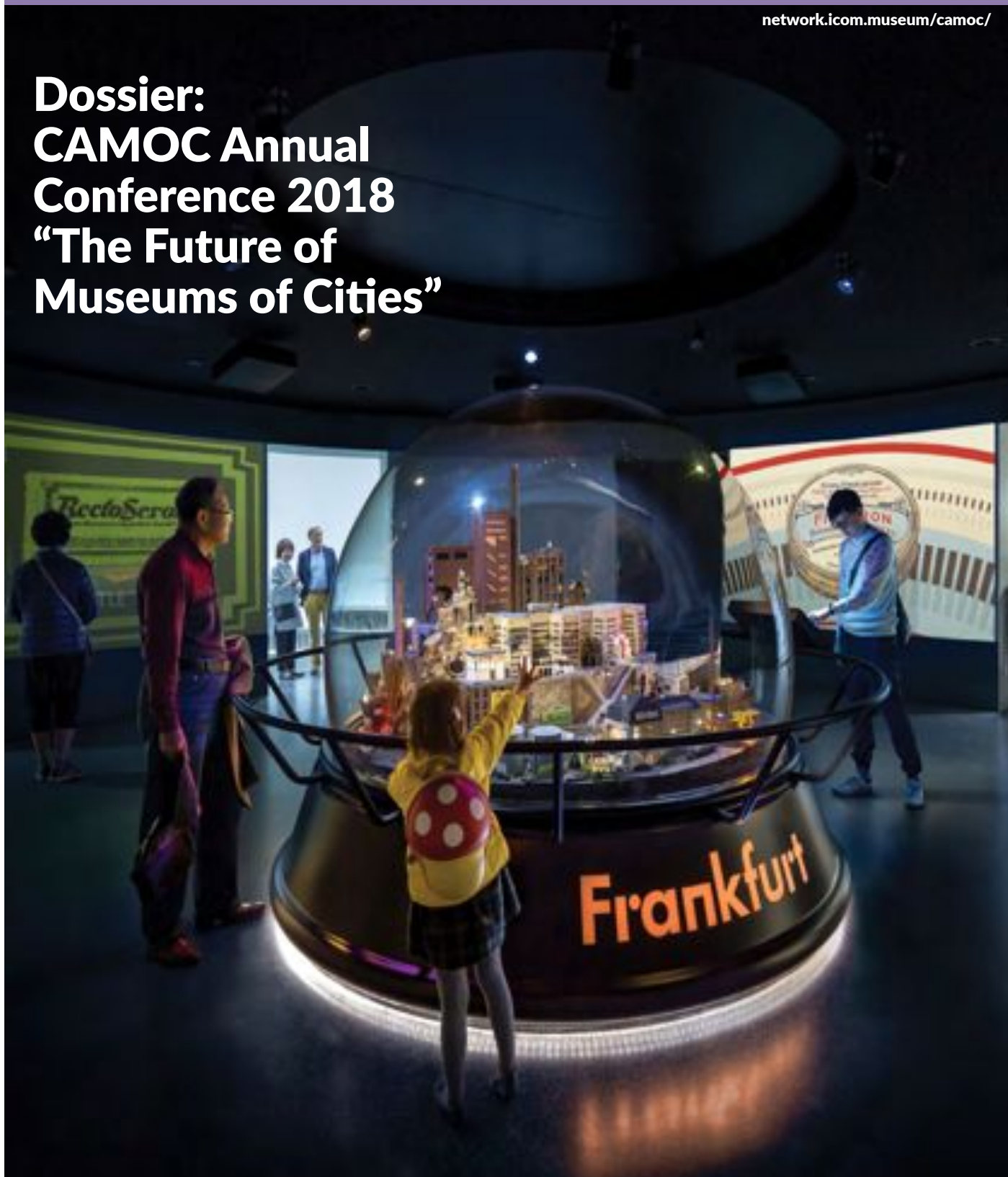


CAMOC MUSEUMS OF CITIES REVIEW

network.icom.museum/camoc/

Dossier: CAMOC Annual Conference 2018 “The Future of Museums of Cities”



THE CITY AGAINST RACISM • TRAVELLING THROUGH HISTORY • CONFERENCE ALERTS

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From the Chair

Dear CAMOC members,

Our annual conference, held this June in Frankfurt, was an especially important one, as we looked at the future of city museums and reflected on ways of defining them. This issue is thus mostly dedicated to the conference results and reflections. In addition, it features the results of the third and last workshop of the *Migration:Cities* project.

Over the four-day programme we could learn from the invited speakers and participants, take part in the debates and network with colleagues from different museums and countries. All this would not have been possible without the kind support of ICOM Germany and the remarkably efficient Historisches Museum Frankfurt.

Our last workshop on *Migration:Cities / (im) migration and arrival cities*, a project which is due for completion shortly, deserves a special reference. It has been designed and managed by CAMOC, together with a fellow ICOM international committee, ICR (International Committee for Regional Museums), and the Commonwealth Association of Museums (CAM). As you can read, Nicole Van Dijk (CAMOC Vice-chair and co-author of the *Migration:Cities* project) draws attention to some of the challenging topics dealt with, such as migrant women, migrant representation, breaking taboos and creating a new representation of urban people. Those of you who couldn't attend the workshop can visit the project website: <http://migrationcities.net>, where videos of the presentations can be downloaded.

After a day dedicated to the tours of Frankfurt, a complex city and Germany's financial centre, we moved on to four sessions:

- The Future of Museums of Cities;
- New Roles and Responsibilities: Urban Life, Museums of Cities and Ethics;
- Sustainable Cities and City Museums;
- Towards a New Definition or New Definitions of City Museums.

The two keynote speakers were Fred Kent, a specialist in place making, and Joan Roca, a leading city museum director.

You can find some interesting perspectives on the workshop and the conference in the reports published in this Review by the four young grantees and by our colleague from Sydney, Toner Stevenson, who summed up some of the most relevant topics: "New



city museums are being created from old in Barcelona, Frankfurt, Copenhagen, New York, Lisbon and Berlin; museums have been relocated in Antwerp, Marseille, London. Tackling time is difficult: what to focus on – the past, the present or future? Whom to represent – the rich or the poor? Museums are working both inside and outside the city limits, embracing the suburbs as places with stories to tell. Old palaces can be democratised. Many museums now aim to blur the threshold between city and museum."

The last session envisioned possible definitions of city museums, definitions wide enough to embrace different styles and scales of museum – and the museum which is for the city, not just about the city. In 2019, CAMOC will continue in this direction by working further on possible definitions of city museums, both by means of a workshop in May and through some of the sessions at our annual conference, in Kyoto.

A lot has happened since Frankfurt. For example, in early October representatives of all committees went to Kyoto and Maizuru in Japan for a well-organised two day seminar which discussed some important museum topics with colleagues from Japan and around the world. In addition, ICOM International Committee board members were shown the Kyoto conference venue where the ICOM General Conference will take place next September. A high spot was a visit to the wonderful Museum of Kyoto, where we prepared one of CAMOC's sessions which will be held during the General Conference.

In all this, a word of thanks to the great work of our board member Chunni Chiu, the contact person between the General Conference organising committee and CAMOC. 2019 will certainly be another fruitful year for CAMOC and CAMOC members!

And finally...your feedback and your active involvement in our work are vital, so please keep on sending us your contributions and suggestions.

Joana Sousa Monteiro

1938-2018. The City Against Racism

PAOLA E. BOCCALATTE*



Che razza di storia. Rendering of the first room of the installation by Aurora Meccanica. © Museum of Resistance, Deportation, War, Rights and Freedom

Italy, 1938. The fascist regime promulgates a corpus of racist laws that culminates, on 17 November, in the issuing of “Provisions for the defense of the Italian race”. This decree-law forbids Jews from marrying non-Jews, from working in public, civil and military administration, from being members of the National Fascist Parties, from possessing companies significant for national defense or land and buildings over a certain value, from having non-Jewish servants, and much more. These measures were not unexpected, nor – as some erroneously think – imposed by the Nazi ally. For some time now, lists of unwanted people had been drawn up, who, due to the mere fact that they existed, would soon be discriminated, persecuted, removed and, thanks to this exact mapping, deported. For some time, the fascist ideology was in search of the enemy and of a “different” to affirm its own (Aryan) identity and to create cohesion and consensus around it (*next page, top left*).

Between 1938 and 1945, all public and many private institutions were involved in the discrimination

and expulsion of Jews from social life, and these institutions often have unequivocal documentation of this involvement. This is the starting point of the Turin project **1938-2018. 80 years after the racial laws**, which aims to activate citizens’ participation in two directions: historical research and attending the events. The project, in addition to directly involving many historical institutes (being part of the *Polo del ‘900*), has a ‘widespread’ scope: all of the city’s institutions, in fact, have been invited to survey their archives to look for evidence of their own involvement, as an act of restitution of historical truth. In the various places involved, from the school to the archive, from the service company to the library, a calendar of initiatives inspired by the theme of racial laws and racism, appeals to a wide public, but particularly to younger people and new citizens.

The aim of the project is to spread awareness of a page of Italian history that is as crucial as it is little known. To achieve this, they involved the citizens through a crowdfunding campaign, *Che razza di storia*. Thanks to this they can offer both financial support and also take a position, placing their values at the heart of the

* Paola E. Boccalatte, Museum Consultant



"Il libro della II classe", 1939. © Istoretto - Istituto piemontese per la storia della Resistenza e della società contemporanea 'Giorgio Agosti'

project. The citizens' contribution will help to support the construction of an installation, designed to make people understand what happened then, but also to interpret the phenomena of intolerance, discrimination and racism that are again characterizing Europe and the whole world in a worrying way.

In addition to conferences, workshops and other initiatives, the project includes two exhibitions opening in November. The first one, *Scienza e vergogna (Science and Shame)*, will be set up at the University of Turin. It intends to clarify the role of the institution in the discrimination and removal of Jewish students and teachers, and to reconstruct the basis offered by scientific disciplines for the construction of the fascist racist ideology (and show all its groundlessness). The second will be an installation (fig. 1), *Che razza di storia*, an untranslatable phrase that literally means "What a story", and is commonly used to express blame with respect to an idea, a thesis, an excuse. This installation will bring together the word "race" and the word "history". The interactive multimedia installation will create a journey centered on three key moments, 1938, 1943 and 1989, as a means to learn about the history of racial laws, historiographical progress and survivors' testimonies.

The project leader is the Museum of Resistance, Deportation, War, Rights and Freedom, always active in the area of human rights, due to its own mission statement, and with a will to draw a red thread in the urban fabric starting from the memorial sites of the period of the Second World War. The project is curated by the museum together with the University, the Jewish Community, the "Giorgio Agosti" Institute for the History of the Resistance and Contemporary Society and the "Franco Antonicelli" Cultural Union, and is mainly financed by Compagnia di San Paolo. It is characterized by a strong desire to promote

a dialogue between the twentieth century and the contemporary, through the use of cultural participation as a lever for civic innovation.

