

CAMOC MUSEUMS OF CITIES REVIEW

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CAMOC Annual Conference 2017

- Reinventing the Museum of Barcelona
- ICOM Kyoto 2019
- The "Subjective Museum"



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CAMOC MUSEUMS OF CITIES REVIEW



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From the Chair



Dear CAMOC members,

Just two matters: our conference in Mexico City which is almost upon us, and a note about our Review. As you know, the theme of our conference is “Museums of Cities and Contested Urban Histories”. It will be CAMOC’s second conference in Latin America following the ICOM 2013 General Conference in Rio de Janeiro, and the first one in a Spanish-speaking Latin America country. It will be held at the National Museum of World Cultures, on 30 October – 1 November. On 28 October, we will hold the second workshop of the three year ICOM Special Project “Migration: Cities - (im)migration and arrival cities”, following the first workshop in Athens. As you know by now, the project is led by CAMOC along with ICR (ICOM International Committee for Regional Museums) and CAM (Commonwealth Association of Museums).

The conference goal is to promote debate on contested urban histories, past and present, post-colonial identities and the re-interpretation of urban history. We have set out the full programme here in the Review.

The workshop and conference have only been made possible thanks to partnerships with ICOM Mexico, three museums including the Museum of the City of Mexico, which is being currently remodelled, and also the ICOM Standing Committee for Museum Definition, plus the International Coalition of Sites of Conscience.

We have an impressive list of 50 speakers from more than 20 countries including key people from a variety of city museums. The keynote speakers, Doug Saunders and Francisco Javier Guerrero, will certainly shed an up to date light on our conference themes.

Finally, I have to pay tribute to the dedication of the CAMOC team and especially to the work of our Secretary, Afsin Altayli.

So, we are looking forward to a great conference!

This Review is the first print issue. As promised last year, CAMOCnews gave way in 2017 to a journal which is this Review. We aim to produce three digital issues and one in print each year. The cover article about the Museum of Barcelona is presented in a bi-lingual format, English and Spanish, as we have done with our conference programme.

As for the main highlights of this issue, we have an article about the challenges facing the History Museum of Barcelona with its ten museum branches plus six archaeological sites all spread across the city. The article about the British Peace Museum, “Protesting now: collecting for the future”, raises the problematic, yet essential, matter of collecting the present.

The remodelled Frankfurt City Museum which reopened a couple of weeks ago has developed an important new “city laboratory” model of participation. You can learn more from the report of their conference, “The Subjective Museum?: The impact of participative strategies on the museum”.

Some innovative outreach approaches are the subject of articles from small islands of the Pacific, and from Nishitokyo, Japan, and Petach Tikva, Israel. There is also a note from Jenny Chunni Chiu about the 2019 ICOM General Conference in Kyoto, where CAMOC will provide another special conference in conjunction with other International Committees of ICOM.

As usual, do not forget to send us your contributions, suggestions and support. Your participation in our work is so important to us!

Joana Sousa Monteiro

Reinventing the Museum of Barcelona

Reinventar el Museo de Barcelona

Urban history and cultural democracy / *Historia urbana y democracia cultural*

JOAN ROCA I ALBERT*



MUHBA Oliva Artés. Exhibition space and laboratory devoted to the contemporary city. / Prefiguración del patio de la Casa Padellàs cubierto, con el Reloj de los Flamencos. © MUHBA

The difficulties in the construction of Europe highlight the importance of the network of cities as the skeleton of a shared identity – as well as the potential of city museums. This consideration also appears to be applicable to other parts of the world. In many places, city museums have emerged with renewed force as museums of citizens.

The Barcelona History Museum (MUHBA) was born, after a long gestation, in 1943, housed in Casa Padellàs and Plaça del Rei square. Since then, its trajectory, as usual among great city museums, has been very complex. In recent times, MUHBA has opened new heritage sites in the city,¹ and it has become more and more necessary and appropriate to link these to a narrative that provides a synthesis at the headquarters in Casa Padellàs. This is similar to the way in which the museums of many European cities are redesigning their central sites.

