNPq, "Energy Conservation and Environmental Comfort Laboratory - LabCECA/UFF - Ombudsman of the City".

### **Jerneja Batič**

Jerneja Batič has a degree in art history and ethnology. She has dedicated most of her career to the protection of cultural heritage. At the Institute for the Protection of Cultural Heritage of Slovenia she has established a system for the promotion of the protection of cultural heritage as well as the publishing arm of the Institute. In addition to that she has managed the European Heritage Days in Slovenia for a decade. At the Ministry for Culture of Slovenia she has worked on systemic and legislative affairs in the field of cultural heritage and managed the museum activity in Slovenia. As inspector for cultural heritage she worked on implementation of Convention of Illegal Traffic of Cultural Goods, Convention on the Protection of Underwater Cultural Heritage.

At the City of Ljubljana in collaboration with The Ljubljana Museum and Galleries she dedicated herself to individual projects like revitalization of museum in Plečnik's house, revitalization of archaeological sites in Ljubljana, establishment of Puppet museum, EU project Open museums, etc. For fifteen years she's active member of ICOM Slovenia and a member of executive board.

### **Carolina Vasconcellos Vilas Boas**

Carolina Vasconcellos Vilas Boas post graduated in Museology (Specialist) at the Museum of Archeology and Ethnology of the University of São Paulo (MAE/USP). Graduated in History at the Faculty of Philosophy, Languages and Literature, and Human Sciences of the University of São Paulo (FFLCH/USP). Currently, coordinates the Museology Department at Expomus, where does the executive implantation of exhibitions and cultural and educational projects and writes content for the creation of new museums and requalification of existing institutions.

### **Louisa Nnenna Onouha**

Louisa Onouha is a staff of the National Commission for Museums and Monuments, Nigeria, currently working at the National Museum of Unity, Ibadan, where she doubles both as a museum education officer and as the Museum's PRO. She holds a Bachelor's degree in Dramatic Arts from the Obafemi Awolowo University, Ile Ife, an M.A in Creative Arts from the University of Lagos, and a PG.D in Museum Studies from the Institute of Archaeology and Museum Studies, Jos all in Nigeria. She is interested in the collection, documentation and preservation of ICH and has been involved in different activities in this area overtime. She is also a member of the ICOM. She has several publications to her credit.

### **Lieve Willekens**

Lieve Willekens works as coordinator heritage and diversity in MAS. She developed the project 'Trackers', an experiment to collect heritage of Moroccan citizens in the city of Antwerp, Belgium. It resulted in two exhibitions and a lot of enthusiasm with fifteen volunteers in the leading role. She has a background in visual anthropology.

### **Susanne Anna**

Studies of history of art, archaeology, French at Johannes-Gutenberg-Universität Mainz. 1989-1991, curator Museum Morsbroich Leverkusen; 1992-1995, director Städtische Kunstsammlungen Chemnitz; 1995-1999, director Museum Morsbroich Leverkusen; 1999-2003, director Museum für Angewandte Kunst Köln. Since Sept. 2003 director Stadtmuseum Landeshauptstadt Düsseldorf; exhibitions, publications, lectures in the field of art, architecture, city, design, fashion.

### **Abdur Rasheed**

Abdur Rasheed did his Masters in Heritage Management from Delhi Institute of Heritage Management (DIHRM), New Delhi, India. He is currently working on Bihar Museum project as a Consultant with Lord Cultural Resources. With twelve years of experience in heritage

management he has worked in several organizations including National Mission for Manuscripts, Govt of India, Centre for Archival Research and Documentation (CARD) at Osian's Connoisseurs of Art.Pvt.Ltd and Indira Gandhi National Centre for Arts (IGNCA), New Delhi.