In this regard, in particular, the Cultural Union has conceived a series of meetings dedicated to current issues: border, migration, asylum, hatred, hunting. The reflection on a dark and removed page of national history is accompanied by the reflection on the dark sides of the contemporary world. Exclusion mechanisms that are not too dissimilar to those that in fascist Italy led to anti-Semitic legislation are still, in fact, there for all to see, not only in authoritarian and dictatorial regimes. Far from trivializing parallelisms, but with the idea of not sealing the past in an inaccessible bubble, starting from documented facts, new discriminations are brought to light, making the memory of the past an antidote for the present. The first meeting of this review was a conversation around the book *La grieta* (2016) by Carlos Spottorno and Guillermo Abril (fig. 3). A hybrid between graphic novel and reportage, the story traces the journey of two journalists who cross the European border, from Africa to the Arctic, to unveil the causes and consequences of Europe's identity crisis: the clash and the encounter between peoples. The second event was a conversation with Federico Faloppa, author of *Racists in words (Razzisti a parole, 2011)* and the rapper Amir Issaa, about the power of words against the hostile rhetoric against migrants in today political language.

Today, the identity and *raison d'être* of urban museums are played on this difficult ground. Democratic institutions and social agents, such as the Museum of Resistance, who daily pursue the objectives of "education, study and enjoyment" in a complex society still always looking for new enemies, are called to take a position on these critical issues.

www.1938-2018.museodiffusotorino.it



Migrants at the border between Russia and Finland. "La crepa", by Carlos Spottorno and Guillermo Abril. © ADD editore

CAMOC Annual Conference “*The Future of Museums of Cities*”

Frankfurt, Germany, June 2018



The new building for the Historisches Museum Frankfurt. © Robert Halbe - LUMEN / HMF

■ The Future of Museums of Cities

Jelena Savić*

This Special Dossier provides a glimpse into the highlights and atmosphere of CAMOC's 4-day annual meeting, which took place from June 2-5, 2018 and was hosted by the Historical Museum Frankfurt.

The first day, June 2, was dedicated to the third and final workshop of the special project *Migration: Cities I (im)migration and arrival cities*. This specialised gathering, with three invited speakers and eight other presenters, brought together about 40 delegates. June 3 was dedicated to exploring the city of Frankfurt, its urban history and plans for the future as well as its selected museums through four carefully prepared pre-conference tours.

* Jelena Savić, CAMOC Secretary

Our debate on the future of museums of cities unfolded over two conference days, June 4 and June 5, and it was organised into four main themes:

- The Future of Museums of Cities;
- New Roles and Responsibilities: Urban Life, Museums of Cities and Ethics;
- Sustainable Cities and City Museums;
- Towards a New Definition or New Definitions of City Museums.

Our selected keynote speakers delved into these themes and offered many subjects for thought from different standpoints – from the perspective of a city museum expert and urban historian”. (Joan Roca i

Albert, MUHBA) and from the complementary and equally relevant place-making perspective (Fred Kent, PPS).

Throughout the four conference sessions, we welcomed 27 experts on cities and city museums. About 65 conference delegates contributed to our ongoing discussion on the future of museums of cities.

The Special Dossier features six texts: Toner Stevenson offers a 10-point summary of the main ideas and messages of both workshop and the conference. Nicole van Dijk provides a more detailed insight into the workshop day, and the key

migration issues discussed. Four young CAMOC grantees, from Taiwan, Azerbaijan, Egypt and Iran, share their impressions about the event and their plans to implement the lessons learned in their own professional and cultural contexts. This dossier, presenting personal insights and impressions of our participants, will soon be complemented with a tangible conference outcome – a series of texts that compose the conference book of proceedings, whose completion is expected at the beginning of next year.

Envisioning the future of museums of cities is our permanent theme, contained in all topics we address. In 2019, we will continue in this direction by working further on the possible definitions of city museum.

■ A 10-Point Summary: Key messages from the CAMOC Annual Conference

*Toner Stevenson**

A very big thank you to the remarkable Historisches Museum Frankfurt, which opened its doors and hearts to us, and ICOM Germany. The CAMOC organising committee did a remarkable job assuring the quality of the conference presentations, messaging and the continued support and information exchange through the CAMOC Review. From this conference, I have come home with ten take-home messages:

1. “If architecture is frozen music, urban planning is composition, and place-making is improvisational street performance”. **Fred Kent**

Observing urban dynamics is fundamental to place-making. Do not be hampered by size. Many small places of pleasure can be created using the power of 10, and have a greater impact than one large space. Do not be hampered by walls – open up! Bring museum out and community in. Be programme-led rather than design-led. In museums, we need to know more about our users through observation – it works like the local cafe. It's not all about data and targeting audience segments; one can also break through by creatively using technologies. **Fred Kent, New York; (<https://www.pps.org/people/fkent>); Sevil Zeynalova, Baku; Abdelrahman Othman, Cairo.**

2. While authenticity is important, meaningful content can be created by using technologies: for example, the 3D printed model of Tower of Babel represents an opportunity for tactile as

well as visual experience. Focus on the story first and do not be hampered by what you do not have. **Lars De Jaegher, Paul van de Laar, Rotterdam.**

3. Arenas were core to the civilisation of ancient cities. Medieval cities were dominated by cathedrals. In the 19th century, the factory dominated cities. Today it is the Galleria Lifestyle, villa arena – the shopping centre occupies prestigious spaces; we want to feel good about ourselves and free time is our religion.

History can be turned upside down with co-creation programmes. Can we successfully create a new marketplace by making people happy to be there? Can it be a positive social multi-layered gathering experience? Compelling stories such as the Viking sagas create “marketplace” awareness and are to be celebrated. Cities have a responsibility to locals and tourists to tell their stories. **Michal Niezabitowski, Krakow; Jan Gerchow, Frankfurt; Ivan Grinko, Moscow; Hugh Maguire, Waterford.**

4. Bring the museum to the outside. The collection is spread throughout the city, acknowledging the present and the past as equals.

“ A successful city should be planned to give young people an idea of what they want to do with their life.”

Louis Kahn

Hackney Museum works with young migrant men and runs open education programmes, ►

* Toner Stevenson, University of Sydney, Australia

such as the Antiuniversity Now Festival (<http://www.antiuniversity.org>). Their activities include free training events and creative workshops, and one of the most remarkable is the Project Indigo which celebrates LGBTIQIA¹. Another example of democratising culture is the one of iPhone Skype classes at the Cairo Museum, presented to thousands of students around the world using everyday technology. **Emma Winch, Hackney; Nicole van Dijk, Rotterdam; Chao-Chieh Wu, Taichung; Abdelrahman Othman, Cairo.**

5. New city museums are being created from old in Barcelona, Frankfurt, Copenhagen, New York, Lisbon and Berlin; museums have been relocated in Antwerp, Marseille, London. Tackling time is difficult: what to focus on – the past, the present, or the future? Who to represent – the rich or the poor? Museums are working both inside and outside the city limits, embracing the suburbs as places with stories to tell. Old palaces can be democratised. Many museums now aim to blur the threshold between city and museum. **Donald Hyslop, London; Paul Spies, Brinda Sommer, Berlin; Joana Sousa Monteiro, Lisbon; Francesca Lanz, Milan.**
6. *Organisation follows content*, so museums are committed to re-organise staffing structures to enable Design Thinking and 360-Degree participation platforms in a new, flat museum structure, which empowers teams. They need to work iteratively and consolidate feedback for real learning. Recruiting internship students can bring change in approaches and increase language opportunities. **Sibylle Dienesch, Graz; Chunni Chiu, Taipei.**
7. There is an ongoing issue of making business cases for research funding and creating a shared understanding of what needs to be protected and how issues of conservation are managed when competing with commercial use of spaces. There are many unknown or under-researched areas here, including the health contribution of museums, and examining whole community wellness factors. Strategies required have commercial, social and traditional museology nexus. Natural disasters pose issues of rebuilding, preservation or new research, but lack of resources is the reality. **Inga Sarma, Jurmala; Valeria Pica, L'Aquila; Toner Stevenson, Sydney.**
8. People often identify with their city more than with a state or nation. "My city, my history" reflects the new function for city museum as a research and development centre. The representation of the history cannot just be seen from the perspective of the conquerors, rich and powerful. In South Africa, the local term for the word "museum" is *Iziko Lokugcina Amagugu* – used at Durban Museum entry, it means "preservation of treasure". This is problematic as is the celebration of only the great white men, buildings, achievements and commemorative public icons in museums. Beware 1984, where the exhibition is state propaganda. **Joan Roca i Albert, Barcelona; Bonginkosi "Rock" Zuma, Durban; Chunni Chiu, Taipei/Daxi; Christina Medico, Milan.**
9. Contested histories, conflicting narratives, erasure of cultures and preferences for what the state wants to hear are the reasons why authentic digital archives are essential to create and preserve. Both digital and video archives can tell more about people than printed matter only. Personal possessions can tell stories. Embrace the emotional, download stories: the online platform <http://migrationcities.net> is an important step for CAMOC. We saw examples of "living history" projects, such as the "Book of generations" or gender, migration and LGBTI histories. The museums we build are not about nice stories or happy endings – the aim is rather to leave the audience with reflections on humanity. **Elif Cigdem Artan, Berlin; Orit Engelberg-Baram, Haifa; Elena Perez Rubiales, Barcelona; Christina Medico, Milan; Emma Winch, Hackney; Nicole van Dijk, Rotterdam; Claudia Pecoraro, Rome; Emily Yuan, Taipei; Andrea Delaplace, Paris.**
10. Migration has been happening throughout humanity. Diversity and the rise of new urban narratives require teaching and research through closer relationship between universities and museums. Better research is required about and with the community. Discourse has power – migrants identify with cities stronger than countries. The concept of *Silent University* is fascinating: anyone can educate at any time. This is an opportunity for migrants, not being offered by current paid universities.² **Smaro Skoulidikis, UN; Peter Scholten, Rotterdam; Pedro Pereira Leite, Coimbra; Chet Orloff, Portland.**

¹ <https://www.hackneycitizen.co.uk/2018/01/24/hackney-museum-lgbtqi-exhibition-project-indigo-out-and-about/>

² <http://thesilentuniversity.org>

Migration:Cities / (im)migration and arrival cities Workshop

Frankfurt, Germany, 2 June 2018

Historisches Museum / Historical Museum Frankfurt

In collaboration with ICOM CAMOC, ICOM ICR and ICOM Germany

■ Migration:Cities / (im)migration and arrival cities workshop

Nicole van Dijk*

Migration:Cities / (im)migration and arrival cities is a project which forms part of CAMOC's ongoing collaboration with ICOM CAM, ICOM ICR¹ and other interested parties. It has revolved around a series of workshops. The first was held in Athens in February 2017 and the second in Mexico City in October 2017. The third took place at the Historical Museum in Frankfurt on June 2, 2018, as CAMOC's pre-conference workshop. Participants included a number of experts, professionals in the field and academics who research migration and the way it impacts on the work of museums.

Nicole van Dijk and Incisu Dilem gave an introduction to the Migration:Cities project and encouraged workshop participants to contribute to the website: **migrationcities.net** where they could find the information they needed. CAMOC and its partners are keen to learn about any migration-related projects, not least because we aim to understand the impact on cities of migration and how museums have been forging links with migrant supporting agencies to develop programmes and exhibitions which can engage with a wide range of people. So, is this an issue relevant to your museum? Would you be interested in creating a 5-minute video to be shared on the website? We'd like to hear from you.