* Joan Roca i Albert, Director of MUHBA (Barcelona History Museum)

¹ Joan Roca i Albert, “Intervención arqueológica, discurso histórico y monumentalización en Barcelona”, in VARIOUS AUTHORS, Arqueología, discurso histórico y trayectorias locales, Cartagena, Ayuntamiento de Cartagena, 2010.

Las dificultades en la construcción de Europa han puesto de manifiesto la relevancia de la red de ciudades como esqueleto de una identidad compartible y el potencial de los museos de ciudad. La constatación parece aplicable a otras áreas del mundo. En muchos lugares, los museos de ciudad han emergido con fuerza renovada como museos de la ciudadanía.

El Museu d’Història de Barcelona (MUHBA) nació, después de una larga gestación, en 1943 en la Casa Padellàs y la plaza del Rei. Su trayectoria, como es usual en otros grandes museos de ciudad, ha sido compleja. En tiempos más recientes, el MUHBA ha incorporado nuevos espacios patrimoniales diseminados por la ciudad¹ y se ha hecho cada vez más conveniente religarlos por medio de un relato de síntesis en la sede de la Casa Padellàs, de manera similar a como ahora mismo rehacen su sede central los museos de numerosas metrópolis europeas.

MUSEO “DE” LA CIUDAD, MUSEO “EN” LA CIUDAD
Actualmente, las sedes del MUHBA muestran la colonia romana, con las excavaciones de la plaza del Rei y el ▶

¹ Joan Roca i Albert, “Intervención arqueológica, discurso histórico y monumentalización en Barcelona”, in VARIOUS AUTHORS, Arqueología, discurso histórico y trayectorias locales, Cartagena, Ayuntamiento de Cartagena, 2010.



The MUHBA sites are spread across the city of Barcelona. / El MUHBA, un museo con los espacios expositivos por toda la ciudad. © MUHBA

MUSEUM “OF” THE CITY, MUSEUM “IN” THE CITY
Today, the MUHBA embraces multiple sites: the Roman colony, with excavations in Plaça del Rei, the Temple of Augustus, and other archaeological sites; the medieval city, with the Palau Reial (Royal Palace) and the Jewish Quarter; the literary and artistic city, with the Verdaguer House at Villa Joana and the Guard’s House in Park Güell; and four sites in the contemporary city, some of them under construction: a) Fabra i Coats, devoted to the city and work, b) Casa de l’Aigua, focused on the city’s water supply, c) Turó de la Rovira, which examines wartime and post-war life; and d) Oliva Artés, covering the formation of the modern metropolis and including² “museum laboratory” activities.

These sites are not hermetically sealed elements, but interlinked polarities. They comprise a museum with rooms across the city. In this way, MUHBA becomes a museum deeply rooted in the territory, as “a proximity museum”, while maintaining its status as “the museum of the city”. Thanks to this double

² Joan Roca i Albert, “Barcelona’s Three Metropolitan Cycles, 1859-2009”, Barcelona metrópolis, 76 (2009); “Estratègies d’inserció i interconnexió de Barcelona com a metròpoli moderna”, in Ramon GRAU (coord.), Presència i lligams territorials de Barcelona. Vint segles de vida urbana, Barcelona, AHCB, 2012.

Templo de Augusto, entre otros espacios arqueológicos; la urbe medieval, con el Palau Reial (palacio real) y el barrio judío; la ciudad de la literatura y las artes, con la Casa Verdaguer de Vil·la Joana y la Casa del Guarda del Park Güell; y la ciudad contemporánea, con cuatro espacios, algunos en obras: a) Fabra i Coats, sobre ciudad y trabajo, b) Casa de l’Aigua, sobre el abastecimiento urbano de agua, c) Turó de la Rovira, sobre guerra y posguerra, y d) las naves de Oliva Artés, con la formación de la metrópoli² y actividades en formato “museo laboratorio”.

