

# CAMOC MUSEUMS OF CITIES REVIEW

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## Updating Den Gamle By and Focusing on Being an Inclusive Museum

THOMAS BLOCH RAVN\*



*Den Gamle By was made as an open-air museum for the preindustrial towns and cities. ©Den Gamle By*

In 1914, Den Gamle By opened as the world's first open-air museum for urban cultural history. Today the museum consists of 80 historic houses from 26 towns and cities across Denmark, with homes, workshops and shops, different public institutions and historical gardens.

\* Thomas Bloch Ravn, Museum Director, Den Gamle By

According to the Danish Museum Act, Den Gamle By is a museum with a designated and outstanding collection also housing comprehensive, national collections and exhibitions of different kinds of artefacts.

When Den Gamle By and other first-generation open-air museums emerged in the decades around 1900, ►

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*Several translocated buildings constitute the framework for depicting the Danish welfare society in the 1960s and 70s. ©Den Gamle By*

they were innovative in both their theme and in their approach to the audience. It was an innovation for the museums to focus on the daily lives of ordinary people, and it was also an innovation to target ordinary people with their storytelling. This approach also applied to Den Gamle By in the early years, but from the 1950s the museum gradually became more traditional in its focus. In the new millennium we therefore began to go back to our roots and our basic ideas in order to update and rethink the museum's mission and purpose.

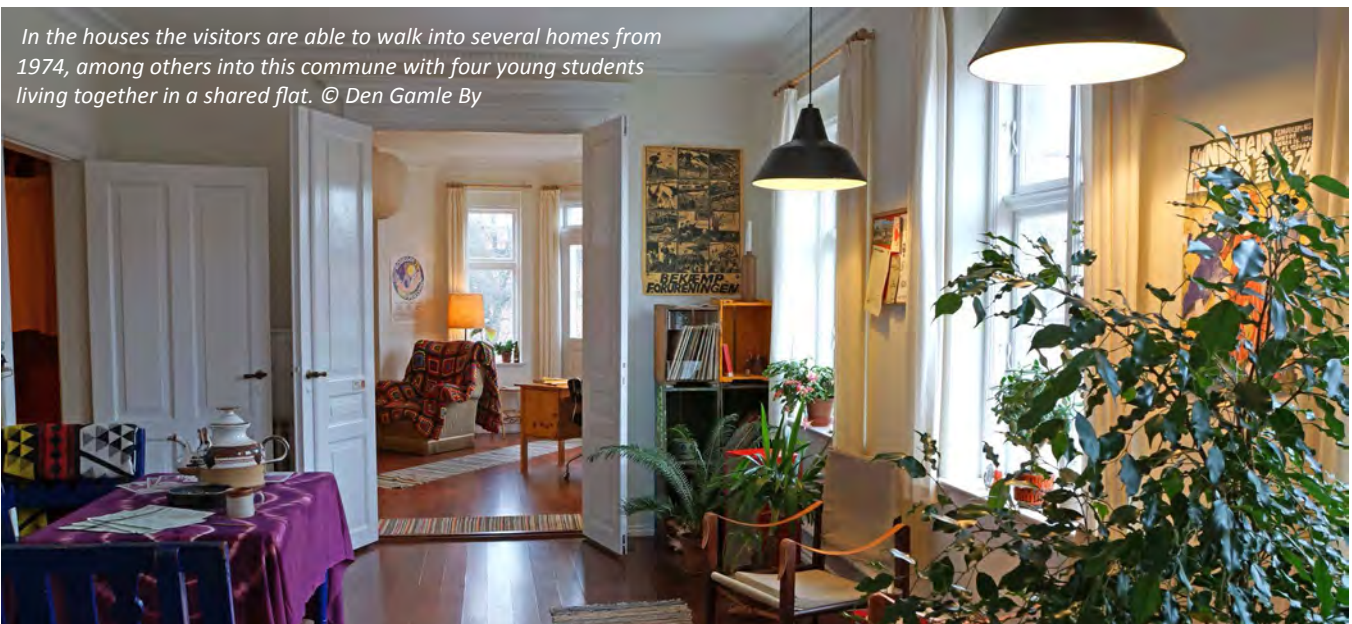
The outcome of this process has been a four-way strategy. Firstly, to update Den Gamle By to include recent history; secondly, to develop programmes for social inclusion; thirdly, to address more controversial and difficult issues; and finally to transform the museum into what we call a cultural enterprise in order to

become more sustainable, resilient and robust. As to the first strategic goal about recent history, we decided to establish a completely new town district focusing on a time-period to which most visitors can relate. At the same time, this new district should encompass some of the basic values of modern Denmark: the welfare society, the open-mindedness, the equality between the genders, and the non-authoritarian thinking. The storytelling encompassed the post-WWII period, seen from the pivotal year, 1974.

We have relocated several buildings from towns and cities all over Denmark, we have collected shops, homes and private enterprises to furnish the buildings, so that large groups of the museum's visitors now can experience walking into a time-period to which they can relate. In making this modern town district, we engaged and co-created with the people who lived and worked in the homes, shops and workshops. We also co-operated with experts and enthusiasts who helped us in establishing a workshop for mopeds, a plumber, a functioning 1970s-telephone network, working radio- and TV sets and other outdated technical devices from the 1960s and 70s. This development has created an extraordinary growth in visitor numbers and own income.

The first major part of the modern town district opened in 2013, the second major part opened in 2015-16, and in 2021, this huge extension will be finished by adding a street depicting Denmark as it was in 2014.

Secondly, we also embarked on finding new platforms for our work. We sincerely believe that museums, in order ►



*In the houses the visitors are able to walk into several homes from 1974, among others into this commune with four young students living together in a shared flat. © Den Gamle By*



*In one house you will find a kindergarten as in 1974.  
©Den Gamle By*

to retain their relevance, will have to address some of the big challenges of modern society. One of them is the marginalisation of still larger groups.

To achieve this ambition, we have opened a three-room flat exclusively for people with dementia: the House of Memory. This flat substituted old facilities with insufficient accessibility. The results are stunning. People who had “drawn the curtain down” for years suddenly begin to open up and communicate. Annually, the House of memory is visited by around 1.500 people with dementia, plus several hundred social workers on one-day training. Everything is carried out in close co-operation with the public organisations caring for the elderly, and a group of university researchers who are carrying out psychological studies of our work.

On the basis of our general experiences from this project, we embarked on a project for kids and youngsters with mental disabilities (retarded, ADHD, OCD and autism), and projects for youngsters with non-European backgrounds. It is the general experience that Den Gamle By’s totalities, the hands-on activities and especially the use of role-playing help these people to have positive and durable experiences from their visit.

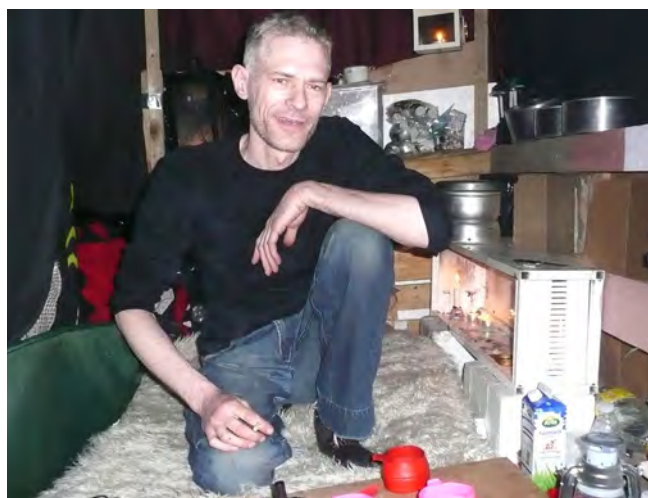
The third focus has been to deal with topics of a more controversial type.

In June 2012, a homeless man proposed to use the museum to relate his life as a homeless person. Den Gamle By is, among other things, a museum of people’s homes. However, we did not have a “home” of the homeless, so when we were offered the opportunity, we accepted at once. Together with the homeless man, we documented his life and he exhibited himself and his home in one of the museum’s backyards. He stayed at Den Gamle By for three months. What is left at the museum is the documentation and some good memories about visitors who met and communicated with a person they would never get in contact with in the “real world” outside the museum.

This project was followed up by community engagement and trying to raise the awareness of the power and value of your own stories. This took place in a large run-down area of concrete blocks, primarily inhabited by people with non-European backgrounds. We helped people to run their own “museum”, where they can tell their own stories, collect photos, and where they can develop guided tours in the area etc.

From the beginning, we intended some of these stories to be visible – one way or another – within Den Gamle By. Therefore, we were happy to open a Somali home in 2016. The initiative came from a group of Somali women, and the furnishing and fitting of the flat was done in collaboration with them. Den Gamle By’s focus is to look at the Somali home as a part of a typical Danish neighbourhood, exactly as is the case with the 1974 home with six male Turkish immigrant workers and the 1974 home with a female student from Greenland - not as something unfamiliar and strange, but as a part of daily life in modern Danish society. ►

*In one of the museum’s backyards the visitors could meet this homeless man and discuss with him. ©Den Gamle By*





## NEW RESEARCH TERRITORIES

The fourth strategic focus has been to become more financially sustainable in order to better carry out our basic tasks. We say that we do not run the museum to earn money, but we certainly wish to earn money to make a still better museum and thereby compensating for the general cuts in public subsidy for arts and culture.

From 2010 to 2016, the museum's income from entrance fees increased by 70%, and the total turnover increased by around 50%. The number of visitors rose from 312,330 in 2010 to 515,667 in 2016. We expect the increase to continue in the coming years. This also constitutes an important background for attracting private donations to support the museum's capital development projects.

This development has made Den Gamle By more resilient and financially sustainable, and has enabled the museum to make considerable improvements in collection care, research, publications, updating of exhibitions and non-profit offers for marginalised groups.

Today Den Gamle By is the national open-air museum of urban history and culture. After having added the town district focusing on the 1960s and 70s, this pre-industrial museum has been transformed into a huge time travel



*In one of the houses the visitors can also meet a contemporary Danish-Somali home. ©Den Gamle By*

in three dimensions and in scale 1:1 – from the pre-industrial period, through the early industrialised town, up to the welfare society with 1974 as the pivotal year. In 2021, when this time travel part will be supplemented with a 2014-street, it will be designed in a way that allows for later updating. So, maybe in 2074 this 2014-street will be transformed into, for example, 2050. Only the future can tell.

*This project received the Luigi Micheletti Award 2016 and special commendation at European Museum of the Year Award 2017.*

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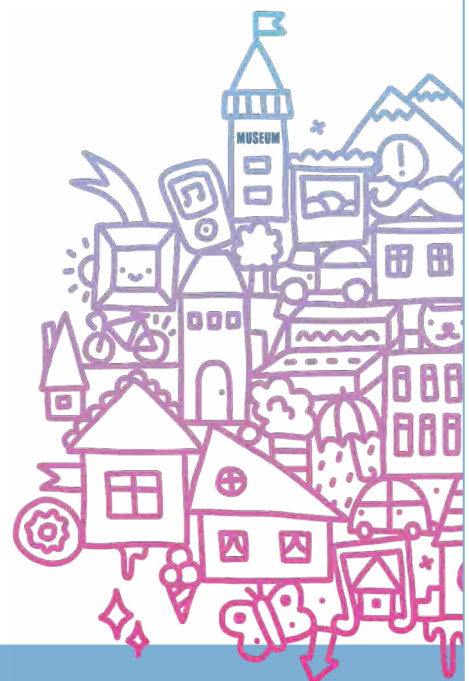
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Please stay connected with us, inform your friends and colleagues about what we are doing and invite more people to be a part of our community.

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/>



## BECOME A MEMBER.

# From the Chair

Dear CAMOC members,

Our summer issue of CAMOC Review is full of articles, as ever, on cities and museums about them. It also gives us the opportunity to share with our members and readers the latest news about CAMOC's activities.

As you know, our annual conference will be held in Mexico City on 30-31 October: the second time, after the 2013 ICOM General Conference in Rio, that we will be active in Latin America.

The organisation of the conference has been the result of partnerships with ICOM Mexico, with the ICOM Disaster Risk Management Committee, and with important institutions in Mexico like the National School of Conservation, Restoration and Museography, the National Institute of Anthropology and History, Museum of Cultures, and the Museum of Mexico City.