The Frankfurt workshop began with a thought-provoking presentation by Donald Hyslop, one of the invited speakers. Donald is the head of Regeneration and Community Partnerships at Tate



Donald Hyslop: Street Art: including new groups and engaging in the debate on diversity

Modern London, one of the largest art museums in the world, with over 5 million visitors a year (www.tate.org.uk). The presentation, *The Museum and the Movement of People and Ideas*, provided a vibrant overview of the curatorial and public challenges generated by diversity. He showed how a museum of that size can engage in the debate on diversity and become a stimulating environment for activism and for people to come together.

Another London-based presenter was Emma Winch, the Learning Manager for Hackney Museum, a small community history museum in the diverse London borough of Hackney, ►

* Nicole van Dijk, CAMOC Vice-chair

¹ Two of ICOM's committees – CAM: the Commonwealth Association of Museums; ICR: the International Committee for Regional Museums



Emma Winch: Being a platform for LGBTQIA people and changing the local political agenda. A panel discussion with, from the left, Nicole van Dijk, Donald Hyslop, Smaro Skoulikidis, Emma Winch and Peter Scholten

with an international reputation for its pioneering community engagement programme (www.hackney.gov.uk). She presented the museum's approach, one which actually succeeded in changing the political agenda of the local council by making the voices of the diverse community heard. Both examples, from museums different in scale and mission, demonstrated ways of engaging with diversity and migration.

The other two invited speakers gave us a clear insight to the way migration across the world is evolving, and the potential role of museums, libraries and cultural centres as institutions for inclusion.

Peter Scholten, Professor of Migration and Diversity Policies at Erasmus University Rotterdam and director of the IMISCOE Research Network, addressed contemporary migration patterns and how they are generating 'superdiverse' cities, creating new urban narratives – narratives to be illustrated, discussed and embraced by cultural institutions like museums.

The United Nations' Smaro Skoulikidis pointed out that a common mistake is to group together migrants and refugees. Skoulikidis, who has over 25 years of experience with the UN, tackled the migration themes addressed by Scholten. She stressed that migration, as a world-changing process, affects Europe significantly, but not in so far-reaching a way compared with other parts of the world. Migrants, she said, had an important role to play in Europe and Europe needed to be more open to increased numbers of migrants, since their contribution to the work force is, and can continue

to be, a significant source of sustainability for the European Union.

Catherine C. Cole, CAMOC Vice-Chair, set up interactive session where participants worked on creating a more inclusive museum. They were divided in groups and brainstormed to devise a new museum practice or an exhibition related to migration. It triggered discussion and the exchange of new ideas which continued all the way to the lunch break.

Topics such as migrant women, migrant representation, breaking taboos and creating a new representation of urban people were tackled in all the presentations. In the end, participants felt the workshop was a significant opportunity to exchange experiences from diverse contexts.

All those who weren't able to attend the Frankfurt workshop can visit the project website: <http://migrationcities.net>, where videos of the presentations can be downloaded.



Catherine C. Cole and some of our participants debating during the interactive session

THE GRANTEES' REPORTS

■ Opening My Eyes and Opening My Thoughts: Inspirations and what I learned from the CAMOC 2018 conference and workshop

Chao-Chieh Wu*



A moment from the General Assembly. © Emily Hsu-Wen Yuan

Introduction

To participate in the CAMOC 2018 annual conference on The Future of Museums of Cities and the Migration: Cities workshop in Frankfurt was a great personal opportunity. For me as a young museum professional in Taiwan, it is very important to learn from experts worldwide and to share unique city museum experiences. I feel grateful for having had access to valuable knowledge and practices by interacting with scholars, urban planners, or historians. I wish to thank CAMOC for supporting me through the grant.

The workshop and conference highlights

Both the workshop and the conference were resourceful, they provided professional information and inspired me to rethink some definitions and issues that I had not been aware of before. I would like to share some of my most striking impressions regarding the presentations and the lessons learned during the event.

In the pre-conference workshop, we discussed superdiversity and learned about immigration issues through various museum experiences. I was especially touched by Prof. Peter Scholten's speech. Taiwan has always been a country of immigrants. In the past decades, many people from China, Thailand, Philippines, Indonesia, Vietnam and other countries moved to Taiwan for work and other

reasons. How should we face the diversity? Professor Scholten proposed a brilliant idea: "In the future, no one is a minority". I was surprised by the concept. Currently, the government in Taiwan is promoting cultural equality policy, indicating that there will be no gaps for people to access culture, regardless of their identity, age, gender, region, ethnic group, and physical or mental condition. However, this implies there is an invisible but unbalanced power between the two parties, majority and minority, helpers and those who need to be helped. With the idea of "no one is a minority", we may think differently about activities and policies.

The Museum is a social agent. In the past, people usually had the impression that museums are like time capsules or places that keep fossils. Some even think that once objects were acquired by a museum, they became dead objects. In fact, society is changing and so are cities, therefore, city museums cannot stop dealing with the change. Emma Winch's presentation about the Hackney Museum, entitled "Museums Change Lives? The strategic role of community museums in diverse neighbourhoods", inspired me a lot. She mentioned that the education team in her museum faces the problem of a community connection and described how they have built networks with the local community. Moreover, she used two case studies to illustrate how they cooperate with LGBTQIA communities and how the stories of young black people are used to help them.



Guided tour of the Historical Museum Frankfurt, led by the director Jan Gershow. © Emily Hsu-Wen Yuan

* Chao-Chieh Wu, CAMOC grantee, Taiwan



Memory box room in the Historical Museum Frankfurt.
© Emily Hsu-Wen Yuan

I was genuinely touched by their practices: they assured me that museum staff could really stand by the local people and, together with them, face their emotional struggle. Being a part of the museum staff, I can well imagine how much effort was made to conduct this project. In her presentation, Emma mentioned how “we are all immigrants in the UK, just the time differs”. As an anthropology student, I strongly agree with this idea. Immigration is a part of human nature. The immigration process is complex and full of mobility. Therefore, instead of emphasising only the first group who settled in the city, museums could rather address the immigration process, linking actions and people’s feelings together. Considering these matters may lead to better museums and cities.

In their presentation of the case study of *Rhome - Migrant eyes and memories*, Claudia Pecoraro and Gloria Romanello exposed their ideas and unforgettable memories of the place through photographs that captured the emotion and memory of the immigrants. Those photos and stories made the project particularly vivid. It is easy to hear or read narratives on immigrants, and multi-cultural environments in our cities are easy to find, but they rarely capture people’s attention when only on written descriptions or statistical tables. An exhibition or a photo album, on the other hand, give people a deeper and stronger impression about the immigrants.

The two-day conference stimulated me a lot from the start, first with the keynote speech on the place-making movement, promoting the idea that

“the future must be increasingly defined by local communities”, and then with the activities of the Museum of Lisbon, which addresses so many relevant issues through their exhibitions and public programmes.

I also learned much from the Seoul Museum of History: its director In-Ho Song noticed the problem of the balance between foreign visitors and local visitors and suggested that museums should try to prepare two different approaches for two kinds of visitors. During the discussion, we were reminded that, when thinking about city museums, it is critical to consider that different cities have different features and play different roles.

Rotterdam Museum’s Active Collection Project represented a brilliant way to connect the museum to its community. Its Story Café and the exhibition about the families with different cultural backgrounds were fascinating as well.

Frankfurt has a long and complex history. Thanks to this participation opportunity, I gained better understanding of the local community participation in different areas, such as city marketing, cultural sightseeing and sustainable development, from the example of this city. The director Jan Gerchow claimed that “a city museum of the 21st century can become a laboratory and a forum for a new civic city”. I appreciated how the display in this museum is organised by themes rather than chronologically exhibited narratives. The artworks and designs created in collaboration with communities were interesting as well. I especially liked the memory box idea, brought to life through the collaboration with people of various ages, ethnic groups and educational backgrounds, where it could be seen how they store the objects related to their life memory and special themes. Being authentic, containing first-hand people’s memories and reflecting local history in the historical museum, it reminded me of Pensieve.¹

Final remarks

Thanks to the diversity of presentations and discussions during the two days, I reconsidered the definition of cities, city museums and citizens. The historical background and cultural context of a city might vary in different continents. When talking about who our target public is, we may think about our citizens, but who are citizens in the

¹ Pensieve is a word created by J.K.Rowling. Pensieve is a stone receptacle meant for storing memories. Anyone can read the memories and get fully immersed in the memories stored within the Pensieve.

era of globalisation? In international cities such as Frankfurt, where people move in and out for various reasons and circumstances, what is the suitable way to define citizens?

There are many challenges for museums in the present day. People today prefer visual attraction rather than text panels. One-year projects cannot develop long-lasting museum-community networks. However, after attending so many enlightening presentations, I now have more confidence for my own museum tasks. Although it may be challenging, it is essential to work closely with the public, to learn from their stories, to strengthen the sense of belonging and to focus on people instead of objects.

I appreciated the opportunity to attend this great event and meet so many professional CAMOC members and respected researchers around the world. The experience was amazing and unforgettable. I was inspired to reconsider the situation in Taiwan, and obtained a lot of insights and fruitful information based on the presented projects, which I hope to apply in my future work.

I would like to thank again to the esteemed organiser, CAMOC, for preparing this inspiring workshop and conference. It is an honour to have become a member of this warm, knowledgeable committee, and I will keep following all the news about CAMOC in the future.

■ Following the Future of Museums of Cities

Sevil Zeynalova*

Introductory notes

The 2018 CAMOC Annual Conference in Frankfurt was the first conference where I participated as a speaker. I also took part in the *Migration: Cities | (im)migration and arrival cities* workshop on June 2.

Since a very young age, I have always had a keen interest in art history. Within this discipline, at the university, I have focused principally on the connection between tourism, culture and art. For this reason, I decided to participate as a speaker. This conference has helped me continue my direction and to further develop my ongoing project about the interconnectedness between tourism and museum development. My main motivation to participate was the exchange of innovative ideas in the museum field that could be successfully applied to my country in the near future. In my presentation on *Sustainable cities and city museums*, I demonstrated how the development of museum activities in Azerbaijan positively affects tourism and economic development.

I wish to mention that Azerbaijan was one of the countries nominated to host the next annual conference of CAMOC in 2020. It was big pleasure to do the presentation about my country. I felt very welcomed at the CAMOC group, and I am very happy to have become a “camockian” and enjoyed following discussions and posing questions to gain more information from the speakers.

I found that participating in this conference was very beneficial for many reasons. One of them is that this event helped me learn a lot about the main topics in the field of city museums. The second reason is that the conference speakers provided useful information, which can help develop city museums around the whole world.

The workshop day and the excursion day

The pre-conference workshop day brought presentations and discussions on the following topics: *The Museum and the movement of people and ideas* (Donald Hyslop), *The strategic role of community museums in the diverse neighbourhoods* (Emma Winch), *Towards a common migration strategy for the museums* (Smaro Skoulidakis), *Super-diversity and the rise of new urban narratives of belonging* (Peter Scholten), *City museums as strategic places of diversity, Reconfiguration of “Migration” and “Woman” in Participatory Museum project* (Elif Çığdem Artan), *The case study of Rome – Migrant eyes and memories* (Claudia Pecoraro and Gloria Romanello), *Creating intercultural dialogues between the city and the immigrants – Immigrant Docent Projects in the National Taiwan Museum* (Emily Hsu Wen Yuan), *How to put immigration in a museum* (Andrea Delaplace). The foremost aim of every speaker was to show how immigration influences museums and to show examples how it works in their cities. It was very inspiring to be able to see many examples in only one day.