Mr. Rasheed has worked on several projects on documentation and conservation of rare objects; and played pivotal role in planning and showcasing important exhibitions. He has attended and contributed in several national and international conferences. Mr. Rasheed has received various fellowships and training from several organization including Metropolitan Museum of Art, New York, Palace Museum, Beijing, National Museum, Rio de Janeiro. Mr. Rasheed has professional affiliation with The Islamic Manuscripts Association, ICOM and Museum Association of India.

### **Gegê Leme Joseph**

Gegê Leme Joseph is an architect and urbanist (FAUUSP–Brazil), set and production designer (AFDA, South Africa) and museologist (University of Leicester, UK). Gegê started her career in culture as a member of J.C.Serroni's creative atelier, a renowned Brazilian theatre design house (2000-2003). Living in South Africa (2004-2013), she worked in several flagship museum planning and implementation projects, as well as exhibitions and other media experiences for heritage and culture. She developed several projects beyond museums walls such as heritage routes, television shows and publications, for both public and private sectors. Gegê returned to Brazil in 2013, when she worked with ICOM Brazil. In 2014 she founded Much | Media and Culture, a consultancy specialising in museums, culture and heritage, focused on integrated planning, exhibitions and experiences for various platforms. She is involved in different projects with CAMOC, as well as independent research and international publications in the museum field.

### **Paola Boccalatte**

Born in Turin (Italy) in 1975, Paola Boccalatte graduated in Turin and, in 2008, she earned a PhD in Art History at Scuola Normale Superiore (Pisa). Since 2000, she has been working as freelance with Italian publishers, cultural institutions, centers of interpretation and museums – such as the Civic Museums of Turin, then Fondazione Torino Musei – especially related to the cultural and historical heritage of the cities. From 2010 to 2012, she was involved in the creation of Museo Torino, the online and participated museum of the city of Turin. She currently works at the Historical Museum of Waldenses in Torre Pellice.

### **Chet Orloff**

Chet Orloff, a former CAMOC Executive Committee member, manages the Pamplin International Collection of Art & History and is President of the virtual Museum of the City. He teaches urban studies, history, and planning at Portland State University and the University of Oregon's School of Architecture. He has served as the director of the Oregon Historical Society as well as a commissioner on the Portland, Oregon Planning, Landmarks, and Arts & Culture commissions, as well as the Portland Parks Board, Parks Foundation, and numerous other city, state, national, and international boards and committees in history, planning, and museums. He recently chaired



Portland's Central City 2035 Plan Citizens Advisory Committee. He has spoken at five CAMOC meetings.

**Michela Bassanelli**

Michela Bassanelli is an Architect, PhD in Interior Architecture and Exhibition Design at Politecnico di Milano. Bassanelli's research focuses mainly on museography and on preserving and diffusing collective memory and cultural identity and on domestic interiors. She was involved in the EU-founded project "MeLa-European Museums in an age of migrations" as post-doc researcher. She's currently Adjunct Professor at Politecnico di Milano.

**Francesca Lanz**

Francesca Lanz is an Architect and PhD in Interior Architecture and Exhibition Design. She is Lecturer at the Department of Architecture and Urban Studies of Politecnico di Milano, where she also teaches interior design as Adjunct Professor at the School of Architecture and Society since 2009. Since 2006 she has been collaborating to several national and international research projects and teaching activities, teaming up with different POLIMI departments. Most recently, she has been contributing to the EU funded Research Projects: *TRACES-Transmitting contentious heritage with the arts* and *MeLa - European Museums in an age of migrations* investigating the museographical evolution of city museums.

**Britt Welter-Nolan**

Britt Welter-Nolan is the Director of Public Programs of the Myseum of Toronto. Britt explores the role of creativity and its relationship to community engagement. Her curatorial, art education and design background cross disciplines to create expressions of community via exhibitions and programmes. She began her exhibitions career with "Massive Change: The Future of Global Design" with Bruce Mau and the Institute without Boundaries, and has since developed a hybrid programmatic and curatorial practice over the past 10 years, working with organizations such as the Art Gallery of Ontario and Royal Ontario Museum. Britt was most recently the artistic lead at the Gladstone Hotel, where she produced hundreds of community engaged exhibitions. With a passion for public participation, she has worked with organizations all over the city to create vibrant learning opportunities and exhibitions.