The 2017 International Museums Day theme, "Museums and Contested Histories: saying the unspeakable in museums" will be one of the conference topics under the umbrella of urban past and present heritage issues about (re)interpretations of history, migrations and social inclusion in relation to city museums.

We are proud and lucky enough to count Doug Saunders as a keynote speaker. He is the author of "Arrival City: How the Largest Migration in History is Reshaping Our World" which sheds new light on the complex challenges so many cities are facing, those places where people are constantly moving to or leaving, and thus changing cultural, social, and physical urban landscapes. Doug will also take part in our workshop.

The conference speakers are going to tackle issues such as: urban memory, amnesia and city museums, the disputed present, the involvement of communities and city museums in policy-making and place-making processes.

There will also be time to present the next ICOM General Conference programme to be held in Kyoto in 2019, plus a workshop session on a new definition of a museum - a vital project which ICOM has been developing.

On 1 November, conference delegates will be offered a special tour in Mexico City focused on the famous Dia de los Muertos (Day of the Death) festivities, listed by UNESCO as one of the world's intangible heritages.

Just before the conference, on 28 October, we will have the second workshop of the "Migration: Cities" ICOM project. It will take place at the Museo Nacional de las Culturas (National Museum of Cultures). This project is promoted by CAMOC and the Commonwealth Association of Museums (CAM). The very successful first workshop took place in Athens last February and was described in the last issue of the CAMOC Review. Doug Saunders and Javier Guerrero will be the keynote speakers, followed by museum presentations and videos about urban migrations, participative projects and city museums.

The number of paper proposals, over 50, and the impressive range of nationalities of the presenters in both the conference and the workshop make us especially proud. We will have speakers from Spain, Greece, Poland, Japan, Canada, Taiwan, Kenya, Pakistan, Argentina, Brazil, South Africa, The Netherlands, France, Italy, Portugal, Russia, Turkey, USA, Germany, Denmark, Latvia, Ireland, Iran, and, of course, Mexico.

So, if you haven't sent your registration yet, do it soon!

Please check the tentative conference and workshop programme in this issue and on our web site where you can also find many other matters of interest. And finally, do not forget to send us your contributions, suggestions and support. Help us maintain CAMOC as one of the most relevant organisations to cities and museums about them!

*Joana Sousa Monteiro*

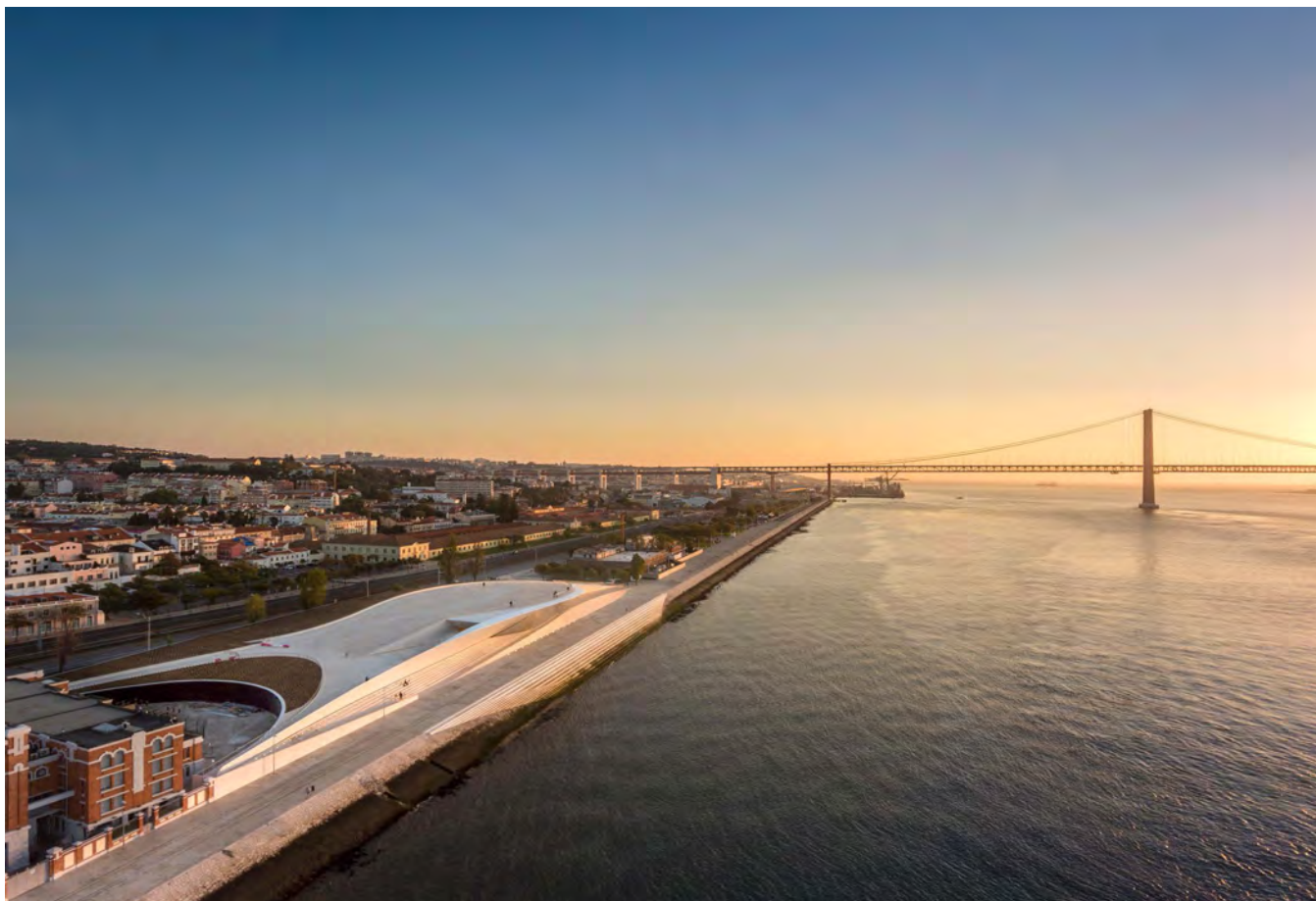
# MAAT, a New Museum in Lisbon

## Urban Impact & Critical Positions

PEDRO GADANHO\*

The Following the inauguration of the extension to Lisbon's Museum of Art, Architecture and Technology (MAAT), the *Financial Times* of London described the low-rise, walk-upon, contemporary building by the London-based AL\_A Architects, as a 'spectacularly modest structure.' The *vox populi* had it that the new museum was benefitting from a 'mini Bilbao effect.' Even if Lisbon's historical background – and its need for such

contemporary cultural production as spectacle is notably problematic. Even so, we believed that there were still worthwhile benefits to gain from such an 'effect'. Despite the usual contesting voices, the 'Bilbao effect' has indeed been enduring and positive for the Basque city. That is, the combination of a recognised museum brand and an impactful signature architecture did manage to put a previously decaying post-industrial



*The new museum in the cityscape of Lisbon. © Fernando*

an effect – should not be confused with Bilbao's, we at MAAT welcomed the notion. Within architectural circles, the 'Bilbao effect' has had negative connotations, related to its supposed superficial or temporary impact, and it has been considered that museum architecture and

city on the cultural tourism route – and keep it there for the next two decades, with considerable and stable economic returns, audience numbers still at around one million, and 90% of visitors coming from outside. If a small part of this 'effect' can have impact in the creation of a new, non-branded museum in a historical European capital, so be it. Amanda Leveté's *kunsthalle* has ▶

\* Pedro Gadanhó, Director, MAAT, Lisbon





*The new urban attraction of Lisbon. © Fernando Guerra*

indeed proved to be hugely attractive for different audiences. It is both architecturally welcoming, and respectful of its context, location, and building traditions. The architecture of the new structure has provided a clever dialogue with the historical qualities of the museum's other venue, the existing Central Tejo Power Station. Its organic and fluid forms are futuristic, and yet avoid the rejection that so much of contemporary architecture elicits in a mainstream audience.

Architectural innovation was certainly a part of MAAT's immediate and effective impact, both locally and further afield. When the building was inaugurated on October 5 2016 general curiosity – helped by an effective corporate marketing campaign – attracted more than 60,000 people to a site that is historically cut off from the city by a railway line and a motorway. The result was two hour queues to get into both the new building and the older venue. More relevant, however, those queues only served to reveal the fragility and inadequacy of

the surrounding urban infrastructure. The sheer weight of people meant that the only pedestrian bridge that guarantees access to the railway line bordered riverside had to be temporarily closed. The impact of the new museum, has made clear that plans to revitalise Lisbon's waterfront are still beset by basic access needs. Finally, the new project has also added to one of Lisbon's most cherished urban attractions: the quality of its 'vistas.' The building both reframes the river landscape as part of its entrance canopy, and allows people to rediscover a seldom-seen view of a hill from the building's rooftop. As the most visible cultural endeavour of EDP, the Portuguese power company, EDP Foundation's renewed riverside campus includes both a recently finished urban park, and a new pedestrian bridge that will connect the museum's rooftop to its historical neighbourhood. The urban and architectural environment were readily welcome as a strategic tool to promote the newly created museum vis-à-vis its potential audiences. In this context, MAAT became one of Lisbon's top must-see locations. This provides a way ►

## NEW MUSEUMS

to tempt visitors to embrace the museum's main objective: the promotion of contemporary art. In a country where people are liable to turn their backs on contemporary art, regarding it as both elitist and incomprehensible, the welcoming architectural environment was instrumental in overcoming difficult cultural barriers.

However, beyond a grand urban experience and an enviable position on a list of a city's attractions, a museum's resilience should firstly rely on the relevance and impact of its exhibition and education programmes. As opposed to the fluctuations of popular taste or the impact of tourist cycles – or even the influence of the 'novelty' effect – only the coherence and identity of a museum's programmes assure the durable affirmation of a new institution in the face of existing local and international contexts. With expectations set high, MAAT's curatorial mission has certainly become subject to specific challenges. Its ambition to maximise the local

audience – and make sure that, after a first architectural visit encouraged by social media, its public will again come back – is still to be tested. And its mandate to assert itself within a highly competitive environment of long established international institutions represents an equally challenging task. To these aims, we could only respond with the specific belief that cultural production still offers essential critical visions of the present condition – and that this can, and should be made clear to a wider audience.

Departing from a cultural programme developed by the EDP Foundation for more than 15 years, MAAT's first challenge was the integration of a pre-existing museum structure installed in the Power Station (the Electricity Museum) and the setting up of a revitalised international institution based on the combination of very diverse cultural assets: an impactful example of industrial heritage preservation, an exhibition display about both the Power Station and the history of ►

*MAAT's first challenge was the integration of a pre-existing museum structure installed in the Power Station (the Electricity Museum).  
© Fernando Guerra*







*From Utopia/Dystopia, one of the first group exhibitions at MAAT. © Bruno Lopes / Fundação EDP*

energy, a relevant collection of Portuguese post-Sixties art, and an important tradition in supporting local artists. While contemporary art was already a core activity, the notion of technology came in as a logical umbrella to reflect the other existing assets. The themes of architecture and city have aptly integrated the new museum's concept to reflect EDP's ongoing architectural patronage, the fact that the two buildings on the campus represent major examples of early 20<sup>th</sup> and 21<sup>st</sup> century architecture, and of course a curatorial strategy that aims to relate contemporary art's critical discourse with crucial themes in current social and political debates.

With its crossover of the three different cultural fields of art, architecture and technology, MAAT is especially fit to act as a platform to discuss the impact of change in society. Architecture, the city and technology are at the core of so much of the transformation of the world around us – and contemporary art has increasingly moved towards social engagement, thus providing a much-needed critical reflection on present developments. With some of its first group exhibitions – *Utopia/Dystopia, A Paradigm Shift or Tension & Conflict, Video Art After 2008* – MAAT assumed that the contemporary museum can, and indeed should take a critical position – as I proposed in the motto: 'the museum as activist, agitator, and activator,' in a Vienna TEDx conference held in 2014. Beyond exhibition-

making, however, this ambition may also mean an education programme with the ability to engage local partners, such as universities, city authorities and other institutions, to foster public debates that go well beyond the strict arena of contemporary art – as in the recent example of a debate on the prospects for the urban transformation of Lisbon's waterfront over the next 30 years.