Following the workshop day, all participants had the opportunity to join the city tour entitled “The new old city of Frankfurt”, which took place at the ►

* Sevil Zeynalova, CAMOC grantee, Azerbaijan

Dom-Römer quarter and the new quarter of the Historical Museum. This day was very precious to me because it catered for my interest in the history of Frankfurt. I had an opportunity to visit various museums along the river Main. Visiting the Museum of Applied Arts helped me finalise my coursework.

The conference days

The two-day conference on *The Future of Museums of Cities* took place at the Historical Museum of Frankfurt. Numerous research projects and innovative ideas were presented, which I found very helpful for young participants like me to discover the whole world of city museums and to understand how city museums may look like in the future.

The first conference day revolved around the role of city museums in the creation of cities of the future. The question on how to become a relevant place in the city was discussed with the example of the Frankfurt Museum. The conference speakers brought in experiences from their own countries, out of which I can point out the discussion on the civilization of museums, the fascinating projects of the Seoul Museum of History and the Museum of Lisbon, the Berlin exhibition at the Humboldt Forum, or the case

study from Taiwan on how to create cultural heritage in the museum. The presentations were followed by a lot of interesting questions and discussions.

On the second day, I was primarily interested in the topics of the city museums and their activities. Joan Roca i Albert opened the discussion with a presentation entitled *Between Cultural and Urban Policies*. My own presentation took place at the Ignite session, together with the ones of Cristina Miedico, curator of the Angera's Civic Archeology Museum, and Ivan Grinko (SAIC "MOSGORTUR"). I focused on the issue of the importance of city museums in Azerbaijan, and the questions on how they influence economic development and how to attract people to city museums.

All conference speakers enriched their views on city museums and exchanged their ideas and experiences on how to make city museums more attractive and innovative for the future.

The CAMOC 2018 Annual Conference brought me a lot of new experiences, friends and colleagues. I would like to express my gratitude to the CAMOC conference organisation team for the opportunity I was given.

■ Towards Developing Museums of Cities in Egypt

Abdelrahman Othman*

Introductory notes

In June 2018, I had the opportunity to add new achievements to my museological experience thanks to the award of a grant to participate in the CAMOC Annual Conference 2018 in Frankfurt, Germany.

During the conference and workshop days, professionals related to museums of cities met and discussed many issues relevant to the future of city museums in Egypt and the possibility to develop them in line with international standards.

This was the first time I participated in a CAMOC conference, and also my first visit to the city of Frankfurt.

For me, being a part of this CAMOC conference and workshop was very important for several reasons.



Migration:Cites workshop. Attendees with CAMOC Chair Joana Sousa Monteiro. © Abdelrahman Othman

I work as a curator in the National Museum of Egyptian Civilization, located in the historical city of Al-Fustat, established in the 7th century as the capital of Egypt through the Islamic Ages. It has a long history and has witnessed numerous political, social and economic changes of Egyptian civilization. Though it is famous for spreading knowledge on

* Abdelrahman Othman, Curator, National Museum of Egyptian Civilization. CAMOC grantee



The imperial insignia at Historical Museum (Historisches Museum), Frankfurt. © Abdelrahman Othman

traditional crafts and industries, it suffers from neglect and lack of attention. My visit to the historical part of Frankfurt was important for my perception of the problem and thinking of innovative ideas to apply in Al-Fustat in the future, in order to integrate it into Egypt's tourism map.

The workshop day

On June 2, I attended the comprehensive workshop on *Migration: Cities I (im)migration and arrival cities*. It was my first experience of this kind. I found all nine presentations and debate sessions impressive and informative. Two of them particularly resonated with my area of interest - community outreach activities of museums.

The first of those presentations was entitled "The City Museum and the Future of the City: The Case Study of Rome – Migrant Eyes and Memories", and was presented by Claudia Pecoraro, curator from the Museum of Rome, Italy, and her colleague Gloria Romanello. The presentation was about the impact of conflicts around the world, especially in the Middle East, on European communities. Through the temporary exhibition project "Rhome", opened to the public in 2014, they highlighted the social role of museums: taking actions to fulfill their key social function of conscious institutions and to promote inclusive citizenship. It was important that the immigrants joined to participate in this exhibition and tell others about their dreams, desires, fears and knowledge, communicating all this through their photos and stories. The museum successfully involved

many immigrants, as it was shown through their feedback.

The second presentation, by Andrea Delaplace from France, was about how to put immigration in museum programming. It was complementary to the previous one, of Claudia and Gloria, and it focused on the practical approach to integrate immigrants in the museums. Based on her dissertation research, Andrea presented many European examples of attempts to integrate immigrants into museums. She focused on the social role of museum in dealing with immigrants, highlighted the importance of narration and exhibiting in context, and the role of immigration museums in creating a more understanding society in Europe.

The pre-conference day

Second day was dedicated to pre-conference tours, and gave me the opportunity to visit the Museum of Communication. This exhibition highlights the past, present, and future of communications not only in Frankfurt but worldwide.¹

I joined the conference tour to the Historical Museum Frankfurt, considered by many as the ideal model of a city museum, one that covers all aspects of the city of Frankfurt's long history. The guided tour of the Historical Museum Frankfurt was very informative. I was able to visit wonderful exhibits that include such topics of historical Frankfurt as: Staufer harbor, Staufer through the Ages, Saalhof, the Imperial insignia, the museum's origins, Staufer Chapel, the altarpiece made by the Master of Frankfurt, the Prehn Cabinet, Toll tower, the panorama of the city, an impressive model of the old town, portraits of the city, the Frankfurt kitchen, and so much more. I look forward to the opportunity to convey some of the innovative ideas of this museum to the museum in Al Fustat. I also had the occasion to tour some of the city's landmarks on my own.

The two conference days

During the two conference days, June 4 and June 5, some 28 informative presentations were delivered, grouped under four themes chosen to cover current issues of museums of cities.

Some of the issues addressed were:

- the future of museums of cities;
- community engagement;

¹ The most amazing and funny exhibit was of the "Tele-Sheep", a mechanical sheep made from classical telephone devices looking as if it were eating grass. I loved it, and even my daughters laughed when they saw it virtually; they could not believe that a replica of a sheep could be so real looking.

- city museum research, designing programmes in line with new trends, and creating new knowledge.

The conference participants also highlighted city museums' new roles and responsibilities related to urban life, ethical questions in dealing with a city's history and its recent past, and tackling social and economic issues. In addition, the concept of sustainability was discussed through many presentations about how city museums can contribute to a more sustainable urban future. The event ended with a discussion on new definitions of city museums, where the main focus was on how city museums should integrate past and present, and prepare for the future without losing their role as museums of city history.

For me, another very special moment was when Joana Sousa Monteiro, CAMOC chair, gave me the opportunity to present my educational initiative "My Museum in Your Classroom". It can be described as a virtual field trip through museums and archaeological sites, unfolding in educational institutions. The guided tour is carried out by curators or archaeologists (guest speakers) via Skype, and any geographical, economic, political or disability barriers for education are removed through the innovative use of technology. I believe that, by applying similar approaches, we may be able to establish a global platform to promote museums of cities and engage educational institutions around the world.

Final remarks

Upon my return to Egypt, I began plans to disseminate my new experience in the following ways:



Abdelrahman Othman delivering "My Museum In Your Classroom". © Abdelrahman Othman

1. Designing training workshops about museums of cities in Egypt to discuss their current conditions and to help them develop in line with international standards;
2. Contributing to the Ministry of Antiquities' newsletters by writing articles about the museums of cities and their possible role in Egyptian communities;
3. Rethinking the Capital Museum's programming for the National Museum of Egyptian Civilization, taking as inspiration internationally renowned museums of cities, such as the Historical Museum Frankfurt;
4. Taking as inspiration the innovative temporary exhibition project "Rhome", created by the curators of the Museum of Rome, and developing an exhibition in the National Museum of Egyptian Civilization where immigrants from Syria and Africa can be engaged.

To conclude, I felt very welcome at the CAMOC meeting. I would like to thank its board and members for awarding me this grant and for giving me the opportunity to meet so many highly respected colleagues from around the world.

■ A Wide Perspective About City Issues and Museums

*Zahra Habibizad**

Introduction

Attending the CAMOC Annual Conference and Workshop, which took place June 2-5, 2018 in Frankfurt, represented a great opportunity for me. It was my first CAMOC Conference and Workshop. Migration issues represent an important challenge for a lot of people and communities around the world, and this is a big issue for museums. I have been working as a professional at museums in Iran for years, and I know from my own experience how necessary this kind of meeting is.

* Zahra Habibizad, CAMOC grantee, Iran

During this conference, I found out about many diverse challenges that different museums and societies face. This was very rewarding, and I cannot be more grateful for having been a beneficiary of this opportunity. Also, the director and the staff of the Historical Museum Frankfurt were very welcoming, and I was really impressed by the history and design of the building and the exhibitions.

The sessions

This annual meeting was full of advantages and very beneficial for me as an MA in Museum Studies. It was great to exchange ideas and hear comments of other



From the sessions. © Zahra Habibizad



participants from different countries. The meeting was organised very professionally. Some particular features I appreciated were:

- The environment where sessions took place was not only professional but also friendly, and the participants felt very comfortable to share their opinions and clarify their ideas;
- The workshop themes were practical. Since I come from Iran, a traditional and oriental country, whose society has been facing new challenges brought by globalisation and modernity, I was particularly moved by the (self) censorship workshop. I realised that all of us, CAMOC conference participants and people connected with city museums, within and outside the institution, have been facing the issues of censorship and self-censorship at all stages of the process of making exhibitions and museum programmes. We all work in different circumstances, but we are all dealing with different social groups, local politicians

and sponsors that may influence decisions about the content of our exhibitions. Actually, this issue has been of great importance for me, as I have given it a lot of thought and the opportunity to discuss it with other participants led me to gather a many ideas to apply to my context.

Final remarks

This meeting enabled me to get in touch with other museum professionals and provided a broad perspective on current issues of importance for cities and city museums. Also, presentations and other programs were diverse and meaningful. I am very thankful to CAMOC for supporting my trip to the workshop and conference, and for the opportunity to visit various museums and other sites related to the subject of the future of museums of cities. This experience has given me a series of ideas I can share with my colleagues. Finally, I could not end my report without thanking again the CAMOC's Executive Board for awarding me the grant.

CALL FOR CONTRIBUTIONS

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

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

CAMOC Museums of Cities Review has four issues per year, and proposals for the following ones can be submitted by:

- December 15th, 2018
- February 29th, 2019
- August 31st, 2019
- November 30th, 2019
- A special issue on the Migration:Cities project is planned for summer 2019

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

For text proposals and submission, for questions or clarifications you might need, please write to the editor, **Jelena Savić** at:

jsavic.bl@gmail.com or ***secretary.camoc.icom@gmail.com***

Travelling through History

JACEK ZINKIEWICZ*

The tradition of live history re-enactment goes back to ancient times. It should not come as a surprise that, today, this phenomenon finds its own re-enactors, professionals and amateurs alike. For museologists, it represents a big challenge, as well as an opportunity.

Historical reconstructions have become essential part of today's museums public programming. Taking

initiative helped facilitate a multisensory learning process for the museum's audience.