**Karen Carter**

Karen Carter is the Executive Director of the Myseum of Toronto, an innovative approach to the museum experience, and a new way to experience Toronto's natural spaces, cultures, history, archaeology and architecture. She has over 20 years experience working and volunteering in a variety of cultural and educational settings in Toronto. She is the co-founder and Chair of Black Artists' Networks Dialogue (BAND), an organization dedicated to the promotion of Black arts and culture in Canada and abroad. Karen is also the Program Coordinator and faculty member for the Culture and Heritage Site Management program at Centennial College's Story Arts Centre.

### **Bonginkosi Zuma**

Mr. Bonginkosi Zuma currently works as a researcher within the Local History Museums of eThekweni Municipality. Since joining the museums in 2011 he has enjoyed working with the collections, including taking care of artefacts and other objects of cultural and historical significance. Through exhibitions and other outreach programmes, Zuma has assisted in making these artefacts and objects available for public viewing. He participates in curatorial discussions that involve both the permanent and temporary exhibitions. The whole purpose of the Local History Museums is to preserve the history and heritage of communities of this city for posterity. Zuma is affiliated with the South African Museums Association (SAMA) and is in the process of joining International Council of Museums (ICOM). While at Rhodes University Zuma co-authored a report titled “The Outsourcing of Social Security Grants in the Eastern Cape – Service delivery Challenges and the Problem of Accountability”, available online at [www.psam.org.za/research/1183035633.pdf](http://www.psam.org.za/research/1183035633.pdf) Zuma is a regular contributor in the Durban Local History Museums’ publication – UMLANDO.

### **Steven Kotze**

Mr. Steven Kotze graduated from the University of Natal in 1994 with a BA Honours degree specialising in the Anglo-Zulu War of 1879, which was awarded cum laude. He is currently registered at the University of Witwatersrand for an M.A. in the History of Art department. Since 1997 Kotze has worked in the field of public history and heritage, at the battlefields of Isandlwana and Rorke’s Drift and assisting to develop policy for the iSmangaliso Wetland Park. As a lecturer at the University of KwaZulu-Natal and the Independent Institute of Education he worked as a heritage consultant to curate tours of Trappist monastery missions of this province. Kotze has published two books on South African heritage and has worked at Durban’s Local History Museum as an exhibitions researcher since 2013. He is responsible for implementing a cultural landscape installation of liberation history sites for the inner-city of Durban.

### **Chen Jianming, China**

Chen Jianming is Director of the Hunan Provincial Museum in Changsha, Hunan Province, China. He holds a degree in history from Wuhan University in Hubei, China. Chen, who has been an ICR member since 2010, was elected vice-chair in 2013. He has also served as vice-chairman of the Chinese Museum Association.

### **Tiina Merisalo**

I have been working as the museum director in Helsinki City Museum since 2003. Previously I worked as the head of the department of cultural environment and a curator in the museum - altogether I hold roughly 30 years of experience in various museums mainly as a cultural environment and heritage protection & preservation professional as well as in other versatile museum tasks. I have a MA degree in art history, Finnish history and ethnology from Helsinki University, where I specialized in history of architecture. During my museum career I have written several articles and publications on architectural heritage and cultural landscape. In the spirit of lifelong learning I have attended several leadership programs and have expanded further

my leadership and management skills and expertise with executive MBA -degree from Aalto University.

I also hold and have held positions of responsibility in various organizations such as the Board of Finnish Museums Association (board member 2005-2011 and 2016-; vice chairman 2005-2011) and the Board of Representatives in Museum of Finnish Architecture (the member and vice chairman 2004-) and been a member in Helsinki City History Committee 2005-2013 and a member in Cultural Heritage Consultative Committee (Advisory Board) for the National Board of Antiquities 2008-2013. Cities, sustainable urban life and environment, city culture & history, museums and built heritage in all forms are close to my heart. I am extremely proud of Helsinki and its innovative and high-quality museums.