As part of its core identity, MAAT is certainly committed to continue the EDP Foundation's mission to support the local arts community, by generating exhibition opportunities and international visibility for Portuguese artists and curators. It is also keen to engage a global audience with international commissions and group shows that reflect a critical, political perspective on current issues. Yet, other than exclusively engage with the making of art history, which seems to be the main game art museums are still currently playing, MAAT decided rather to bring forward an engagement with artists and curatorial themes that may make contemporary art more meaningful to audiences who previously shied away from it. This naturally implies a shift in the perception of museums as mere heritage keepers and as places for a comfortable aesthetic consumption. When the cultural arena too is subject to the pressures of populism, this represents a challenge – but it is surely an exciting one.

# Between Locality and Remembrance

KATARZYNA BURY / TOMASZ OWOC / DANIEL BOROWSKI\*

Just a few years ago, the majority of tourists who visited Krakow reached Kazimierz, the old Jewish district, by a walk along the Vistulan boulevards. Not many of them usually made it to the other side of the river. By crossing the bridge, however, one can enter a completely different place, slightly forgotten, but, at the same time, now being rediscovered. It is there, on the other side of Vistula, where two new branches of the Historical Museum of the City of Krakow – Podgórze Museum and KL Plaszow Museum – are being built.

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\* Katarzyna Bury is an art historian and Head of The Historical Museum of the City of Krakow, Podgórze Museum branch. Tomasz Owoc is a historian, member of KL Plaszow branch project. Daniel Borowski is a historian, assistant in The Historical Museum of the City of Krakow, International Relations Department.

## ON PODGÓRZE AND ITS NEW MUSEUM

Podgórze was a multicultural district created by newcomers representing various nations and religions built upon Austro-Hungarian planning principles that had the ability to develop crafts and industries. It joined Krakow in the common fight for independence from Poland. Destroyed in the World War II, Podgórze was neglected and lost most of its citizens, who were displaced or murdered by the invading Nazis. For many years it was considered a neglected area of the city. For a long time, there was a lack of a media campaign, which could have built a positive image of the place. Gradually, with the help of the local community, the potential of its significance was awakened. Thanks to the commitment of citizens and the help of city ►



The postcard from early 1900's, featuring a view to the Podgórze main square. Gift from Paweł Kubisztal. © MHK





KL Plaszow today. © MHK

authorities, Podgórze Museum is becoming real. The work started in September 2015 and the official opening of its exhibits is scheduled for October 30, 2017. Renovation of the two historical buildings required complex action, such as drying out the terrain and rebuilding the roof from scratch.

The Historical Museum of the City of Krakow is committed to creating a place where historical narration does not dominate over the needs of those who will benefit from the museum's programs. That is why we consulted members of the local community during the process of creating the museum's educational endeavours. An essential part of the interaction with citizens was gathering their family artefacts and interviewing them about what will be presented in the main exhibition's oral history section. The building will contain spaces for permanent and temporary exhibits, as well as a modern conference auditorium, which will be used for the museum's own programs and by local foundations and associations. We have planned an interactive visiting route for youngsters, as well as an educational hall with attractive content and facilities for people with disabilities. We aim to make the exhibition interesting for foreigners by bringing in the European context, references to world events and topics relevant to people from all nations. The museum ought to be a platform for multigenerational meetings and discussions on the past, present, and the future – a place where one can spend leisure time in an active way and consciously participate in city life. In the Podgórze Museum, we aim to acquaint guests with the rich history and cultural traditions of this district.

### KL PLASZOW COMMEMORATION

For many, Podgórze relates also to the tragic history of World War II which had such a strong impact on this part of Krakow. Here, Oscar Schindler and Tadeusz Pankiewicz saved thousands of lives from German aggressors who created a ghetto for the Jewish people, who were ultimately transported to Auschwitz or to the nearby Plaszow concentration camp. During the war the Plaszow concentration camp was built on the grounds of local Jewish cemetery. It was to be the final destination for Jews, Poles, Romanis, and victims from other occupied nations. The number of imprisoned people is estimated to have been from 30,000 to 40,000 men, women, and children. The district in this tragic time reached 80 hectares and became a cemetery for at least 4,000 people. The Germans evacuated the camp in January 1945. In the fall of that year the Soviet army occupied the district. In the years that followed, the area was left unattended; German, Russian, and local community activity almost vanished and, in the years after the war, few memorials to the Holocaust victims were raised. Since December 2016, however, the Historical Museum of the City of Krakow has held the responsibility for commemorating this place ►

*Landscape of Kraków and Podgórze from Krzemionki district, around 1871. Gift from Dariusza Rywczak. © MHK*



and plans to finish this project over next five years. Today, as a green urban park, it will be primarily dedicated to recreation though not every user has sufficient knowledge of the appropriate behaviour called for in such a space and there are, sadly, occasional acts of profane activities.

Non-invasive archaeological work has been essential for creating this museum. The aim is to recognize the topography, ground layers and acquire new artefacts which will be presented to visitors. To preserve the authenticity of this place, we want to reveal the infrastructural remnants of the camps as integral parts of the museum's interpretive scheme. Permanent exhibits will be situated in two buildings: Grey House, which is the only original facility left of the camps, and the "Memorial," a modern construction. The house was the camp commandant Amon Göth's office and, as a part of the project, will tell stories of the individuals

who were lived here in KL Plaszow during the war years. The "Memorial" will be built for educational and administrative purposes, where visitors will be given more information.

### CONCLUSION

Krakow's diversity in terms of architecture and population certainly is a factor that will motivate citizens and visitors to learn more and to acknowledge the uniqueness of the district's history and traditions. The Podgórze Museum and KL Plaszow branch will support these educational experiences. In the near future, the Historical Museum of the City of Krakow will open its doors for the local community whose members created these museums, as well as for all those who would like to get to know Podgórze's history – from an independent urban neighbourhood, through the brutal Nazi occupation, to Krakow's green district of today.

# Penelope Wehrli – Experimenting with ways to exchange ideas about the society we want to live in

GEGÊ LEME JOSEPH\*

*CAMOC is very interested in exploring and representing cities in novel ways and how these can help citizens become more aware of their urban realities, issues and engage in the healthy exchange of ideas.*

*To that end CAMOC Museums of Cities Review has published a series of city exploration experiences, hoping to foster dialogue between museums and creative practitioners on how we can break down the boundaries between museums and the cities, places and people they seek to represent.*

*In this edition we explore the work of Penelope Wehrli who was born in Zürich in 1957 but currently lives in Berlin. Penelope creates performance pieces, site-specific installations and moving images. Penelope's aether*

*series, 1998 to 2003 (Talk to Me, Äther Trommeln Europa, aether.3 - a game, aether - epilogue in monologues and aether.5 <http://www.aether1.org/frameset1.html>) used the telecommunications of the day to create real time visual and sound dialogue between people in different places, exploring their immediate urban surroundings, personal impressions and exchanging ideas through interactive installations that happened simultaneously on a private level and in public spaces. It played with resources from media, theatre and performance seeking to disrupt the classic ways of engagement between people and cities, audience and players, performances and mediated dialogues and exploring simultaneous events in different places as a common performance.*

*Often in these projects simultaneous sound and image projections of different narratives form, through polyphony and unison, a joint narrative. The experience of these installations allowed citizens to engage with ►*

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\* Gegê Leme Joseph, CAMOC Board member and CAMOC Museums of Cities Review Editorial Board member.





aether .3 (2001). ©Penelope Wehrli.

*a diversity of views, hopes and expectations for the cities of tomorrow, to take part in conversations and jointly imagine a shared future.*

*Strangely enough, nearly two decades later, the same polyphony is found today in our hyper-mediated society where citizens seek and many times struggle to find a joint narrative. We hope that the aether project with its layered, complex and transformative experiences will help us shed a light on how to create new spaces for dialogue, imagination and exchange in our museums of today and tomorrow.*

## AETHER

(1998 – 2003)

By Penelope Wehrli

*a e t h e r* was a series that sought to explore dialogue situations and to find other formats to exchange ideas about a society we want to live in. The experimental set-ups were testing grounds and the dialogues took place in public spaces and with previously set rules.

## TALK TO ME (1998)

For **TALK TO ME** a public phone booth was installed next to the Volksbühne am *Rosa Luxemburgplatz* (People's Theatre, Rosa Luxemburg Square) in Berlin. On specific nights visitors could call a telephone number that was listed at the booth. The caller would reach a person who was driving in a car through the city or its vicinity. At a distance from the phone booth the dialogue between caller and traveller could be heard publicly through loudspeakers that were installed in front of the theatre. It was always a single caller that spoke to the traveller. He or she was in motion and described the surroundings to the caller or asked questions to strike a conversation. *Berlin, June 1998*

The separation of the spaces and the separation - classically spoken - of the "player" and "audience" was neutralized through the telephone. The player/traveller was on the road and busy with his or her "story" no matter if someone called or not. Visitors had to take the initiative to call and ask questions and thus make the trip of the "player" public and in doing this they became co-players.

For a third party the dialogue could be overheard about 50 metres away. The caller's voices were public but they could not be observed directly, which made it easier to focus on personal conversations between strangers. It was surprising for me that in the course of the night a coherent conversation really developed although listeners and potential callers came and went. The setting seemed to promote an awareness that the conversation could only be continued in a valuable way through detailed listening and one's own initiative.

## EUROPA (1999)

*Change the scale of time that you think in*

**ÄTHER TROMMELN EUROPA** was a nine-hour journey that took place at the Festspielhaus Hellerau (Hellerau Festival House), in Dresden, Germany. From early evening until dawn the next morning five individuals travelled alone through the night, four in cars, one by boat. They communicated with invited guests at the Festspielhaus via cell phones and cameras.

The guests were 'travellers in extreme territories' themselves, explorers of space and mind, a chaos researcher, a neurologist, an arctic explorer etc. ►

## NEW RESEARCH TERRITORIES

The dialogue between the guests and the travellers and the “road pictures” that they transmitted could be heard and seen in different spaces of the Festspielhaus, where this material was continuously transformed, acoustically and visually in different installations. Visitors had to piece those fragments together to create a subjective whole as they experienced all of this live while listening, walking, eating, or even sleeping. *Dresden, June 19, 1999*

*ÄTHER TROMMELN EUROPA* was inspired by the old-fashioned late-night radio talk show: the ear is connected to the world and therefore it is ‘in’ the world.

At the end of the night, after about eight hours when everybody was really exhausted and the borders between visitors and invited participating guests had dissolved, the space between the travellers and us in the Festspielhaus had also dissolved. I remember a last conversation with long and open pauses with Wolfgang Schmidt. He sat on his boat near Baltimore in the dusk. In the Festspielhaus dawn was approaching. We stared at a small loud speaker from where his voice was heard as if we were staring at a living subject. Everything was suddenly very close and the space for imagination wide.

### A GAME (2000-2001)

#### *You can imagine the opposite*

From *aether.3* onward our main goal was to draft visionary ideas for living in a near future through conversations. We asked all participants to take their personal experiences as a starting point. The personal is a possible link for others, it can open up the field.

***aether.3*** was set up like a game. Ten artists and scientists who live and work in different places in Europe and beyond spoke over several weeks with each other on the telephone. We asked them to playfully envision a life for a near future together in four rounds of dialogues. Each player was an expert in one area and brought specific experiences into this shared vision. Two participants always talked to each other for one hour; five talks in each round. Their conversations were recorded. Based on what they heard from each other they decided with whom they wanted to continue in the next round. *2000 - 2001*

In February 2001 these dialogues became an installation at a vacant atomic reactor in the city of Munich, Germany. Five trailers stood on a green grass patch



*aether.3* (2001). ©Penelope Wehrli.

installed in the space. White cots from emergency services were placed around the trailers. The hall appeared silent at first. When visitors moved between the trailers they activated electronic sensors and specific dialogues were heard in a close radius around the trailers. Through their movements the visitors influenced the acoustic appearance of the entire space and for the other visitors. To listen and follow one dialogue meant to stay in one place. One dialogue was always only a fragment of the whole envisioned world. Walking around fragmented understanding of a single dialogue but created bridges between the different parallel and ongoing dialogues.

### RADIO DRIVE-IN (2002)

#### *“personal” is not “private”*

As we (re)think “the world”, our playful movements leave traces. Our movements change the space and they influence the players in the future.