Since 2004, many events, such as "Meeting medieval Krakow", "Medieval Fair", or "Court dances" were organised in Krakow's Barbican with help of local sororities. The "Knights Tournament" was a subject of particular interest. Not exclusively combat or a weaponry presentation, it was, rather, an extensive



Educational activity during The likeable Middle Ages. © Tomasz Kalarus

this action poses difficulties to city museums due to heavily used public spaces. And yet, there are spaces – historical "oases" – which could help us escape into another time and place, even for a moment, and to experience it not only through imagination but also through our senses.

The beginnings of this activity for The Historical Museum of the City of Krakow go back to the 1970s and early 1980s. The project called "Lector's Theatre" was implemented then, and, although it had more of a staging character, it consequently constituted a taste of the authentic re-enactment enterprise. This

live program that encompassed much of the knight's culture. Participants could get acquainted with lesser-known aspects of medieval life rarely seen in popular culture. Some of the events were directly related to the 750th anniversary of Krakow's location. The main source of inspiration came from the colourful illustrations in the Balthasar Behem Codex. This encounter with medieval Krakow aimed at bringing closer to the audience elements of urban culture along with the secrets of former trade and craft productions. To remind viewers of the importance of salt for Krakow during those times, a historical re-enactment of the arrival of the salt wagon was organised. Actors were invited to cooperate in reviving scenes from medieval everyday life, and

* Jacek Zinkiewicz, The Historical Museum of the City of Krakow



During The likeable Middle Ages. © Andrzej Janikowski

ballet artists and musical groups presented old dances and music. One of the planned projects, complementing other events, included creating a physical setting that would look like a medieval quarter. The plan was to build a merchant stall, craft workshops, and taverns equipped with everyday objects and tools. Although this idea did not materialize, it gave birth to a new project that did get off the ground in 2011, entitled “The Likeable Middle Ages”. This extensive programme includes such activities as LARP (live action role-playing), giving the audience an opportunity to discover “live historical sources” that serve as a kind of introduction to the

historical research workshop. Similar activities are undertaken alongside other exhibitions or museum events portraying different historical epochs.

In the near future, besides “The likeable Middle Ages” project, expanded re-enactment programmes will take place with the advent of our contemporary exhibition entitled “Defensive route”. It will be presented in medieval and modern-era buildings. The narrative will be complemented by the reconstruction of historical guild weaponry and a demonstration of how the Marksmen Society and examples of how everyday life functioned in the besieged city.

The potential for re-enactment activities in museums is significant, as well as the prospects for cooperation among amateurs in history involved in the re-enactment movement. Such events are not only essential elements in historical public programming, but can also be valuable for the interpretation of exhibit topics and themes. With this in mind, substantive financial support, the selection of trained performers, and the creation of a space for regular re-enactments should be considered adjunct parts of the mission of city museums worldwide.



Fight during “Knight Tournament” © Andrzej Janikowski. Educational activity during “The likeable Middle Ages”. © Tomasz Kalarus

Exhibition Alert

EXHIBITION THEME

Palmyra: Loss and Remembrance

Dates & Place

18 April 2018 – 27 May 2019

The J. Paul Getty Museum – The Getty Villa, Malibu, USA

Information online at

http://www.getty.edu/art/exhibitions/palmyra_sculpture/inner.html

Description

The ancient city of Palmyra (“Place of Palms”), well situated at an oasis in the Syrian desert, flourished in the first centuries of our era. An earlier, pre-classical settlement there, “Tadmor in the wilderness,” is mentioned in the Bible as a foundation of King Solomon. Palmyrans grew rich through the caravan trade transporting silk, spices, gems, slaves, and other commodities between the Mediterranean and Persia, India, and as far east as China. In AD 267, Queen Zenobia led Palmyra in a revolt against the Romans; the city won brief independence but was sacked by Emperor Aurelian five years later. Grand temples, colonnaded streets, and richly decorated communal tombs attest to Palmyra’s period of great prosperity under nominal Roman rule. The funerary portraits featured in this exhibition display details of dress, jewelry, and other attributes that reveal the distinctive cultural mix of the city’s Greek, Roman, and Parthian (ancient Iranian) inhabitants.

Though the monuments of Palmyra survived for millennia, the site has suffered greatly in the current Syrian civil war, which has resulted in thousands of deaths and the deliberate destruction of buildings and artifacts. The works presented here date from a time of seemingly greater cosmopolitanism and tolerance.

EXHIBITION THEME

Disappear Here: On perspective and other kinds of space

Dates & Place

2 May – 24 November, 2018

RIBA, London, UK

Information online at

<http://umkt.jutfoundation.org.tw/civCRM/event/info?reset=1&id=242&language=en>

Description

Disappear Here: On perspective and other kinds of space leads the visitor through deceptive murals, cunning architectural structures and a newly commissioned film to trace the lineage of perspective across centuries and technologies.

From the Renaissance to the present day, perspective has been a constant in architectural writing and illustration. This exhibition explores how perspective spans truth and illusion, linking the disciplines of art, architecture and mathematics.

Perspective drawing has been applied to the art of building for centuries and used as a tool to evoke illusory architectural spaces: a way of seeing which became a way of building. By translating three-dimensional space onto a two-dimensional surface, it has become the ultimate quest to depict realistic impressions of a complex world.

Informed by RIBA’s vast collection, Sam Jacob Studio has redesigned the Architecture Gallery at 66 Portland as a conceptual, interactive space, where the visitor becomes a participant within the space of representation, while viewing original drawings and rare books by some of the most talented designers in history.



Hans Vredeman de Vries from his book *Perspective*
1604-5 © RIBA Collections

EXHIBITION THEME

Secret Cities: The Architecture and Planning of the Manhattan Project

Dates & Place

3 May, 2018 – 3 March, 2019

National Building Museum, Washington, USA

Information online at

<https://www.nbm.org/exhibition/secret-cities/>

Description

Washington DC’s National Building Museum focuses on the three US cities that were built from the



Work, Live, Life - Images of a Society ©
Jensen, <https://goteborgsstadsmuseum.se>

EXHIBITION THEME

Work, Live, Life - Images of a Society

Dates & Place

opening 24 November 2018

Museum of Gothenburg, Gothenburg,
Sweden

Information online at

<https://goteborgsstadsmuseum.se/en/exhibitions/work-live-life-images-society>

Description

The iconic images of inhabitants in Hammarkullen district and workers at the Volvofabriken in Torslanda, by Jens S Jensen, meet contemporary portraits and stories. This exhibition reflects a study of self-images and cityscapes from the seventies until today.

Documentary photographer and author Jens S Jensen (1946-2015) depicted life in the Hammarkullen area of Gothenburg for 40 years, from 1973 onwards. Equipped with a camera and tape recorder, Jensen – who had also trained as an architect – took photographs and interviewed people about their lives and the experience of living in Hammarkullen. In the 70s and 80s, he also explored the local Volvo factory and its employees, which resulted in invaluable documentation of the period. The photographs and personal stories he collected also depict an entire society; a society in which demands for efficiency and profitability don’t always align with the individual’s needs or their well-being.

In the exhibition, Jensen’s photographs and texts have been supplemented by new voices from Hammarkullen and Volvo. Of course a great deal has happened since the 1970s, but is anything still the same? What do people today think about their work and about where they live? In the interface between the individual and society, between work and leisure, now and then, emerge not only people’s dreams and lives, but also their constantly changing images of themselves and their city. A world in which people try to shape their lives as best they can – and to work and live accordingly.

ground up in Tennessee, New Mexico and Washington state to provide bases for developing nuclear weapons during the WWII. The trio, known as the Manhattan Project, served a strategic, military purpose. But today they demonstrate pioneering architecture, engineering, and planning, as well as modernist design principles.

By the end of the war, a total of more than 125,000 people lived in the three cities that had been built from scratch. Yet these cities appeared on no maps, and the federal government did not acknowledge their existence. Unfathomable quantities of supplies were delivered, but very little seemed to come out, adding to the air of mystery surrounding these “Secret Cities.”

The exhibition *Secret Cities* examines the innovative design and construction of Oak Ridge, Hanford, and Los Alamos, tracing their precedents in the Bauhaus and other early modern schools of architectural thought. It looks at daily life within the cities and how it was shaped by their physical form, illuminating the social stratification and segregation that were still evident in these cities despite the high-minded principles underlying their design.

The exhibition addresses each city’s development since the conclusion of the Manhattan Project, and their continuing importance as centers of research and technology, now largely devoted to non-military purposes.

EXHIBITION THEME

Infinite Span – 90 Years of Brazilian Architecture

Dates & Place

28 September, 2018 – 29 April, 2019

Casa da Arquitetura, Matosinhos, Portugal

Information online at

<http://casadaarquitectura.pt/exposicoes/>

Description

Infinite Span – 90 Years of Brazilian Architecture is a result of activities that Casa da Arquitetura pursued in Brazil over two years, with the aim to gather more than 200 donations to be integrated into its permanent collection in Portugal.

The collection of Brazilian architecture, the most representative one constituted in recent years, consists of 103 architectural designs and more than 50 000 items, including, among others, drawings, photographs, filmed materials, architectural models and ceramics.

Infinite Span – 90 Years of Brazilian Architecture displays 90 architectural designs, whose authors are fundamental for understanding architectural production of Brazil. About a half of these works refers to the modern period, while the remaining ones belong to the contemporary epoch. Besides drawings and architectural models, the collection encompasses about 150 books related to the theme, which will be incorporated in the specialized library of Casa da Arquitetura.

The selection of the architectural designs that reached Portugal was made by two Brazilian curators, Fernando Serapião e Guilherme Wisnik, who attempted to embrace different generations of Brazilian architects. Among the selected authors, the most renowned are: Lucio Costa, Oscar Niemeyer, Affonso Eduardo Reidy, M.M. Roberto, Sergio Bernardes, Roberto Burle Marx, Vilanova Artigas, Lina Bo Bardi, Rino Levi, Severiano Mario Porto, João Filgueiras Lima and Paulo Mendes da Rocha.

A large portion of the collection is dedicated to the contemporary phase, which covers the period between the 1980s and the present day. This part of the collection consists of the works of professionals who belong to younger generations and have still been active, such as Marcos Acayaba, Brasil Arquitetura, Angelo Bucci, Andrade Morettin or Carla Juaçaba.

Between Portugal and Brazil, for 7 months, a vast and varied programme will showcase the excellence of Brazilian architecture and culture, reaching beyond the limits of the discipline. The programme will go from architecture to cinema, literature and music.

Two other individual shows are also planned in the Casa da Arquitetura’s Gallery. These will showcase the work of the architects Paulo Mendes da Rocha and Vila Nova Artigas, during the *Infinite Vão* exhibition, from September 2018 to April 2019.



EXHIBITION THEME

The Flying Land

Dates & Place

6 October, 2018 – 20 January, 2019

Jut Art Museum, Taipei, Taiwan

Information online at

<http://jam.jutfoundation.org.tw/en/exhibition/107/1293>

Description

The exhibition highlights movement, migration and temporary residing status in contemporary societies to explore the definition of belonging and how homeland/resident is transformed and represented by art in the process.

As people migrate and disperse, how do heterotopias appear between places and non-places in urban environment? How are they hidden, felt and represented in the daily scenarios?