### **Irena Zmuc**

Irena Žmuc is a Museum Councilor, Department of Modern Age and Head of Departments at Mestni muzej in Ljubljana, Slovenia. She holds a PhD in history from the University of Ljubljana. She has been a member of ICR since 1991, serving as treasurer and secretary, and now as board member for special projects.

### **Lena Lundberg**

Bachelor of Arts degree with Art History and History of the Built Environment as major subjects. Additional education: Architectural Conservation at the Royal Institute of Art, Stockholm; the Green Cultural Heritage at the Swedish University of Agricultural Sciences, Alnarp. Employed as a Conservation Officer, Department of Documentation, Stockholm City Museum, with specific focus on building historical inventories, conservation programmes and evaluation of cultural significance of built heritage.

### **Sebastian Ulvsgård**

Bachelor of Arts degree in Conservation of built heritage, Department of Conservation, University of Gothenburg. Employed as a Conservation Officer, Department of Documentation, Stockholm City Museum, with specific focus on building historical inventories, documentation, evaluation of cultural significance of heritage objects/urban landscapes and conservation programmes.

### **Carrie-Ann Lunde**

Carrie-Ann Lunde is Head of Marketing and Public Relations at the Royal Tyrrell Museum of Paleontology in Drumheller, Alberta, Canada. She holds a BA in English and Ancient/Medieval History from the University of Alberta and an MA in History from the University of Western Ontario. She has been a member of ICR since 2011 and is currently Webmaster on the ICR Board.

### **Afsin Altayli**

Afsin Altayli holds an MA in Museum Studies and he is a PhD candidate in urban planning. He has worked on museum and heritage projects as a specialist, coordinator or consultant and contributed to developing projects about museology, cultural heritage, creative industries and cultural policy management for various public and private institutions (e.g. Istanbul 2010

European Capital of Culture, Ministry of Culture and Tourism, Ministry of Development, MMKD - Association of Museum Professionals in Turkey). He is an adjunct professor at the Mimar Sinan Fine Arts University, Museum Studies MA Programme. As an active CAMOC member, he is the editor of *CAMOCnews*.

### **Jane Legget**

Jane Legget is Associate Director, Cultural Heritage, in the New Zealand Tourism Research Centre, Auckland University of Technology. She has an academic background in archaeology, ethnology, history and public policy, with a PhD in Museum Management. She has worked in museums in New Zealand and Great Britain, most recently as Head of Research at the Auckland Museum. She was an ICR board member from 2004 to 2013, serving as Vice-Chair 2007-2010.

### **Makiko Ruike**

Makiko Ruike has just handed in her dissertation *Representing Commodified City or Life Space of Residents? The Image of the City Presented in City Museums in the Age of Globalization* to the University of Vienna. (Currently under examination) Her academic and professional background in Japan, UK and Switzerland also covers history, education and gender studies.

### **Stefanos Keramidas**

Stefanos Keramidas is currently employed as a museologist/archaeologist at the Hellenic Ministry of Culture in Athens, Greece. He holds a BA in archaeology from the University of Athens and has completed postgraduate studies in Art History, Museum Studies and Cultural Management. He is a candidate for the upcoming ICR Board.

### **Chunni Chiu (Jenny)**

Ms. Chunni CHIU (Jenny) received her master degree in National Taipei University of Education, Taiwan. Her master thesis "Research on Relationship between Museum Image and Urban Image—Case Study of Art Triangle Roppongi" was presented in the ICOM-ASPAC Conference in Tokyo 2009. Currently she is a PhD candidate at the Department of Comparative Studies, School of Cultural and Social Studies of The Graduate University for Advanced Studies of Japan (National Ethnology Museum). Her main research interests have been about the relationship of cultural heritage and museums with the communities.