***aether – epilogue in monologues***, private cars turn into mobile listening capsules. We asked five questions to 50 very different individuals. Their recorded answers could be heard on five local ▶



## NEW RESEARCH TERRITORIES

radio frequencies. On each frequency one could hear all the answers to one of the five questions chronologically. *Berlin, September 2002*

The dialogues in epilogue in monologues were the conversations each person had with themselves while answering questions about their memories of games, dreams and past decision-making processes. It was also an inner dialogue about the possibilities of an imagined world with an unknown listener sitting, with the radio running, in a car located in a public space in the parking deck of the *Berliner Festspiele*, Berlin.

*You have to multiply your points of view.*

### MODULES (2003 -)

The experimental set-up defines the dialogues and therefore the ideas that can develop there. Our design of the spaces that we inhabit will influence the future.

*aether.3* (2001). ©Penelope Wehrli.



**aether.5** is a growing and travelling habitat of thoughts and ideas for the near future from a growing network of individuals.

*aether-trailers* will be temporarily installed in public spaces that are no longer considered to be spaces worth living in. The trailers are listening spaces that become social spaces for citizens. They are also archive, library, communication and living space for invited guests. Our guests communicate with “live-stations”, which are places where ideas for daily living and working are developed and practised throughout the world. When we move to the next city, the dialogues will continue based on the ideas already exchanged.

*We are moving toward a goal that keeps moving.*

For the aether-series Penelope Wehrli collaborated with several artists, technicians and scientists who are listed here: [www.aether1.org/frameset1.html](http://www.aether1.org/frameset1.html). From “aether.3” onward she collaborated with Kyra Witt.

### Biography

**Penelope Wehrli** works at the intersection of installation, performance and media art. Her staged projects and site-specific installations are mostly walk-through transmedia spaces with live-performance which she understands as spatial scores. From 1980–1990 she mainly worked in New York. *Feuerfluss*: Installations and public burning actions on violence/suicide in New York, Gent, Berlin, Zagreb, Sarajevo, Belgrad, 1994–97; *aether*: an experimental telecommunication series to explore dialogue situations; and most recently *Transforming Acts*, a dynamic archive, 2015. Wehrli has written and directed a.o. *operation solaris*, Staatsbank Berlin, 2001; *Emily on the rocks*, Podewil Berlin, 2003-06; *Heute mittag sitzt er nicht im Beijing*, Palast der Republik, Berlin, 2004, *camera orfeo*, Radialsystem V, Berlin, 2009. Her latest work *Eadweard's Ear – Muybridge extended* had its premiere in February 2017 at Uferstudios Berlin. Wehrli created spaces and stage costumes for the Choreographic Theater of Johann Kresniks from 1990–98. As a scenographer she has also worked with directors such as Dimitar Gottschef, Barbara Frey, Robert Schuster and most recently with Christiane Pohle. She develops spaces for theatre as independently functioning testing grounds, a.o. *A dream within a dream*, Direction: Barbara Frey, Schauspielhaus Zürich, 2010; *Gegenwart der Erinnerung*, Direction: Christiane Pohle, Schauspielhaus Graz, 2015. Penelope Wehrli was Professor for Scenography at the University of Arts and Design, Karlsruhe from 2004–09. [www.aether1.org](http://www.aether1.org)<sup>1</sup>

<sup>1</sup> <http://tanznachtberlin.de/tanznachtberlin2014/kuenstler/penelope-wehrli/?lang=en>

# Museum Trip: Social inclusion program for children with overseas roots

SAWAKO INANIWA\*

Ueno Park is an area of Tokyo popular among residents and tourists alike. The park is home to many cultural establishments – a concert hall, a library, a university – and to numerous museums, one of which is the Tokyo Metropolitan Art Museum (nicknamed “TOBI”), where this author works.

For the past five years, TOBI’s next-door neighbour, the Tokyo University of the Arts, has been organizing the “Museum Start iUeno” project in partnership with these cultural institutions. This project helps children between their first year of elementary school and the final year

of high school make their “museum debuts”, through activities like the “Museum Trip” programs that promote social inclusion. In this article, one particular Museum Trip program will be introduced, targeting children with overseas roots that struggle with cultural differences or financial problems.

Tokyo is a city with a population of roughly 13.7 million, and among its residents there are many children of international origin. In recent years, there has been a significant increase in the number of foreign workers in Japan. According to the Ministry of Health, Labour and Welfare, there was a 19.4% increase from 2015-2016, which marked the fourth consecutive year to record ►

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\* Sawako Inaniwa, Curator, Chief of Learning and Public Projects, Tokyo Metropolitan Art Museum



The Tokyo Metropolitan Art Museum. © Tokyo Metropolitan Art Museum



these numbers rising. Therefore, it is reasonable to assume that the number of children with overseas roots has also been increasing, and that those children may face difficulties in daily communication. There are also more and more children who, despite being Japanese nationals, do not understand Japanese and are having issues in their everyday lives. A particular problem is the limited linguistic support available for older children who come to Japan with their parents, especially those older than 16 and therefore beyond the age of compulsory education in Japan. Children with limited communication skills in Japanese may become isolated and unable to get involved in social activities.

Since the first year of the “Museum Start iUeno” project, we have collaborated with schools in order to organize lectures that would help children enjoy artwork through dialogue. We noticed that students who couldn’t speak Japanese well found it difficult to enjoy the lectures – and couldn’t participate in them without support. One example is of a group that had a student who could only understand Mandarin: we introduced an art communicator speaking Mandarin to be a facilitator for the group and to stimulate the dialogue between students. We were impressed with how all the children responded to the enlivened dialogue and were very pleased with the lecture.

Several such experiences brought us to keenly sense how museums in multicultural cities are places that can serve to champion multiculturalism, and to cultivate both understanding of one’s own culture and empathy towards others. We launched this program last year with an idea the museums in Ueno Park would be an ideal setting for programs aimed at children with overseas roots.

The program has the following five characteristics:

### 1. Rich cultural resources at the program’s core

The project’s main resources are the exhibits at the nine cultural facilities in Ueno Park.

### 2. Community design that creates connections between diverse people

The programs have been tailored specifically for the participants, planned by TOBI’s curators and the faculty of the Tokyo University of the Arts, consulting experts from each of the partner institutions in Ueno Park. The program is facilitated by our “art communicators” (nicknamed Tobira), who accompany



*The museum starter pack. © Tokyo Metropolitan Art Museum*

each child one-on-one and encourage independent learning.<sup>1</sup>

### 3. Participatory learning tool

Participants are given the “Museum Starter Packs”, in which they can compile the record of their experiences at the museums, like in a scrapbook. On the front-side of the bag, children can attach and collect the badges issued by different facilities, each with its own design.

### 4. Publicly financed initiative to rectify the education gap

The participation is free. Depending on circumstances, transport and lunch costs are also provided through the NPOs and such.

### 5. Continuing support, not one-off care

The program consists of three steps, unfolding before, during and after the children’s visit. After the visits, those who register are given opportunities to participate in programs held exclusively for members. ▶

<sup>1</sup> The Tobira are the active members of the Tobira Project, a social design project run collaboratively by TOBI and the Tokyo University of the Arts. Their role is to foster communication through art. Every year, about 40 members are chosen through applications from the public, and they serve for three years. Throughout the year, they sit specialist seminars and work as volunteer art communicators. Through their activity, a structure that can organically connect people and art is developed, producing a positive cycle of communication.

The greatest challenge for us as the organizers is to create an effective communication scheme, so that the target group of the children can acquire information about this program, take interest, and actually come to the museums. We routinely plan and manage programs for all sorts of children as part of our work; the experience has given us confidence that, once the children arrive at the museum, we would be able to provide a program they enjoy. However, the prerequisites for that are that we reach the children with overseas roots, build a relationship of trust with them, with their parents and guardians, as well as with the non-profits that look after the children – and ultimately, that we make them interested in the museums in Ueno Park so they decide to visit us. We need to build a communication circuit that can make this happen, and it is the most essential and most difficult part of the work.

Let us present an example from last year. The project staff approached non-profit organizations running art and education programs for young people, asking them to contact children suitable for our program. Those organizations got in touch with children they have previously worked with, thus extending the new communication scheme. As those adults already had the children's trust, the children could accept this information without worry. Through the organizations, we then messaged the participants using the LINE messenger app, to say hello and to invite them to the museums, informing them about the fun experience awaiting there. Nine students from a part-time high school founded by the Tokyo Metropolitan Government

*A detail from one of the Museum Trip programs.  
© Tokyo Metropolitan Art Museum*



came on the day of the program, accompanied by one of their teachers; one of the participating students was a child sitting in an elementary school first-grader, who also joined. They were welcomed by the program's facilitators: a faculty member from the Tokyo University of the Arts, a TOBI curator, and seven Tobira. This group of twenty enjoyed the program that lasted for a few hours. It was a relaxed program, consisting of touring the art museum and the architecture in the morning, and viewing the exhibition *Dialogue with Trees* we then had on after lunch. Hands-on activities involving touching trees were a part of the program, thus creating opportunities to communicate in a form other than language.

The purpose of this program is to encourage children to become involved in the society by using artworks and cultural assets. Children get acquainted with our art communicators – grown-ups who are neither parents nor teachers; they share viewpoints with them through the cultural assets, and deepen the communication. This program also aims to improve children's self-esteem and their understanding of other cultures. By using the artworks as intermediaries, the relationship between the children and the art communicators becomes more equal, creating a healthy atmosphere. We were told by the participating high school students that having people listen and commend their opinions made them feel good, and that they would like to have the learning opportunity again if possible.

Since ancient times, artworks have had the function of connecting people in a society; churches, shrines and temples with artworks have always played a role in the ways people communicate. Through this project, we realized that a museum with cultural resources has the ability to connect people in a very similar manner. A city museum is a place where groups of diverse people can gather together. The city museums' activities can be a powerful resource for the community they serve.

To achieve our project goals, our first step is to build strong relationships with external NPOs and NGOs and collaborate with them. We hope that, by combining our museum knowledge with their expertise in the field of migration, a strong social resource can be created. Although our first step is small, we feel that the work being done here can already provide real value to individuals and we are committed to the future of the project.



# Leiria Museum: 100 years of constructing a museum for all

VÂNIA CARVALHO / ANTÓNIO TAVARES / ALICE CRAVO\*

A The new Leiria Museum, or Museum of Leiria, is a proof that memory of our ancestors can be safeguarded with patience and dedication, and be presented to everyone, today and in the future. This museum is the result of an idea from many for all. Only on November 15<sup>th</sup>, 2015, when the new Leiria Museum was finally inaugurated, has the idea come into fruition. The Leiria Museum is a history museum dedicated to the region of Leiria, in central Portugal. It is an open window to the memory of a long inhabited territory, which has taken an alternative vision of the reality of an ancient museum at the beginning of the 21<sup>st</sup> century.

Since its opening, access has been enabled to important patrimonial, historical, archaeological, artistic and educational collections, which until then were not truly and fully accessible to the general public. The museum has had four different locations since 1917 and between 1986 and 2015 it was even closed; the reopening was enabled by a 3 million Euro investment in its renovation and redevelopment. The collection has been brought together and is now installed in the 16<sup>th</sup>-century Convent of Saint Augustine, one of the most important monastic complexes of Leiria, classified as property of public interest. The convent has been completely restored and converted into the museum.

Originally, the Leiria Museum was named *Regional Museum of Arts, Archaeology and Numismatics of Leiria*. Not only we have changed its name to Leiria Museum, but, more importantly, we changed our attitude. The Leiria Museum is now the centrepiece of the municipal network of museums. It aims to preserve and interpret the identity of the Leiria people in

a contemporary way, fusing history, memory and identity, while acting as an integrator of new socio-cultural experiences.

Having a strong relationship with the community it belongs to is considered essential for this museum. In order for such cultural space to become a reality for both residents and visitors, it has to accomplish ►

*The view to the Leiria Museum and the Church of Saint Augustine.*  
© Câmara Municipal de Leiria



\* Vânia Carvalho is Leiria Museum Director, Leiria Town Hall; António Tavares is the Project Coordinator at ArqueoHoje, and Alice Cravo belongs to Communication at ArqueoHoje.



*A visit from a local school, guided by a trainee that became our volunteer. © Câmara Municipal de Leiria*

a variety of needs. Besides the concern for heritage, the Leiria Museum takes a strong inclusive stand through differentiated ways and means of communicating with its audience: not only through observation and contemplation, as in traditional museography, but also through the use of ICT (Information, Communication and Technology), which guarantees better and more interactive communication.