The international participants and artists from Taiwan demonstrate how they contemplate and explore on migration and temporary dwelling, from perspectives of time, space and memory.

Just as the endless transformations, regenerations and developments in contemporary cities, *The Flying Land* illustrates the tidal currents in various public and private domains, traveling between histories and vision for the future, confessing our destined life of constant drifting and wandering.

Artists: Alfredo & Isabel Aquilizan (Philippines), Ulla von Brandenburg (Germany), Heidi Vogels (Netherlands), Tatzu Nishi (Japan), Lin Shu-Kai (Taiwan), Cheng Jen-Pei (Taiwan), Wei Leng Tay (Singapore), Lo Yi-Chun (Taiwan). Curator: Huang Shan-Shan. ▶



ACTIVITIES & EVENTS

EXHIBITION THEME

The Curious Case of Çatalhöyük

Dates & Place

12 October – 15 December, 2018

Brunei Gallery, School of Oriental & African Studies (SOAS), London, UK

Information online at

<https://www.soas.ac.uk/gallery/catalhoyuk/>

Description

The UNESCO World Heritage site of Çatalhöyük is a unique example of a well-preserved Neolithic settlement and for decades has been considered one of the key sites for understanding human prehistory. A major exhibition celebrating the site and the science of archaeology, *The Curious Case of Çatalhöyük*, reveals the 'behind the scenes' of a pioneer excavation and research project of one of the most complex societies of its time.

Çatalhöyük is a Neolithic settlement located in the Konya plain of central Turkey. Since 1993, under the supervision of British archaeologist Professor Ian Hodder, the Çatalhöyük Research Project has been shedding light on how one of the world's earliest societies made the transition from hunting to farming and how it was organised socio-economically.

'The Curious Case of Çatalhöyük' was developed to celebrate the 25th and final excavation season of the Çatalhöyük Research Project. Known for its fascinating, cutting-edge archaeological research methods and laboratory collaborations, the exhibition presents the Çatalhöyük excavation through various experiment-based display features, including 3D prints of finds, laser-scanned overviews of excavation areas, and immersive digital displays that bring the 9000-year-old settlement back to life.

As part of the exhibition, an award-winning immersive digital sculpture is commissioned to the media artist Refik Anadol from Turkey. Anadol developed a digital installation using Çatalhöyük Research Project's archive, which consists of 2.8 million data records tied to 250,000 finds. By employing machine learning algorithms to sort relations among these records, Anadol transforms this knowledge into an immersive media installation that transcends research, archaeology, art, and technology.

This exhibition is organised by Koç University's Research Center for Anatolian Civilizations (ANAMED).



EXHIBITION THEME

Interior Lives: Contemporary Photographs of Chinese New Yorkers

Dates & Place

26 October 2018 - 24 March, 2019

Museum of the City of New York, USA

Information online at

<https://www.mcny.org/exhibition/interior-lives>

Description



Annie Ling, *[81 Bowery]*, 2011 © <https://www.mcny.org/exhibition/interior-lives>

Three photographers explore the lives of Chinese Americans.

New York City's nine predominantly Chinese neighborhoods are home to the largest ethnic Chinese population outside of Asia. *Interior Lives* features the work of three photographers who have spent years documenting the lives of Chinese New Yorkers: Thomas Holton, Annie Ling, and An Rong Xu.

Thomas Holton has followed the trajectory of a single family, the Lams of Ludlow Street, since 2003. Starting as a family of five in a 350-square-foot apartment, the family has changed over the past 15 years, with the growth of the children and the eventual separation of the parents. For more than a year, Annie Ling documented the lives of the 35 residents of the fourth floor of 81 Bowery—the "invisible immigrants" who live cramped quarters and work for low wages, many sacrificing in order to support their families left behind in China. And An Rong Xu has used photography to explore his Chinese-American identity with a series of photographs that explore the intersection of "two sometimes polarizing cultures." Together, the works of these photographers provide a window into the complex realities of immigrant life in New York City.

This exhibition is organized by the Museum of the City of New York in conjunction with the Museum of Chinese in America (MOCA) exhibition *Interior Lives: Photographs of Chinese Americans in the 1980s* by Bud Glick.

EXHIBITION THEME

Projects 195: Park McArthur

Dates & Place

27 October, 2018 – 27 January, 2019

MoMA, New York, USA

Information online at

<https://www.moma.org/calendar/exhibitions/5016?locale=en>

Description

Park McArthur makes work that often responds to the institutional and architectural context of exhibition spaces. *Projects 195: Park*

McArthur takes shape against the background of the Museum's ongoing west-end expansion, which is scheduled for completion in 2019 and will add gallery space in an adjacent, newly developed tower with 145 private luxury apartments above the Museum.

McArthur worked with a fabricator to produce a modular, stainless steel structure which will be rearranged several times over the course of the exhibition. It doubles as an exploratory proposal for a mixed-use building with artist studios, a public gallery, and below-market apartments for disabled and non-disabled people who mutually receive and provide care. Also comprising works on paper, and an audio guide, Projects 195 focuses on the social realities and possibilities within the architectural parameters of site and scale.

While this presentation is number 109 in the Projects series, the artist changed this count to 195, as MoMA held 86 Projects exhibitions before introducing the numbering system. A work in its own right, this alteration draws attention to the Museum's standardized institutional language, which McArthur has compared to "a frame through which the exhibition arrives"—it contains the work and shapes how we view it.



Postcard for the exhibition Projects 17: Elizabeth Diller, Ricardo Scofidio, 1989. The Museum of Modern Art Archives, New York. © The Museum of Modern Art, New York

EXHIBITION THEME

Room to Breathe

Dates & Place

1 November 2018 – 28 July 2019

Migration Museum, London, UK

Information online at

<https://www.migrationmuseum.org/exhibition/room-to-breathe/>

Description

Open the door, put down your suitcase, take off your coat, let the outside world fade away. This is where it begins. A room that you can start to call a home. A room to breathe.

Room to Breathe is an immersive experience inviting you to discover stories from generations of new arrivals to Britain. Journey through a series of rooms filled with personal narratives and objects that bring to life the struggles, joys, creativity and resilience of living in a new land.

Explore rooms to sleep, eat, create and meet. Make these rooms your own. Open drawers, look through cupboards, settle into an armchair. Contribute your story and make connections to the past and present.

Room to Breathe will serve as a setting for a series of residencies by migrant artists, who will be invited to use one part of the exhibition space as their studio. Each artist will host a series of workshops during their residency, and works created by all of our artists in residence will be displayed as part of a final group exhibition in summer 2019.

EXHIBITION THEME

Qiu Zhijie: Mappa Mundi

Dates & Place

24 November 2018 – 3 March 2019

Ullens Center for Contemporary Art, Beijing, China

Information online at

<http://www.artnet.com/events/museums/qiu-zhijie-mappa-mundi-at-ullens-center-for-contemporary-art/>

Description

Nearly a decade ago, in the catalogues for his exhibitions, Qiu Zhijie began to plot out intricate maps of the relationships among his various artworks. It was from this synthesis of research, writing, imagination, and action that the "Mapping the World Project" was born. In the hundreds of maps that have followed, the ink and brushwork of landscape painting outlines a coordinate system which condenses ideas, individuals, objects, incidents, and situations, weaving them together, and offering a possibility for understanding them in relation to each other. The intelligently schematic nature of these maps has allowed them to serve as blueprints for various exhibitions, notably the 9th Shanghai Biennale, which Qiu curated in 2012 on the theme of urban regeneration, and the recent Guggenheim survey "Art and China after 1989: Theater of the World" (2017-2018) for which he created a monumental map that connected the works, artists, and historical milestones covered therein. Qiu's maps also exist as discrete artworks, created in series including the "All of the Objects Series", "All Living Things Series", "Autobiography Series", "Narrative Map Series", "Spatial Map Series" and "Action Map Series", always keenly aware of their subjective, constructed nature. For the last ten years, mapping has served multiple functions in Qiu's artistic practice: as self-conscious gesture, workflow chart, exhibition plan, intellectual exchange, political topology, and cultural research programme. These maps ultimately reflect the myriad identities of their author: artist, educator, curator, theorist, and eclectic cartographer.



Qiu Zhijie, Mappa Mundi. © Ullens Center for Contemporary Art

Conference Alert

CONFERENCE THEME

Museums Out Of The Box! The crossover impact of museums: NEMO's 26th Annual Conference

Dates & Place

15 – 18 November, 2018

Valletta, Malta

Information online at

<https://www.ne-mo.org/our-actions/nemo-events/nemo-annual-conference.html>

Description

NEMO, the Network of European Museum Organisations, will hold its next annual conference from 15 to 18 November 2018 in the European Capital of Culture Valletta, Malta. Approximately 150 participants, representatives from European national museum organisations, museum experts, and stakeholders from the European cultural and heritage sector will meet to discuss topics relevant to the European museums, to exchange expertise, to liaise and to network.

The conference will take place at MUZA, Malta's new museum of art and a flagship project of the European Capital of Culture Valletta. At the conference, outstanding initiatives will be shown that mainstream heritage outside the sector and into other policy areas. Different culture institutions' that have created high relevance to non-heritage organisations, stakeholders and potential funders will be presented.

This year's conference shall take place in the framework of the European Year of Cultural Heritage 2018 (EYCH2018). NEMO, being a proud member of the EYCH2018 stakeholders committee, sees it as its core task to use this event to promote the Year to the European museum sector and involve, support and activate the museums across Europe.

The conference focus is: *MUSEUMS OUT OF THE BOX: THE CROSSOVER IMPACT OF MUSEUMS*.

Museums and their missions, responsibilities and their modes of engagement with communities are in a constant process of transformation in response to social and economic developments at local, national and global level. There is a need for museums to stay relevant and to be responsive to social and environmental issues such as migration, research and innovation. Relating to different sectors, getting out of the box, and creating and added value to them through the museum work, is happening at every level and with the most diverse sectors already. Museums need to show their impact though – how can we do that?

Within the conference, NEMO wants to show how much museums already demonstrate impact and value within their local communities and with stakeholders at different levels, not the least to attract funding and ongoing support from public and private sectors. The discussion and examples shall promote an integrated, holistic and transversal approach to cultural heritage.

Organized by

NEMO

CONFERENCE THEME

Urb-IoT 2018 - 3rd EAI International Conference on IoT in Urban Space

Dates & Place

21 – 23 November, 2018

Guimarães, Portugal

Information online at

<http://urbaniot.org/>

Description

Urb-IoT 2018 seeks multi-disciplinary contributions in the areas of:

Citizen Engagement: Methods and studies for citizen involvement through participatory sensing, crowd-sourcing, service co-creation or collective behavioural change.

Urban Analytics: Empowering cities and citizens with valuable and actionable analytics, obtained directly from traces created by IoT in the urban environment or indirectly from locative services.

IoT Applications and Services in Urban Context: Urban technologies and applications that challenge the state of the art and benefit citizens, policy makers, and urban planners.

Urban spaces are man-made microcosms where a number of entities interact with each other to offer citizens a variety of services, for instance, buildings and infrastructure, transportation, utility, public safety, healthcare or education. The interplay between this multitude of connecting entities creates a complex system with dynamic human, material, and digital flows. By 2050 the world's urban population is expected to grow by 72%. This steep growth creates an unprecedented urge for understanding cities to enable planning for the future societal, economic and environmental well-being of their citizens. The increasing deployments of Internet of Things (IoT) technologies and the rise of the so-called, Sensor Cities, are opening up new avenues of research opportunities towards that future. Although, there have been a number of deployments of diverse IoT systems in the urban space, our understanding of these systems and their implications has just scratched the surface.