The Leiria Museum also takes into account the current needs of a visitor in terms of comfort and safety. As such, it is an inclusive museum – welcoming, comfortable and friendly for everybody. It carefully integrates spaces and uses innovative techniques and technologies to improve accessibility even more, becoming barrier-free and promoting equal opportunities for all.

The concern to become the most accessible museum for everyone has led us to implement innovative techniques of info graphics and signing:

- for the visually impaired, we have plaques and other scripts in Braille, tactile plans, directional rails and accessible routes;
- for the hearing impaired, there are scripts to accompany films and audios, as well as scripts based on the Communicational Pictographic System, which, in addition, facilitate access to visitors with intellectual disabilities and low literacy level;
- a disabled access has been installed for those visitors with physical impairments.

General information is multilingual; there are bilingual exhibitions, audio and video guides in four languages and multimedia solutions, part of an ongoing process of creating a virtual tour, including an audio-description of the long-term exhibition.

We believe that accessibility is conceptually important for any public building, both when it comes to its interior and exterior; in our case that includes accessibility of public transport stops, situated immediately outside the museum, and used by employees and visitors on their route to and from the museum.

The intention of our transformation process was to bring a change to the way a community sees a museum. We have included the community in the process of the museological program creation, and that collaborative process is reflected in the Museum's cultural programming. These participatory projects are result of collaboration and partnership with other entities, local associations and consultants from different areas of knowledge, coming from local, regional and national teaching institutions; that is, for example, the case with artistic residences of dance and illustration students from the Lisbon and Leiria Polytechnic Institutes. We welcome music, theatre and dance presentations from local art schools, where the museum has a role of a classroom, but addressed to the general public. Also, the museum team actively investigates and produces scientific knowledge: one of the examples is the archaeological investigation project *EcoPlis*, ►





*A performance by the local school of dance, on the occasion of opening of a conference with miners and laboratory workers from the paleontological site of Mina da Guimarães. © Câmara Municipal de Leiria*

involving Algarve University (Portugal) and Tulane University (USA). It implements activities aimed at promoting social development, community engagement and environmental balance: one of them is the intercultural mediation project in partnership with the local association *InPulsar*, which works with vulnerable and marginalized communities. It promotes education and training about heritage for different social groups of all ages in an inclusive way. Since its opening, the museum has organised more than 250 activities, which have involved more than 60 entities and partners.

The Leiria Museum offers an articulated program of educational services, encompassing guided visits, diverse pedagogical workshops and routes, meant not only for schools but also for the general public, and including specific activities for those with special needs. The Museum accepts trainees from local, regional and national schools, as well as volunteers. To manage and coordinate the volunteers' activities, an ad hoc volunteering database run by city officials is used. More than 30 volunteers and trainees have been received since the Museum's opening. We believe that the reason we have a successful and sustainable resource of volunteers is the fact we only accept volunteers that have training in the specific areas for activities or projects – they are happy volunteers, but more importantly, passionate volunteers. We make sure a project that suits each volunteer is found, but with specific goals for everyone. The Leiria Museum intends

to continue presenting diversified programmes based on partnerships with diverse local and national entities.

Since the opening, we have received more than 26,000 visitors, who could find their way through the region's history and the collections we have been preserving for the future.

In 2016, the Leiria Museum received several awards for its excellence: in museography, by the Portuguese Association of

Museology (APOM), for physical accessibility, by the association Acesso Cultura (Culture Access), and for being the most accessible municipal museum in Portugal, by the National Institute for Rehabilitation (INR).

The Museum was also the Silletto Prize winner at the European Museum of the Year Award 2017. The European Museum Forum awarded us that prize for demonstrating excellence, over the past three years, in involving local community into planning and developing museum and heritage projects, or attracting outstanding support from the work with volunteers, with the goal to enhance public quality of the museum. In the Jury's own words,

*"This award goes to a museum that is a living community in itself, pro-actively serving the residents of both city and region. A light and welcoming atmosphere, unpretentious approach to the history of the city and the region, through a large range of interactive activities offering intellectual and emotional learning and connecting the experience with today's community. Staff and volunteers work together across all the museum's initiatives. The museum coordinates the programming of the city's other heritage sites, in a sustained and systematic cooperation, a place where working in partnership is viewed as both a challenge and an opportunity for pleasant engagement by all its stakeholders."*

We could not be more proud of the award, since we work every single day to achieve that goal – being a living museum that is at the same time indivisible from the living region and the vibrant city.

# Building City Museums – a seminar in Lahore, Pakistan

JOANA SOUSA MONTEIRO\*



*Visit to the Lahore Fort. © ICOM Pakistan*

On 25 May 2017, the ICOM National Committee of Pakistan and the Museums Association of Pakistan organised a seminar on “*Building City Museums*” in the historic city of Lahore, the capital of the Punjab province. It has held with the collaboration of COMSATS University, the Punjab Council of Arts and the Ministry of Culture of the Punjab. Its purpose was to foster knowledge about city museums amongst museum professionals, local politicians and academics. CAMOC was invited to provide an international panorama on city museums today,

including some examples of recently created museums or ones which have been remodelled.

This was the first event about city museums in Pakistan, thanks to Muhammad Akhter Javed, ICOM Pakistan Chair, Mian Attique Ahmad, Secretary General of the Museums Association of Pakistan, COMSTATS University, the Arts Council of Punjab and Saman Rai, Additional Secretary to the Minister of Culture of Punjab. The presentations shared in the seminar were a clear indication of the will and need to create modern city museums in the near future in the Punjab.

As both CAMOC Chair and Director of the Museum of Lisbon, I have to underline the quality of the presentations delivered in this one-day seminar, especially those shared by Dr. Sajida Vandal, Rector of the University of Art and Culture, Lahore, and by Dr. Shahnawaz Zaidi, Adviser to COMSATS University, amongst other fine presentations from experts on monuments and heritage in Pakistan.

My own presentation was focused on city museum concepts and recent developments, together with an account of CAMOC’s principles, its scope and its current main activities. I sketched in the potential ►

*Lecture at the University of Art and Culture. © ICOM Pakistan*



\* Joana Sousa Monteiro, CAMOC Chair, Director, Museum of Lisbon





At the Lahore Museum. © ICOM Pakistan

of city museums to contribute to society and also provided some bibliographic references. I used the Museum of Lisbon as a typical example of a long remodelling process of an old municipal European museum, including its current values, and its exhibition and community programmes. Finally, I spoke about present international trends in city museums, with a number of examples from Europe and the US, featuring new projects that relate to urban identity, migration and multicultural approaches.

There was then an interesting debate with participants, including young archaeologists and urban planners, around the phenomenon of city museums, and the increasing desirability of creating them in cities worldwide.

*The invitation to the Building City Museums Seminar.*



On 26 May, I gave a similar lecture at the University of Art and Culture at Thap Forum Lahore to a class of very interesting and up to date students of architecture and design, under the auspices of Dr. Pervaiz Vandal. In this context, the conversation that followed the conference led to a sharing of perspectives about city museums engaging with community projects. On the same day, we had an interesting meeting with Dr. Qaiser Abass, the Director of COMSATS, the very active university in Lahore, stressing the importance of creating museology courses in Pakistan to provide local trained museum staff, which is fundamental to the development of museums everywhere.

On the last day we visited the Lahore Museum and the great Lahore Fort, with its Palaces, frescos and courtyards. The Museum, which has been slowly evolving since Pakistan gained its independence in 1947, was first created in 1855, and moved to the current building in 1894. It has been viewed as a provincial museum, with astonishing collections from the very long history of the subcontinent (India, Pakistan and Bangladesh), mainly from the Punjab region. Much of the collection has come from archaeology excavations carried out since 1861, like impressive objects of the Gandhara civilisation. Overall, the collection includes sculpture, painting, coins, documents, arms and ethnographic objects dating back to the Mughal, Sikh and British periods.

The work trip to Lahore was overall an immersive experience in a very special Asian country, full of a fascinating heritage from a very long history. The city in itself, with its own heritage, universities and museum professionals, has an immense potential for enhancing the cultural experience of its public, including the creation of modern city museums.

Both CAMOC and the Museum of Lisbon will be very happy to further collaborate with the museums of Pakistan, through both ICOM Pakistan and the Museums Association of Pakistan, in organising projects such as professional training sessions, further conferences or even to assist in the creation of a real city museum in Lahore and in other cities in Pakistan.

# City Museums in Portugal: Theories and practices of representation of the City, Community and Territory

MANUEL MORAIS SARMENTO PIZARRO\*

The symposium “City Museums in Portugal: theories and practices of the representation of the City, the Community and the Territory” took place on 5 June 2017 at the Rectorate of the University of Porto, Portugal. The initiative was based on the museological research of Manuel Morais Sarmiento Pizarro and was organized by the PhD in Museology of the Porto University in collaboration with CITCEM, IHA-FCSH / NOVA and CAMOC, with the support of the Rectorate of the University of Porto and Sistemas do Futuro Company.<sup>1</sup>

The symposium consisted of two sections and gathered together city museum professionals and researchers of contemporary cities and museums. They focused on current problems in the field with the Porto City Museum as a case study.

## Goals of the symposium

The main goals of the gathering were:

- to critically revisit current city museum missions, objectives, collection policies and management models;
- to reflect on the study and the transmission of specific urban and territorial realities and experiences, both in permanent and temporary exhibitions;
- to analyze participatory strategies developed by city museums and other cultural centers

\* Leen Manuel Morais Sarmiento Pizarro is a PhD student in Museology at the University of Porto (Portugal). His research focuses on city museums and their role in society, including definition of their mission and goals, incorporation policies, museum management models and development of interpretive, communication and participative strategies. He is also interested in the relevance and role of technology, tools and strategies in the field, leading to a research focus in the differences and common traits between museums and interpretive centers.

<sup>1</sup> CITCEM stands for Center for Transdisciplinary Research “Culture, Space and Memory”, University of Porto, and IHA-FCSH / NOVA for the Institute of History of Art, NOVA University of Lisbon. Professors Inês Moreira (IHA-FCSH / NOVA University of Lisbon / Faculty of Fine Arts of the University of Porto) and Alexandre Matos Matos (CIDOC/CITCEM – Faculty of Arts and Humanities of the University of Porto) comprised the Scientific Committee, while the Executive Committee consisted of Manuel Morais Sarmiento Pizarro and Jelena Savić (CAMOC).



The event poster. © M. Sarmiento Pizarro

with related approaches;  
- to focus on the most pressing challenges the existing city museums are facing, as well as on issues to be considered when creating new or refining existing museological projects.

## THE MAIN THEMES

### *City Museums in Portugal*

The morning was dedicated to the experiences of city museums. It opened with the case of the City Museum of Almada that was created after the 1974 revolution and is presently redefining its mission. This was presented by its director Luis Pequito Antunes. The experience of Aveiro City Museum followed and was presented by Ana Gomes, Municipal Head of the Division of Museums, Tourism and Citizenship. The presentation focused on the way the museum deals with intense tourism to the region, external visitors and on the museum's experience as a member of international research networks for the validation of tangible and intangible heritage. Sofia Romualdo, a Portuguese PhD researcher at the University of Exeter and the Royal Albert Memorial Museum & Art Gallery Exeter, explored the theme of gamification in city museums through a presentation entitled “City Museums as game boards – the challenge to the community through videogames”. ▶





*The Rectorate of the University of Porto, where the symposium took place. ©Alexandre Matos*

### THE CREATION OF THE CITY MUSEUM OF PORTO

The reflections then focused on the intention to create a City Museum of Porto starting with a presentation by Maria João Vasconcelos. Currently director of the Soares dos Reis National Museum in Porto she was responsible for the City Museum of Porto project in the 1990s. Afterwards Alexandra Cerveira Lima, Municipal Head of the Museum and Cultural Heritage Division, reflected on the project status in a very different way from the previous presentation and included interesting points of discussion such as the integration of house-museums, with private collections of decorative arts, within the city museum. This idea had not been included in the previous project because it was considered that the collections of these house-museums did not explicitly represent the life, history, territory and community of the city. A debate followed where these issues were put on the table. One of the conclusions was that despite some positive points, such as the creation of a “brand” for the City Museum of Porto with a unified and appealing logo, there are conceptual setbacks in this way of thinking about the city museum. Nowadays the City Museum of Porto consists of a network of museums and house-museums belonging to the municipality.

### BETWEEN CITY, COMMUNITY AND TERRITORY: HOW TO EXPOSE THE CITY AND ITS PROBLEMS

The afternoon was dedicated to thinking about the connections between city, community and territory starting with the address of Álvaro Domingues (CEAU – Faculty of Architecture of the University of Porto). He examined which city goes to the museum concentrating on the case of Porto and the consequences of the massive wave of tourism for its city museum taking into account idealized identity, territory and community traits. Nuno Grande (CES – University of Coimbra) reflected on the differences between the Porto City Museum and the city as a museum. He focused on the

idea that the city museum should be responsible for creating a network to connect museums and pedestrian routes, which would enable a better knowledge of the heritage in situ both inside and outside the walls of the museum’s buildings. In the communication entitled “Condensing the contemporary city: the Casa da Memória de Guimarães” Inês Moreira discussed the example of an interpretive centre dedicated to the memory of the territory and community of a city, which is a project she is developing. Graça Filipe (IHC-FCSH – NOVA University of Lisbon) focused on national and international policies applied to city museums through her presentation entitled “People, heritage, territories and museums – between projects, definitions and practices”.

### CONCLUSION

The final presentation was held by Joana Sousa Monteiro, the chair of CAMOC and the director of Museum of Lisbon. In her address entitled “City Museums, a recent typology? Main Challenges of the Museum of Lisbon in the international context”, she analyzed how the museum of the Portuguese capital has been updated taking into account contemporary international trends in the domain of city museums.

The symposium had 120 participants, mainly museum sector professionals, professors and students from different Portuguese cities and universities. Four Portuguese city museums were represented (Almada, Aveiro, Lisbon, and Porto). There are few city museums in Portugal and the existing ones’ missions need to be revisited in a contemporary sense. Thus perhaps the most valuable moments of the symposium were those where this was debated. It was revealing to hear diverging understandings of the distinction between municipal museums and city museums in the Portuguese context or opposing opinions on the role of digital media in museums. One issue was clear and agreed by all: there need to be more and better studies made of city museums and their contemporary role, mission, strengths and opportunities need to be redefined.

#### Useful links:

- <http://museusdecidade.wordpress.com>
- <http://mca.cm-aveiro.pt/rede-de-museus/museu-da-cidade/>
- [www.m-almada.pt](http://www.m-almada.pt)
- <http://facebook.com/museusdecidade>
- <http://facebook.com/events/773851262782768>



# Museums of Cities and Contested Urban Histories

**CAMOC ANNUAL CONFERENCE 2017**

**“Museums of Cities and Contested Urban Histories”**

**Mexico City, 30 – 31 October 2017**

**Pre-Conference Workshop**

**“Migration:Cities | (im)migration and arrival cities”**

**Mexico City, 28 October 2017**

**CAMOC Annual Conference 2017**

**“Museums of Cities and Contested Urban Histories”**

**Mexico City, 30 – 31 October 2017**

**Conference Partners:** ICOM CAMOC | ICOM Mexico | ICOM Disaster Risk Management Committee | Mexico City Museum (Museo de La Ciudad de México) | ENCRyM - National School of Conservation, Restoration and Museography, National Institute of Anthropology and History (ENCRyM, Escuela Nacional de Conservación, Restauración y Museografía, Instituto Nacional de Antropología e Historia)

CAMOC, ICOM's International Committee for the Collections and Activities of Museums of Cities, is a forum for people who work in or are interested in museums about the past, present and future of cities, including museum professionals, museologists, urban planners, historians, urban anthropologists, archaeologist, sociologists, researchers, and students.

This will be CAMOC's second conference in Latin America following the ICOM 2013 General Conference in Rio de Janeiro. It will promote debate and tackle issues like contested histories, past and present, post-colonial identities and re-interpretations of urban history, city museums as places of human respect and inclusion and of peaceful coexistence of all people – including migrants that are present in absolutely every city population in the world.

We invite you to participate and share your knowledge and experience in city museums and other institutions on how to tackle those difficult yet fundamental matters of our times.

The conference will be in English and Spanish.

Further details about the conference can be found on CAMOC website:

<http://network.icom.museum/camoc/>

Contacts for further information or registration:

Afsin Altayli, CAMOC Secretary, [secretary.camoc.icom@gmail.com](mailto:secretary.camoc.icom@gmail.com)

Jelena Savic, CAMOC Board Member, [jsavic.bl@gmail.com](mailto:jsavic.bl@gmail.com)





## PRELIMINARY CONFERENCE PROGRAMME

### **DAY 1** - Monday, 30 October – *Conference Venue: ENCRyM*

**08:30-09:00**     **Registration**

**09:00-09:40**     **Opening / Welcome Speeches**

**09:40-09:45**     Jenny Chiu, ICOM 2019 Kyoto General Conference

**09:45-09:50**     Video Presentation: Francis Alys, Belgian artist based in Mexico City

**09:50-10:20**     **Keynote: Doug Saunders is a Canadian-British author and journalist, author of *Arrival City: The Final Migration and Our Next World* (2011) and *The Myth of the Muslim Tide* (2012) and international-affairs columnist for The Globe and Mail**

#### **Session 1**     **Museums, Migration and Arrival Cities**

What is unspeakable about migration? What is being told and not told about it? How can museums position themselves and define their perspective when addressing this theme?

**10:30-11:30**     **Session 1 / Part 1 – Museums, Migration and Arrival Cities**

**11:30-12:00**     ***Coffee break***

**12:00-12:45**     **Session 1 / Part 2 – Museums, Migration and Arrival Cities**

**12:45 – 13:00**     ***Break***

**13:00- 14:00**     **IGNITE – Day 1**

**14:00 – 15:30**     ***Lunch***

**15:30-17:00**     **ICOM / MDPP - Museum Definition Workshop**

**17:00-17:15**     ***Coffee break***

#### **Session 2**     **Urban Memory, Amnesia and City Museums**

People have different understandings of history based upon their personal background and experience. Historical events may be perceived through various lenses that impact our understanding, for example, race, gender, class, and religion. How can museums present historical events while respecting their contested nature?

**17:15-18:15**     **Session 2 / Part 1 – Urban Memory, Amnesia and City Museums**

**18:15-19:00**     **Session 2 / Part 2 – Urban Memory, Amnesia and City Museums**



**DAY 2 - Tuesday, 31 October – Conference Venue: Mexico City Museum (Museo de La Ciudad de México)****09:00-09:10**    **Opening / Welcome Speeches****09:10-09:30**    **Presentation on the Transformation and Future Plans of the Museo de La Ciudad de México****Session 3**    **Disputed Present: Cities and cultures in conflict**

How do today's inequalities and conflicts continue to shape urban life? What could the museum's role be in urban risk management and how can museums help communities to be involved in policy-making and problem-solving processes?

**09:30-10:30**    **Session 3 / Part 1 – Disputed Present: Cities and cultures in conflict****10:30-11:00**    **Coffee break****11:00-12:00**    **Session 3 / Part 2 – Disputed Present: Cities and cultures in conflict****12:00-13:00**    **IGNITE – Day 2****13:00-14:00**    **Guided museum tour: Museo de La Ciudad de México****14:00-15:30**    **Lunch****Session 4**    **Saying the Unspeakable in Museums**

To what degree are museums censored by our funders and audiences, or do we self-censor our interpretations? What is contested, what is unspeakable for city museums? How can museums deal with political pressures and stereotypes? How can we overcome them when dealing with past and present contested histories?

**15:30-16:30**    **Session 4 / Part 1 – Saying the Unspeakable in Museums****16:30-16:45**    **Coffee break****16:45-17:30**    **Session 4 / Part 2 – Saying the Unspeakable in Museums****17:30-18:30**    **General Assembly****20:00-22:00**    **Reception**



# MIGRATION: CITIES (IM)MIGRATION AND ARRIVAL CITIES

Pre-Conference Workshop  
**"Migration:Cities | (im)migration and arrival cities"**  
 Mexico City, 28 October 2017  
**National Museum of Cultures (Museo Nacional de las Culturas)**

**Workshop Partners:** ICOM CAMOC | Commonwealth Association of Museums (CAM) | ICOM ICR (International Committee for Regional Museums) | ICOM Mexico | National Museum of Cultures (Museo Nacional de las Culturas) | ENCRyM - National School of Conservation, Restoration and Museography, National Institute of Anthropology and History (ENCRyM, Escuela Nacional de Conservación, Restauración y Museografía, Instituto Nacional de Antropología e Historia)

**Migration:Cities | (im)migration and arrival cities** is an ICOM Special Project led by CAMOC, ICR (ICOM International Committee for Regional Museums) and CAM (Commonwealth Association of Museums, an ICOM affiliated organisation). With the beginning in 2016, the three-year project aims at creating a web platform for city, migration and other museums and museum professionals to share information and meaningful ways to engage with the realities of what Doug Saunders has designated as 'Arrival Cities'. The platform will become a resource and a hub to discuss preservation and representation of contemporary urban life in museums, offer different insights, research tools, and museums' and migrants' experiences. It will also facilitate exchange and mentoring opportunities between professionals, acting as a think-tank and contact zone.

## PRELIMINARY CONFERENCE PROGRAMME

<b>08:45-09:00</b>	<b>Registration</b>
<b>09:00-09:10</b>	<b>Opening / Welcome Speeches</b>
<b>09:10-10:30</b>	<b>Keynotes</b>
	Doug Saunders, author and journalist (see p. 27)
	Javier Guerrero, DEAS, INAH (Instituto Nacional de Antropología e Historia)
<b>10:30-11:00</b>	<b>Coffee break</b>
<b>11:00-11:30</b>	<b>Presentation of the Migration:Cities Project</b>
<b>11:30-12:40</b>	<b>Museum Presentations</b>
<b>12:40-13:00</b>	<b>Coffee break</b>
<b>13:00-14:00</b>	<b>Migration Papers by NGOs</b>
<b>14:00-15:30</b>	<b>Lunch</b>
<b>15:30-16:00</b>	<b>Video Presentations</b>
<b>16:00-16:30</b>	<b>Coffee break</b>
<b>16:30-17:30</b>	<b>Workshop: small groups</b>
<b>17:30-18:30</b>	<b>Guided museum tour: Museo Nacional de las Culturas</b>
<b>20:00-22:00</b>	<b>Reception at Museo de Arte Popular (tbc)</b>

# Museum, a Place for Intercultural Dialogue: Multilingual tour by immigrants in the National Taiwan Museum

EMILY HSU WEN YUAN\*



Vietnam Cultural Day- Learn Vietnamese with food experience. © NTM

*The best city museums act as a starting point for the discovery of the city, which can lead people to look with fresh, more informed and tolerant eyes at the richness of the present urban environment and to imagine beyond it to past and possible e histories.*

**Nicola Johnson, Museum International,  
UNESCO, July-September 1995**

\* Emily Hsu Wen Yuan, Research Assistant, Education Department, National Taiwan Museum

## The Origins

The National Taiwan Museum (NTM) was originally built to commemorate the inauguration of the North-South Railway in Taiwan. The museum used to have a collection of over 110,000 items, containing artifacts from the areas of anthropology, botany, geology and zoology. In 1915, the new museum building was inaugurated in the Peace Park 228, to become one of the major public buildings of the Japanese rule epoch. The museum has always had an important place in the memories of citizens of Taipei and other cities in Taiwan. Schools of all levels constantly bring students to visit, since the museum has crucial ►





*The Vietnam Cultural Day: Exhibition of 3D models of Vietnamese attractions. © NTM*

role in their education on the natural history of Taiwan and in preserving knowledge of the abundant cultural heritage of indigenous tribes of the island. Although the National Taiwan Museum may be seen as representing the Japanese colonial period, it is also a leading institution in its field, with remarkable research results. Its architecture is a magnificent exhibit as well.

Taiwan has more than 400 years of migration history. The latest wave of migration started around the 1990s, and was caused by changing economic patterns brought by globalization. Immigrants came here mostly from Chinese mainland and Southeast Asian countries, most often for work or because of their marriages with Taiwanese. By the end of May 2017, the number of immigrants and foreign workers from Southeast Asian countries in Taiwan exceeded 700,000. Most of them feel the advantages of multicultural and multilingual influences between different ethnic groups and communities. Many help promoting social development, take care of the elderly and are engaged in the so-called 3D industries (dirty,

dangerous and difficult). However, three decades ago, in the 1980s, when they first arrived to Taiwan, prejudice and negative labels accompanied them, and that lasts even until the present day. They used to be banned of their native languages and cultures by exposure to invisible pressure, coming from families (foreign spouses) or the society (migrant workers).