The Urb-IoT conference aims to explore these dynamics within the scope of the Internet of Things (IoT) and the new science of cities. Urb-IoT 2018 is the 3rd edition of this conference, after two successful events in Rome (2014) and Tokyo (2016). In 2018, UrbIoT is a co-located conference to Smart City Summit 360°, providing even more opportunities for networking and

exchange of novel ideas on smart cities.

Organized by

EAI – European Alliance for Innovation

CONFERENCE THEME

Museums and Identities: The 2nd Seminar in a cycle “Planning an extended museum”

Dates & Place

21 – 23 November, 2018

Warsaw, Poland

Information online at

http://www.wilanow-palac.pl/seminar_museum_and_identities_registration_for_participants

Description

„Museums and landscapes are an essential element of humanity’s physical, natural, social and symbolic environment.” Based on this first sentence from the ICOM Resolution of the 24th ICOM General Conference in Milan 2016, “The Responsibility of Museums Towards Landscape”, the intention is to continue the discussion initiated during the first Seminar in 2017, about the impact museums have and how they react to the landscape that surrounds them, urban or rural. What particular responsibility for protecting this natural heritage and to promote sustainable development do museums have?

But the term „Landscape” also implies other perspectives: How are museums influencing the cultural, social, economic or political identity of the area and society they are situated in? They choose which objects are collected, presented and protected, what stories are told and how. They define what is handed on to future generations. “With Great Power Comes Great Responsibility”, to quote Winston Churchill, Theodore

Roosevelt and Spider-Man. Therefore the aim is to question the role of governmental authorities or financial sponsors and how they might influence the presentation or content of exhibitions. How do museums react to financial dependencies or state-ideologies?

As we are celebrating the European Year of Cultural Heritage this year, we celebrate the diverse cultural heritage across Europe. The aim is to raise the question if museums not only preserve Europe’s cultural heritage at national, regional and local level, but if they also are in the position to be an important factor to contribute to build an European identity that is felt to be still missing.

Organized by

ICOM Austria, ICOM Czech Republic, ICOM Slovakia, ICOM Poland and Museum of King Jan III’s Palace at Wilanów



CONFERENCE THEME

**CAUMME – PAUMME 2018
*Borders in Architecture***

Dates & Place

22 – 23 November, 2018

Istanbul, Turkey

Information online at

<https://bau.edu.tr/icerik/11922-symposium-call-for-papers>

Description

CAUMME PAUMME 2018 calls for researchers and practitioners from various disciplines including architecture&design, engineering&technology, social, cultural&political studies, art&humanities to rethink the meaning of “borders in architecture”. We live in a world where several “borders” exist between the body and the soul, the man and the city, the building and the environment. May these borders be visible or invisible, they restrict the inner world of our consciousness together with the outer world with which we interact. In the search of new forms and methods, as designers, we need to understand the underlying geopolitical, ecological, urban and moral scenarios that shape the borders.

Borders, boundaries, barriers, limits or edges, whatever we may call them, then may become inputs for designing new interfaces and intersections in the production of architectural / urban form and space.

CAUMME PAUMME 2018 addresses the meaning and the design approaches of borders in the theory and practice of architecture. What are the social, cultural, philosophical, political, economic and aesthetic reasons for spatial segregation within contemporary territories and cities? In the world of globalization and networks of exchange, what are the new limitations of space? What are alienating differences between interior and exterior, private and public, urban and suburban, local and global, real and virtual? Are spatial definitions and divisions more likely to weaken (if not totally erased) by effects of globalization and mobility, similar to the dissolution of borders between countries? Or, are local practices and measures likely to become

Organized by

CAUMME (Contemporary Architecture and Urbanism in the Mediterranean and the Middle East) ►



ACTIVITIES & EVENTS

CONFERENCE THEME

Cities, territories and the struggles for human rights: a 2030 perspective

Dates & Place

26 – 27 November, 2018

Padova, Italy

Information online at

<http://unipd-centrodirittiumani.it/en/attivita/International-Conference-Cities-territories-and-the-struggles-for-human-rights-a-2030-perspective/1192>

Description

The Conference aims at shedding some light over the transformations that lay ahead for cities and local communities, taking the 2030 SDG Agenda as the fundamental yardstick to assess progress, and at charting ideas and experiences that support a claim for a stronger political role of sub-state and non-state territory-based entities in the global world in a human rights perspective.

There is a growing function of “the local” in the promotion and protection of human rights and in the development of human rights mainstreaming. Cities and local entities were also evoked in the 2016 Habitat III World Conference in Quito, and are deemed to be crucial for the achievement of the 2030 Sustainable Development Agenda, whose Goal 11 is about making cities and human settlements inclusive, safe, resilient and sustainable.

Cities and territorial units are indeed a key component of any global strategy for the governance of contemporary social phenomena and the management of related risks – be them ecological, technological, economical, etc. Thus, local authorities are pressured to adhere to and abide by global strategies devised by decision-makers in political and financial headquarters. Cities and territories, however, also provide the set where the failures of such grand designs are represented, and where innumerable instances surface of resistance to the globalisation. Cities and local governments, including self-government units, are therefore simultaneously at the periphery of the global scene, and at its centre; the socio-economic and cultural hub for individuals’ and communities’ lives, but a marginal actor in politics and international relations. Laying on the faultline between top-down policy implementation and bottom-up policy contestations, status quo preservation and search for fresh visions, cities and local governments experiment a dichotomic tension both as democratic spaces (poleis) and as accountable bodies in the multi-level legal framework.

The international conference aims at charting ideas and experiences that support a claim for a stronger political role of sub-state and non-state territory-based entities in the global world. Cities and local communities lay at the intersection between an array of lines of tensions: they face challenges such as the ecological and social consequences of climate changes, the impact of development projects of natural and social environments, ruthless competitions to attract investments and intercept financial and trade flows, socio-political conflicts as a result of unresolved religious and ethnic confrontations, the waves of technological innovations and their costs. Migration and new religious and cultural diversity in the cities raise the necessity for better understanding of urban identities and question the concept of inclusive city with the new challenging policies on religious freedom governance, intercultural and interreligious dialogue with the focus on religious and ethnic minorities.

Organized by

University of Padova Human Rights Centre ‘Antonio Papisca’ + partners: UNESCO Chair ‘Human Rights Democracy and Peace’, University of Padova; Law and Development Research Group, University of Antwerp; Human Rights Consortium, School of Advanced Studies, University of London; School of Global Studies, University of Gothenburg; European Training and Research Centre for Human Rights and Democracy and UNESCO Chair in Human Rights and Security, University of Graz; South Africa Labour and Development Research Unit (SALDRU), University of Cape Town.



© <https://www.facebook.com/pg/centrodirittiumani>

CONFERENCE THEME

International Conference on Urban Conservation

(An International Conference to Rejuvenate the Heritage and Culture of Historic Cities)

Dates & Place

26 – 28 November 2018

Kolkata (Calcutta), India

Information online at

<http://www.conservationcbe2018.org/index.html>

Description

Urban conservation is a broader concept than the preservation or conservation of one or more buildings of architectural values. Historic urban landscape in the context of urban conservation strategy is inclusive and holistic with both tangible and intangible aspects in a natural and built environment with people and community. According to the UNESCO, an area may not have old buildings or buildings of historical significance but it may have unique settlements and character, with the way people lived and the way buildings and public spaces were built and such area will also be under urban conservation.

Due to rapid urbanisation, cities are growing both vertically and horizontally, often at the cost of historic buildings within the cities and greenery and water bodies in the periphery. Today, urban conservation becomes a part of urban development.

There is growing awareness of these issues, especially in the context of UN Habitat’s new urban agenda and vision of sustainable cities.

This international conference will be held in India, a country with thousands of years of culture and civilisation and in Kolkata (Calcutta), its cultural capital, which was once the second capital of the British Empire.

ACTIVITIES & EVENTS

Within the main theme of Restoration and Rejuvenation of Historic Cities and Areas, a number of Technical Sessions will be held, which will be dedicated to: Historic Cities; Historic Waterfronts; Cultural Acupuncture; Urban design - cultural precincts in historical cities; Urban Conservation Projects; Connecting historic areas in cities; Safeguarding historic cities from disasters, and Conservation of Modern Architecture and Cities.

Organized by

Centre for Built Environment (CBE) + partners

CONFERENCE THEME

Developing Urban Futures

Dates & Place

29 – 30 November, 2018

Addis Ababa, Ethiopia

Information online at

<https://urbanage.lsecities.net/conferences/developing-urban-futures-addis-ababa-2018>

Description

The Urban Age “Developing Urban Futures” conference will focus on the development of cities in rapidly urbanising countries. By convening urban experts, policymakers and practitioners from sub-Saharan Africa and other world cities, the conference will raise questions about the economic foundations of urban change and investigate how current models of planning and governance succeed or fail to achieve greater integration between efficiency, accessibility and social justice. This will be the seventeenth Urban Age conference organised since 2005, most recently in Delhi, the Venice Biennale, Hong Kong, Rio de Janeiro and London.

Continuing population growth and urbanisation will add 2.5 billion more people to the world’s cities by 2050, with nearly 90 % of the increase concentrated in Asia and Africa. Today, around 40 % of Africans are urban dwellers, about 500 million people. In the next few decades this number will swell to over 1.4 billion. Nigeria’s cities alone will accommodate 189 million more people. Ethiopia is moving at great pace from a predominantly rural economy to an urban one, with Addis Ababa growing at an annual rate of about 4% — twice the rate of Beijing or Jakarta.

Estimates suggest that two thirds of the investments in urban infrastructure to 2050 have yet to be made and twelve million young people will enter the labour market every year. The scale and speed of change is putting significant pressure on national and municipal governments, while international investment – especially from China – and private entrepreneurship are shaping the economic and physical landscape on the ground. The decisions taken now will affect generations of city dwellers well into the 21st century, especially in sub-Saharan Africa where the bulk of urban development is informal and unplanned. The two-day event will convene policymakers, urban experts and practitioners from cities in Africa and across the world. The conference will act as a platform for debate on the development trajectories of key sub-Saharan African cities, including Addis Ababa, Lagos, Nairobi, Kampala, Accra, Cairo, Dar es Salaam and Cape Town alongside corresponding cases from the Indian subcontinent, Southeast Asia, South America, Europe and North Africa.

Organized by

LSE Cities at the London School of Economics and the Alfred Herrhausen Gesellschaft



“Developing Urban Futures” conference, AddisAbaba 2018.
© Urban Age

CONFERENCE THEME

International Congress on Cultural Mapping: Linking Heritage (Tangible and Intangible) and Creative Tourism

Dates & Place

29 – 30 November, 2018

Évora, Portugal

Information online at

<https://ichculturalmapping.weebly.com/>

Description

The need to identify and inventory cultural heritage accompanies the notion and evolution of cultural heritage itself. In 2003, the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage recognized also the need of giving awareness to a living heritage, in constant modification, which is part of the identity of groups and communities and is transmitted from generation to generation. Significant emphasis is put on the importance of identifying intangible heritage through collaborative practices involving the communities. One of the most visible impacts has been the launch of several “participative” processes of mapping intangible heritage in the last ten years. There are no fixed formulas or ready-made solutions, and the process of mapping intangible heritage is taking many different ways and formats, from official lists to national registrars, to geographic and thematic inventories, databases, PDF format, websites, etc. They also vary in terms of contents depth and the level of involvement of communities in such collaborative processes.