On Sundays, the Peace Park 228 gets full of migrant workers from Indonesia, Philippines, and very few from Vietnam. They gather and have picnics with friends at the museum lawns. The scene is similar to the one at Admiralty and Central areas in Hong Kong. The reason might be the fact that the museum is situated only a block away from the Taipei Main Station. We have tried to invite all these potential visitors to come to the museum, however, as they hesitantly explained us, they have never even thought of entering, because they assumed the national museum was for people with high social status and for Taiwanese citizens. They didn't think they would be welcome anywhere in the public sector in this country. The museum signage in Mandarin and English also posed them difficulties in understanding.

The phenomenon of migration is not a single event but a worldwide issue that brings enormous influences to every aspect of city life. As the oldest national museum, located in the city where various ethnic groups live, one of our responsibilities is to gather people with different cultural backgrounds, help them gradually come to



*Tour in Indonesian about Museum architecture. © NTM*

## MUSEUMS AND MIGRATION

mutual understanding, and, furthermore, learn to respect the differences in a culturally diverse society. The National Taiwan Museum started to reconsider how to connect different ethnic groups in a friendlier manner. A variety of cross-cultural education activities, forums and exhibitions to attract visitors is a quite common way. From 2012, the NTM has been inviting immigrants and migrant workers to visit the Museum's special exhibitions. While the visitors' responses demonstrated they were honored to be invited and included in the social events hosted by the public sector, the language barrier still existed and impeded full understanding among different cultures. The conclusion: if museum tour guides in their native languages existed, it would be easier for these people to access the museum offer.

### Recruiting new immigrants as museum docents in native languages

Starting in June 2015, National Taiwan Museum initiated the "New Immigrant Docent" project and recruited about 20 immigrants since then. They were coming from Vietnam, Indonesia, Thailand, Philippines and Myanmar. In the training process, the museum could provide texts only in Mandarin, so that, for immigrants, it was a very tough training. They had to be able to master not only the background knowledge, but also the language. They were encouraged to compare similarities and differences between the cultures of their homeland and Taiwan in terms of indigenous cultures, history, architecture and languages. Upon the ten-hour training, research, discussion and evaluation in Mandarin, the new immigrant docents started the tour guide service in their native languages.

The new immigrant docents now provide tours in Southeast Asian languages every Sunday afternoon. They act as tour guides and cultural advisors on behalf of the Museum, helping with translations and exhibitions, like the upcoming one on Southeast Asian edible plants and spices. That exhibition will open for the public this July at the Nanmen Park Exhibition Hall. The immigrants got truly involved in the work on museum texts and curation, thus bringing in novelties to the way the Museum functions.



*New immigrant docents passed the evaluation and started the tour service in Vietnamese and Indonesian, 2016. ©NTM*

### Collaboration with NGOs and the immigration/migrant worker communities

The National Taiwan Museum started to collaborate with the migrant workers communities in 2016, in order to co-host a series of events in the garden area of the Museum. Full support and assistance of the new immigration docents was the key to achieving mutual trust. This is the first time that the Museum as a part of the public sector is welcoming foreign communities as event hosts and narrators of their own cultures.

### Conclusion

The National Taiwan Museum has still (as of the end of June 2017) been the only national museum where Southeast Asian immigrants, migrant workers, students and visitor can have a museum tour in their native languages. The Ministry of Culture, as the responsible authority for the National Taiwan Museum and all the museums nationwide, has taken the experience of multilingual tour in the NTM as a model example and requested from other museums to apply that within their own systems. The Ministry has organized an award ceremony to appreciate and honour immigrant docents who have been helping in improving the understanding of various ethnic groups in Taiwan. On June 18th, 2017, the NTM hosted the first national forum focusing on improvement of cultural rights of immigrants. Through its activities such as the mentioned exhibition on the Southeast Asian tastes and flavors, the NTM will continue to play a key role in improving mutual understanding of different cultures in Taiwan in the future.



# Exhibition Alert

## EXHIBITION THEME

***"Call me by my name: stories from Calais and beyond"***

### Dates & Place

26 April – 20 August 2017

Migration Museum at the Workshop, London, UK

### Information online at

<http://www.migrationmuseum.org/exhibition/calaisstories/>

### Description

The refugee and migrant camp in Calais became a potent symbol of Europe's migration 'crisis'. But while it dominated headlines and polarized political debate, the lives and stories of individuals in the camp and on the move across Europe were often overlooked – and remain so to this day. This updated multimedia exhibition from the Migration Museum Project delves beneath the headlines to examine the complexity and humanity behind the Calais camp and the ongoing migration 'crisis'. It is both a record of a complex temporary space that no longer officially exists and an exploration of the individual stories and creativity of those who temporarily inhabited it, many of whom remain in and around Calais – some sleeping rough – and continue to face an uncertain future.



*Self Portrait, ALPHA. "My art can go to England but I cannot." © branding by garden / Migration Museum*

**Frank Lloyd Wright. March Balloons. 1955.**  
Drawing based on a c. 1926 © 2017 Frank Lloyd Wright Foundation / MoMA

## EXHIBITION THEME

***"Frank Lloyd Wright at 150: Unpacking the Archive"***

### Dates & Place

12 June – 1 October 2017

MoMA, New York, USA

### Information online at

<https://www.moma.org/calendar/exhibitions/1660?locale=en>

### Description

*Frank Lloyd Wright was one of the most prolific and renowned architects of the 20th century, a radical designer and intellectual who embraced new technologies and materials, pioneered do-it-yourself construction systems as well as avant-garde experimentation, and advanced original theories with regards to nature, urban planning, and social politics. Marking the 150th anniversary of the American architect's birth on June 8, 1867, MoMA presents Frank Lloyd Wright at 150: Unpacking the Archive, a major exhibition that critically engages his multifaceted practice. The exhibition comprises approximately 450 works made from the 1890s through the 1950s, including architectural drawings, models, building fragments, films, television broadcasts, print media, furniture, tableware, textiles, paintings, photographs, and scrapbooks, along with a number of works that have rarely or never been publicly exhibited. Structured as an anthology rather than a comprehensive, monographic presentation of Wright's work, the exhibition is divided into 12 sections, each of which investigates a key object or cluster of objects from the Frank Lloyd Wright Foundation Archives, interpreting and contextualizing it, and juxtaposing it with other works from the Archives, from MoMA, or from outside collections. The exhibition seeks to open up Wright's work to critical inquiry and debate, and to introduce experts and general audiences alike to new angles and interpretations of this extraordinary architect.*

## EXHIBITION THEME

***"The Vienna Model: Housing for the 21<sup>st</sup>-Century City"***

### Dates & Place

17 May – 16 July 2017

Museum of Vancouver, Vancouver, Canada

### Information online at

<http://www.museumofvancouver.ca/exhibitions/>

### Description

*The Vienna Model exhibition, curated by Wolfgang Förster and William Menking, explores housing in Vienna, Austria, through its portrait of the city's groundbreaking approach to architecture, urban life, neighborhood revitalization, and the creation of new communities.*

Vancouver is consistently ranked alongside the Vienna as one of the world's most livable cities. Vienna has a stable housing market, with 60% of the population living in municipally built, owned, or managed housing. By comparison, Vancouver is undergoing a housing crisis. Vienna's housing history and policies provide alternative approaches for British Columbia.

## EXHIBITION THEME

***"City Now City Future"***



*Teh people's city: Films in the Urban Futures series. The City is Ours is full of exhibits that explore the pleasures and challenges of city life. © V. Castro-EPPDCSI / Museum of London*

### Dates & Place

18 May 2017 – April 2018

Museum of London, London, UK

### Information online at

<http://www.museumoflondon.org.uk//museum-london/citynowcityfuture>

### Description

The City Now City Future consists of a hundred events, exhibitions, creative commissions, talks and debates that explore urban change in London and around the world. Like many other cities around the world, London is a place of great contrasts and complexities. The city is made up of millions of individuals, each of us with our own identity, style and culture, taken from both global and local influences and histories.

The City Now City Future season will begin by celebrating the diversity that we bring to London, making visible the voices, stories and faces of people living and working in the city today. ►

## ACTIVITIES & EVENTS

### EXHIBITION THEME

#### ***"On Common Path – Budapest and Krakow in the middle ages"***

##### **Dates & Place**

5 June - 20 August 2017

Budapest History Museum and the Historical Museum of the City of Krakow

##### **Information online at**

<http://www.mhk.pl/wystawy/wystawa-na-wspolnej-drozdze-budapeszt-i-krakow-w-sredniowieczu>

##### **Description**

The exhibition presents the common past of Krakow and Buda through relics, historical events and persons who were prominent in the history of both cities, including members of the Angevin and Jagiello dynasties and István Báthory, who held the titles King of Poland and Prince of Transylvania. Through these historical figures, the exhibition illustrates that not only the two cities, but also the history of the two nations is closely linked.



*Budapest and Krakow in the Middle Ages*  
Exhibition poster

Many great artworks such as paintings, luxurious noblemen's everyday items, royal parade plate armour, leather bound books, or statues are shown. The exposition will be presented twice. For the first time it was opened in Budapest until 24 July 2017 and for the second time it will be shown in Krakow. The exhibition was created by the Budapest History Museum and the Historical Museum of the City of Krakow, with the support of the Balássi Institute, as a part of the Hungarian Cultural Season in Poland.

### EXHIBITION THEME

#### ***"Women Who Transcended Boundaries"***

##### **Dates & Place**

27 June – 3 September 2017

Seoul Museum of History, Seoul, South Korea

##### **Information online at**

[http://eng.museum.seoul.kr/eng/board/NR\\_boardView.do?bbsCd=1042&seq=20170614134728312](http://eng.museum.seoul.kr/eng/board/NR_boardView.do?bbsCd=1042&seq=20170614134728312)



##### **Description**

Beyond the Border and the Boundaries. Stories of Korean Nurses who went to Germany... The migration of Korean women to Germany began in the 1950s. In 1966, the Korea Overseas Development Corporation (KODCO) started recruiting nursing women to work in Germany, where many of them settled, constituting the first generation of Korean immigrants in the country.

This exhibition attempts to shed light on the lives of Korean women from multiple perspectives —women who left Seoul, the capital of a divided nation, and arrived in Berlin, the wall-divided city of Germany, another divided nation. The women bridged political and cultural boundaries by maintaining links with Korean society, actively participating in German civil society, and working in solidarity with various other immigrant groups. With the opportunity to ruminate on the modern history of Korea through the lives of Korean female nurses who crossed cultural and political boundaries by moving from one divided country to another divided country, the Museum hopes that the unique experiences of these women will provide visitors with opportunities to contemplate ways to bolster communication and integration that transcend social conflicts and political confrontation.

### EXHIBITION THEME

#### ***"Cracovia 3D. Digital Reconstruction of the Historic Centre of Krakow: an Exhibition"***

##### **Dates & Place**

a) 18 August – 31 October 2017

Trakai Historical Museum, Trakai, Lithuania

b) 12 October – 30 January 2018

Lubovnia Museum, Stara Lubovna, Slovakia

##### **Information online at**

<http://www.mhk.pl/wystawy/wystawa-cracovia-3d-w-zadarze>

##### **Description**

This exhibition presents the results of a project to create a virtual image of the historic centre by means of 3D techniques. Work on creating a digital reconstruction of Krakow has been the subject of systematic research and educational and other activities at the Historical Museum of the City of Krakow since 2004. The theme of the exhibition is the historical shape of the urban layout and built-up areas of Krakow. This is illustrated by the selected building complexes and individual examples of the city's architecture digitally processed in the form of virtual 3D models, maps, panoramas, films based on documentation and research work. Since 2011 it was presented in: Moscow, Leipzig, Magdeburg, Zadar, and Montreal.

# Conference Alert

## CONFERENCE THEME

### ***TOGETHER! Regional Museums Engaging with the “New Reality” ICR Annual conference***

#### **Dates & Place**

28 August – 1 September, 2017

Helsinki and Tampere, Finland

#### **Information online at**

<https://icrconference.wordpress.com/>

#### **Description**

Finland celebrates 100 years as an independent state on 6 December 1917. The focus of Finland's centenary celebration year is “TOGETHER”.

In 2017, the ICR conference takes place in Finland to celebrate and discuss the theme »together«. Important issues relevant to regional museums in many countries around the world after changes to political systems will be discussed. Museums serve as stewards of the cultural heritage of diverse communities. The participants will be looking for answers on the integrity of museums which retain different “former identities”, now superseded by a “new reality”.

The aim is to explore examples of museums that thrive in their new reality while retaining and documenting their own past. Questions to be explored include: What are the new realities of museum work after major political change? How are museums involved in these new realities? How has the “new reality” had an impact on museums’ ability to maintain their independence? What changes have you made to adopt new professional practices or attract new partners and new audiences? How has immigration from abroad or internal migration changed your community? What have been the impacts on the management or collection policies of the museums? Why are some issues in museums presented and others neglected?

#### **Organized by**

ICR

## CONFERENCE THEME

### ***Institute of Place Management 4<sup>th</sup> International Biennial Conference Special Track: Museums & Places***

#### **Dates & Place**

7 – 8 September, 2017

Manchester, UK

#### **Information online at**

<http://placemanagement.org/special-interest-groups/making-places/museums-places-track/>

#### **Description**

In this special track, the intention is to address the role of museums in places: cities, towns, villages - and in rural areas. It is important to know how museums become not only sites where the past is preserved and presented, but also living entities that engage with communities in places. Also, as both memory and narratives constitute place, we would like to consider the role of museums in placemaking. Finally, the event welcomes papers that consider how museums can contribute to place image and place marketing.

#### **Organized by**

Institute of Place Management, Manchester Metropolitan University

## CONFERENCE THEME

### ***IdeasCity***

#### **Dates & Place**

16 September, 2017

New York, USA

#### **Information online at**

<http://www.ideas-city.org>

#### **Description**

IdeasCity is a collaborative, civic, and creative platform that starts from the premise that art and culture are essential to the future vitality of cities. This international initiative provides a forum for designers, artists, technologists, and policymakers to exchange ideas, identify challenges, propose solutions, and engage the public's participation. The initiative was cofounded by Lisa Phillips, Toby Devan Lewis, Director, and Karen Wong, Deputy Director, ►



*IDEAS CITY New York: May 2017 © Ann Millspaugh / New Museum*



## ACTIVITIES & EVENTS

the New Museum, New York. IdeasCity started in New York in 2011, and its editions so far have also taken place in Istanbul, Sao Paulo, Detroit, Athens and Arles.

### Organized by

New Museum, New York

## CONFERENCE THEME

### ***"Arts and Humanities: Global Vision for a Changing World"*** ***4<sup>th</sup> International Conference on Arts and Humanities (ICOAH 2017)***

#### Dates & Place

21–22 September, 2017

Colombo, Sri Lanka

#### Information online at

<http://fineartsconference.com/>

#### Description

ICOAH 2017 will address a range of critically important areas in relation to the Arts and Humanities fields in today's context. The purpose of the conference is to create an intellectual frame of reference for the Arts and Humanities practices, and to create an interdisciplinary conversation on the role of the subject in the prevailing society. It is anticipated as a place for critical engagement, examination, and experimentation of ideas that connects the Arts and Humanities field to their contexts in the world, on stage, in museums and galleries, on the streets, and in communities.

#### Organized by

School of Languages, Literacies and Translation and Universiti Sains Malaysia

## CONFERENCE THEME

### ***MEMORY STUDIES '17*** ***2<sup>nd</sup> International Interdisciplinary Conference on Memory and the Past***

#### Dates & Place

22 – 23 September, 2017

Istanbul, Turkey

#### Information online at

<http://www.dakamconferences.org/memory>

#### Description

Cultural Memory has emerged as a useful umbrella term to describe the complex ways in which societies remember their past. It has become increasingly apparent that the memories that are shared within generations and across different generations are the product of public acts of remembrance using a variety of media. Stories, both oral and written, images, museums, monuments: these all work together in creating and sustaining 'sites of memory' (Astrid Erll and Ann Rigney, 2006).

On the other hand, remembrance and amnesia are key parts of the mechanisms of the human mind or mysterious ways of the complex activity of the psyche. One can easily argue that works of literature, which have focused the memory of the individual in subjective ways, are sufficient in number and quality to compose a genre in its own (Jonathan Lethem, 2000). The conference aims to provide a platform for discussions and research, which consider various aspects of literature as a memorial medium to contribute to the larger discussion of the ways in which societies recollect their past and as a field of observation of personal memory to explore and experience the complexities of the mind and emotions.

#### Organized by

DAKAM (Eastern Mediterranean Academic Research Center)

## CONFERENCE THEME

### ***Smart Blue City – 2nd Euro-Mediterranean Conference – Exhibition 2017***

#### Dates & Place

28 – 29 September, 2017

Heraklion, Crete, Greece

#### Information online at

<http://www.smartbluecity.com/event>

#### Description

The Euro-Mediterranean conference and exhibition "smart and blue city" is organized with the help of many partners and supporters, to bring together city and regional authorities with industry, academics and professionals to present information and ideas for smartness and growth.



## ACTIVITIES & EVENTS

The Conference consists of two interrelated parts, namely:

- the “*Scientific*” part, in which recent developments and supportive technologies relevant to challenges faced by small and medium sized Mediterranean cities and communities will be presented; and
- the “*Exhibition*” part, aiming at giving the opportunity to industry to present products that can solve current and forthcoming problems of these communities.

The above distinction reflects an effort to bring together scientific knowledge and industry developments for increasing knowledge stock on potential solutions and providing options on technological products and solutions that can support cities and communities in the Mediterranean to cope with current challenges and needs.

### Organized by

National Technical University of Athens and Smart Cities Mediterranean Cluster (SMART – MED)

## CONFERENCE THEME

### *The Best in Heritage 2017*

#### Dates & Place

28 – 30 September, 2017

Dubrovnik, Croatia



#### Information online at

<https://www.thebestinheritage.com/conference>

#### Description

The Best in Heritage is an annual, global conference featuring award-winning museum, heritage and conservation projects. Its 16<sup>th</sup> edition will take place in 2017.

As a result of the long and devoted work of dozens of experts and professional juries, more than 40 major award schemes from around the world announced some 300 prize-winning museum, heritage and conservation projects in 2016. At The Best in Heritage conference, the featured selection of the most innovative and inspiring candidates from this accumulation of quality will represent a variety of best practices.

Video: *IMAGINES - Project of Influence Award winner 2016.*

and the core event, with its packed two-day schedule. Over 40 projects from China, the United States, Japan, India, Australia, New Zealand, Canada, Russia and Europe will be presented, including 7 European Union Prize for Cultural Heritage / Europa Nostra Award 2016 laureates.

The gathering will consist of two events: IMAGINES, a one day event where multimedia and new technology achievements will be presented;

The conference is a rare international platform where official, private and civil society institutions & actions meet. The audience, moderators-judges, and the keynote speakers will vote for “The Project of Influence 2017”, for both parts of the programme.

In addition to its global survey of best practices, the conference features rich social and cultural content organised with help of Dubrovnik Museums, Dubrovnik Archives, – all taking place in the Renaissance city centre of Dubrovnik, a UNESCO World Heritage Site

### Organized by

The Best in Heritage in partnership with EUROPA NOSTRA, with support of Creative Europe programme & Endowment Fund of ICOM

## CONFERENCE THEME

### *Museum Ideas 2017*

#### Dates & Place

3 – 5 October, 2017

London, UK

#### Information online at

<http://www.museum-id.com/event-detail.asp?id=559>

#### Description

Museum Ideas aims at exploring the ideas shaping the future of museums. Speakers from Africa, South America, North America and Europe are contributing to Museum Ideas 2017 and will be sharing pioneering ideas about digital, collections, audiences and social impact. The 3-day event features more than 30 speakers contributing to 8 workshops, 2 seminars and the main international conference. Each year Museum Ideas brings together a group of fascinating speakers and challenges them to share innovative ideas in concise, ►

## ACTIVITIES & EVENTS

powerful talks. The aim is for delegates to be inspired by perspectives outside their own specialism and locality. What unites the conference is the quality and enthusiasm of contributors along with their desire to share valuable expertise and experience.

### Organized by

Museum of London

## CONFERENCE THEME

### ***Museums and Contested Histories. Between Memory and Oblivion***

#### Dates & Place

5 – 6 October, 2017

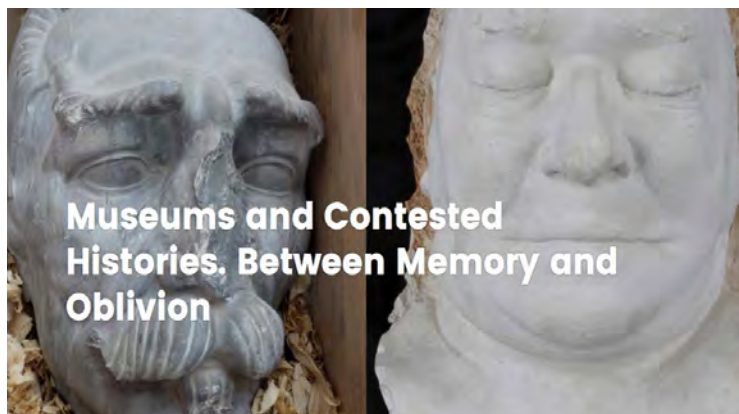
Ljubljana, Slovenia

#### Information online at

<https://museumsandcontestedhistories.wordpress.com/>

#### Description

By adopting participative strategies, individual experiences and subjective perspectives gain more and more importance in the museum. The conference brings together international voices to discuss the consequences of this turn to subjectivity. It aims to reflect on participatory approaches in collecting, displaying and researching and to analyze the impact of people's subjectivity in the museum, whether it is from the museum workers, the visitors or the participants involved in projects.



Website announcement. © museumsandcontestedhistories.wordpress.com

The target of the gathering is to promote the dialog and identify how the museum itself is transformed, along with its practices and methods. This international conference aims at answering questions about the understanding of hidden histories and the interpretation of cultural heritage today. The organisers are interested in the ways in which collective memories that do not correspond to the dominant historical narratives interact (or do not interact) with the national narrative and how this is reflected in museum exhibitions. What stories are overlooked in museums? How is undesirable and neglected history structured in individual historical periods? What forms and what dismantles public consensus about which heritage should be preserved and in what cases does it become unwanted or even denounced? How does collective memory work and where does forgetting come into play? What creates consensus and who dictates the interpretation of the past- the professional sphere or politics?

The first conference day will be dedicated to the themes of the change and transformation of museums after the year 1989, while the second day will be dedicated to an overview of the newly forming trends and themes in museums and multifaceted understanding of "contested, difficult, forgotten" history in Europe today.

### Organized by

ICOM Slovenia, the Slovene Museum Association, the Faculty of Arts of the University of Ljubljana, and the Museum of Contemporary History, Ljubljana

## CONFERENCE THEME

### ***7<sup>th</sup> International Conference on Humanities, Society and Culture***

#### Dates & Place

2 – 4 November, 2017

Bangkok, Thailand

#### Information online at

<http://www.ichsc.org>

#### Description

The 7<sup>th</sup> International Conference on Humanities, Society and Culture is the premier forum for scientists, researchers and students to discuss and exchange their new ideas, novel results, work in progress and experience on all aspects of Humanities, Society and Culture.

### Organized by

International Economics Development and Research Center (IEDRC)

## CONFERENCE THEME

### ***PCRC 2017 - Peace and Conflict Resolution Conference 2017***

#### Dates & Place

27 – 29 November, 2017

Bangkok, Thailand





## ACTIVITIES & EVENTS

### Information online at

<http://www.pcrconference.org>

### Description

Peace and Conflict Resolution Conference 2017 will gather distinguished delegates from over 40 countries worldwide, coming from academic, governmental and NGO sectors. This international conference on peace and conflict resolution is intended to be a forum, discussion and networking place for governmental officials, academics, researchers, professionals, administrators, policy makers, advanced students, and others.

### Organized by

Tomorrow People Organization

## 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:

- August 31<sup>st</sup>, 2017
- November 30<sup>th</sup>, 2017
- February 28<sup>th</sup>, 2018
- June 10<sup>th</sup>, 2018

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 us:

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