Cultural mapping has been identified, included by UNESCO, as a significant tool to grasp the intangible and cultural diversity at large. Also known as cultural resource mapping, it can be understood as more than a research technique or tool to map tangible and intangible cultural assets, landscapes and people in territories. It has the power to promote the debate on spaces and places. It can be used to draw attention to significant resources and point out rising issues and possible engaging solutions that involve

ACTIVITIES & EVENTS

local communities through participatory, co-creation approaches. As a policy-making tool, cultural mapping content can be used to enhance place profiles and regeneration of cultural quarters and heritage sites. As an output, it can also become a tool which leads to new tourism development approaches, such as creative tourism.

This congress aims to provide a better understanding of how cultural mapping can propose actions that enhance the awareness of cultural identities, debate its implications for local development, community engagement and policy making, including sustainable and creative tourism practices, and foster debate over its long-term results.

The congress will be structured in two days. The first day is dedicated to the challenges of mapping ICH through conventional and alternative approaches. The second day is dedicated to the use of cultural mapping in tourism planning. The aim is to discuss the present state of the art of cultural mapping and its role in tourism development and heritage management practices.

Organized by

CIDEHUS – Interdisciplinary Centre for History, Culture and Societies and University of Évora in collaboration with the Centre for Social Studies, University of Coimbra

CONFERENCE THEME

OECD Conference on Culture and Local Development

Dates & Place

6 – 7 December, 2018

Venice, Italy

Information online at

<http://www.oecd.org/cfe/leed/venice-2018-conference-culture/>

Description

The main objective of the event is to review culture's impact on local development. The participants can count on the presence of high-level representatives from national and local governments, culture and creative sectors, and international organisations.

Cultural and creative sectors transform local economies in various ways:

- Generating economic growth, productivity, exports and employment;
- Diversifying the economy and contributing to urban regeneration;
- Promoting cities and rural regions as destinations to visit, live, work and invest in;
- Strengthening local cultural identity and diversity;
- Supporting social cohesion and integration of marginalised groups;
- Contributing to well-being.

To reap these benefits, national and local governments have been putting in place policy initiatives to support these sectors as drivers of inclusive growth. However, there is still limited evidence and understanding of how culture and creativity can transform and foster development, what are the needs of these sectors and what are effective policy responses.

This Conference is the first major OECD event examining links between culture and local growth. It will develop recommendations for economic and social policies that leverage culture and cultural heritage to enhance economic growth, job creation and social inclusion. It will highlight “what works” in policy governance arrangements and funding models.

The City of Venice and the Veneto Region represent a unique ecosystem of cultural heritage and creative sectors and a policy laboratory where experimentations are taking place on ways to bridge innovation and creativity in heritage and other economic sectors, counter the effects of mass tourism and preserve the unique local identity, and at the same time cater for the well-being of citizens.

Organized by

OECD + partners

CONFERENCE THEME

III International research and training conference by the Museum of Moscow: “The Museum in the City and the City in the Museum”

Dates & Place

7 - 8 December, 2018

Moscow, Russia

Information online at

www.mosmuseum.ru

Description

The Museum of Moscow, founded in 1896, is one of the oldest museums in the Russian capital. The rich and various collections of the Museum (more than one million artifacts) make it possible to offer an active exhibition and scientific program. The Museum is deeply integrated into the cultural life of Moscow and is in the top 5 of the most visited museums of the city.

The annual research and training conference, organized by the Museum of Moscow, focuses on the issues of development of a city museum, its connection to the city's history and its integration into the contemporary sociocultural space.

A city museum is a special type of a museum which has its own aims: telling history, preserving heritage and at the same time staying at the center of the main changes of contemporary life, offering its space for



CAMOC Conference in the Museum of Moscow, 2015.
© The Museum of Moscow

the most important city events and being a place for meetings and communication. Our research and training conference has as its goal to discuss the following issues:

- what a city museum is and what role it plays in the modern city;
- new forms of communication with society and modern ways of collaboration between cultural institutions;
- international experience in museum design and perspective collaboration.

These issues will be discussed by top experts from various fields: heads of expert museum associations such as the Union of Museums of Russia, ICOM Russia, the Russian Ministry of Culture; directors of city museums, curators, sociologists, urbanists, architects, historians, anthropologists, cultural scientists and artists.

Organized by
Museum of Moscow



CAMOC Conference in the Museum of Moscow, 2015.
© The Museum of Moscow

CONFERENCE THEME

11th International Forum on Urbanism - Reframing Urban Resilience Implementation: Aligning Sustainability and Resilience

Dates & Place
10 – 12 December, 2018
Barcelona, Spain

Information online at
<https://2018reframingurbanresilience.org/>

Description

Why to re-frame Urban Resilience and its implementation?

Urban resilience has been emerging as a necessary quality of our cities in order to anticipate, recover from, and adapt to shocks and stresses. Advocated by the most prominent international agendas and frameworks dealing with urban development, resilience is nowadays coupled with other key urban goals, as the one of sustainability. Unfortunately, notwithstanding the sprawl of resilience, many “resilient city” initiatives are failing to integrate local communities or sustainability goals within their strategies. In some cases, this has induced environmental and climate gentrification, or reinforced ‘business as usual’ and unsustainable patterns of developments, while tackling and reducing specific risks and vulnerabilities.

As a consequence, experiences of “building resilient cities” remain fragmented, characterized by a variety of resilience trade-offs (i.e. addressing resilience to drought through desalination plants, while inducing to a reduction of energy resilience and sustainability). This highlights *the need for a more integrated and inclusive approach to design and manage urban resilience*, addressing climatic, environmental, socio-economic challenges while minimizing trade-offs among them, and maximizing synergies between resilience and sustainability.

Organized by
UIC Barcelona is hosting the 11th edition of the annual conference of the International Forum on Urbanism (IFoU), organised in cooperation with the Urban Resilience Research Net (URNet) and UN-Habitat.



CONFERENCE THEME

ICCTMHS 2019: 21st International Conference on Cultural Tourism, Museum and Heritage Studies

Dates & Place
21 – 22 January, 2019
London, UK

Information online at
<https://waset.org/conference/2019/01/london/ICCTMHS>

Description

ICCTMHS 2019: 21st International Conference on Cultural Tourism, Museum and Heritage Studies aims to bring together leading academic scientists, researchers and research scholars to exchange and share their experiences and research results on all aspects of Cultural Tourism, Museum and Heritage Studies. It also provides a premier interdisciplinary platform for researchers, practitioners and educators to present and discuss the most recent innovations, trends, and concerns as well as practical challenges encountered and solutions adopted in the fields of Cultural Tourism, Museum and Heritage Studies. Among many topics of interest for submission, here are several examples:

- Tourism and museology
- Sustainable tourism and museum studies
- Museums and interactive technologies
- Challenges for art museum curators today
- Museums and political conflict
- Museums and community
- Museums and indigenous peoples



ACTIVITIES & EVENTS

- Biographical museums
- Mobile museums
- Natural history museums
- Open-air museums
- Pop-up museums

ICCTMHS 2019 has teamed up with the Special Journal Issue on Cultural Tourism, Museum and Heritage Studies. A number of selected high-impact full text papers will also be considered for the special journal issues. All submitted papers will have the opportunity to be considered for this Special Journal Issue

Organized by

WASET

CONFERENCE THEME

Winter Cities Shake-Up

Dates & Place

23 – 26 January, 2019

Saskatoon, Saskatchewan, Canada

Information online at

23 – 26 January, 2019

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

Description

The Winter Cities Shake-Up is a gathering of urban planners and designers, entrepreneurs and business people, artists, cultural and community organizers, and people who live in winter cities and want to take advantage of all winter has to offer.

In January 2019, Saskatoon, Saskatchewan, Canada will host the Winter Cities Shake-Up Conference. Eight immersive Deep Dive Sessions are foreseen (intense and richer conversations and exploration of topics), as well as 16 Breakout Sessions, 8 Guided Experiential Activities, Idea Lab, 6 Sponsor Demo Sessions, Winterupton (Concerts) and Facilitated Conversations that will provide meaningful engagement.

The conference program is organized around three main themes:

1. Designing for Winter
2. Operating in Winter
3. Active in Winter

Sessions will include topics such as: Climate Sensitive Urban Design; Place Making; Lighting; Science of Snow Management; Getting Around in Winter; Wind Modeling; Winter Traditions; Creating Active Outdoor Spaces; Outdoor Education Programs; Climate Change; Mobility and Accessibility; Culture Attitudes and Social Celebration; Health – SADD, Mental Health, Accident/Incident Rates, Psychological Effects and much more.

Each day will begin with a series of invigorating activities such as Mindfulness Walks, Bike Rides, Walks and Runs or even SnowGa (yoga in the snow). The guiding principles for the conference are: Authenticity; Mindfulness; Inclusive; Engaging; Sustainable; this spells AMIES.

Organized by

Winter Cities Institute



CONFERENCE THEME

MGA 2019 – Museums Galleries Australia National Conference

Dates & Place

13 – 17 May, 2019

Alice Springs (Mparntwe), Northern Territory, Australia

Information online at

<http://mga2019.org.au/>

Description



Combining elements of two MGA's recent conferences that focused on Museums and Galleries in their Cultural Landscapes (Brisbane 2017) and Museums and Galleries as Agents of Change (Melbourne 2018), in 2019 some of the biggest thematic areas that occupy much of the Australian national conversation will be tackled. The theme for MGA2019 is At the Centre: Our People, Our Places, Our Practices, which will investigate how museums and galleries are situated at the very centre of national conversations about identity, communities

and relevance, diverse public, and the way they are deeply implicated in both a local and national understanding of Australia's past, present and shared future.

While focusing on people, places and practices, there will be opportunity to consider purpose, relevance, diversity, equality, national identity, Aboriginal and Torres Strait Islander agency, various publics in museums and galleries and the nature of co-creation, generational transfer of knowledge and much more. Delegates will also be able to explore the majesty and wonder of the Central Australian landscape (with cultural tours and opportunities for day/weekend trips to Uluru, Kata Tjuta and other incredible places) and the people, communities, museums and galleries that call the desert home.

As a very special bonus, delegates will experience the vitality of Contemporary Aboriginal Desert Art. A four-hour Desert Mob Art Fair on the closing afternoon of the conference will see many Aboriginal artists and artworkers making their way to Alice Springs from remote Aboriginal communities and have the opportunity to become immersed in not only the art but also among the artists who share their culture through their art to keep their communities strong.

Organized by

MGA

Join **M CAMOC**

ICOM
International committee
for the collections and activities
of museums of cities

now!

OVER A DECADE DEDICATED TO CITY MUSEUMS, URBAN LIFE AND OUR COMMON FUTURE!

Your contribution is invaluable for our network!

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

To become a member of ICOM and CAMOC please visit our web page.

It will have a bridge/link that will direct people to our membership page:

<http://network.icom.museum/camoc/get-involved/become-a-member/>



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