*Estos espacios no constituyen ámbitos estancos, sino polaridades entrelazadas. Se trata, en suma, de un museo con las salas por toda la ciudad. El MUHBA se hace así museo de proximidad sin perder la condición de **museo de la ciudad** y, gracias a esta doble escala, resulta un instrumento de política urbana³ con un potencial notable para romper límites entre centros y periferias, eludiendo el comunitarismo y el centralismo a la vez. Es un museo ciudadano. Su relato se sitúa metodológicamente dentro de los parámetros de la historia urbana, relacionando los diferentes planos de la vida en la ciudad, capital de Catalunya, sin olvidar los vínculos con ámbitos más amplios.*

EL NUEVO CORAZÓN DEL MUSEO EN LA CASA PADELLÀS
El MUHBA requiere ahora, para ser eficaz, recuperar en la Casa Padellàs el punto de encuentro que ya fue en el pasado: un lugar para empezar a interrogar Barcelona, una “casa de la historia” bien dispuesta en sus cuatro plantas, con la que quisiéramos celebrar el 75 aniversario del museo en 2018/19. La primera impresión del visitante al llegar será encontrar en el patio el gran “reloj de los flamencos” del siglo XVI, que durante casi trescientos años marcó el tiempo de Barcelona. Alrededor de esta metáfora del tiempo medido a diferentes ritmos, el ágora y la escuela.

MUSEO ÁGORA
El Ágora, de acceso libre, funcionará como un bazar de propuestas, con elementos que inciten a imaginar formas de conocer la ciudad: el audiovisual *Esto es Barcelona* en la sala de actos, **Carta histórica digital**, **MUHBA virtual**, con las sedes del museo en 3D y en pantalla grande, el interactivo **Musea urbium Europae** (Europa vista desde los museos de ciudad), el Muro de memorias (con imágenes y documentos de los ciudadanos, como “The Wall” del Museo de Copenhague) y la librería, que presenta una excelente colección de historia urbana.

² Joan Roca i Albert, “Barcelona’s Three Metropolitan Cycles, 1859-2009”, Barcelona metrópolis, 76 (2009); “Estratègies d’inserció i interconnexió de Barcelona com a metròpoli moderna”, in Ramon GRAU (coord.), Presència i lligams territorials de Barcelona. Vint segles de vida urbana, Barcelona, AHCB, 2012.

³ Joan Roca i Albert, “Urban inclusion and Public Space: Challenges in Transforming Barcelona”, in Caroline WANJIKU KIHATO, Meijgan MASSOUMI, Blair A. RUBLE, Pep SUBIRÓS and Allison M. GARLAND (editors), Urban Diversity. Space, Culture, and Inclusive Pluralism in Cities Worldwide, Baltimore, The John Hopkins University Press, 2010.

scale, the museum provides a tool for urban policy³, with considerable potential to break down the borders between centres and peripheries, avoiding both communitarianism and centralism. It is a citizen museum. Methodologically speaking, its discourse is framed within urban history and connects the different aspects of life in the capital of Catalonia without neglecting wider links.

THE NEW HEART OF THE MUSEUM IN CASA PADELLÀS

Today, MUHBA seeks to restore Casa Padellàs to the status of meeting point that it held in the past: a place to start exploring Barcelona, a “house of history”, with its four floors reorganized and ready, if possible, to celebrate the museum’s 75th anniversary in 2018/19. The visitor’s first impression on entering will be formed by the sight of the courtyard with the great sixteenth-century Flemish Clock that rang out the time in Barcelona for nearly three hundred years. Flanking this symbol of the many rhythms of time are the agora and the school.

MUSEUM AGORA

The Agora will operate as a free bazaar for people imagining different ways of discovering the city: here, visitors will encounter the video *This is Barcelona* in the auditorium; the *Digital Historic Charter*; the Virtual MUHBA, which projects all of the museum's sites in 3D on a large screen; the *Musea*

³ Joan Roca i Albert, "Urban inclusion and Public Space: Challenges in Transforming Barcelona", in Caroline WANJIKU KIHATO, Meigan MASSOUMI, Blair A. RUBLE, Pep SUBIRÓS and Allison M. GARLAND (editors), *Urban Diversity. Space, Culture, and Inclusive Pluralism in Cities Worldwide*, Baltimore, The John Hopkins University Press, 2010.

MUSEO ESCUELA

*Al otro lado del patio, el Museo escuela, siguiendo la tradición educativa catalana, muy deudora de Montessori, y teniendo presentes las **museum schools** de Estados Unidos y las aulas en los museos de La Habana Vieja (Cuba). Las estancias de las escuelas en el museo estimularán la innovación educativa, para compartirla con el **Consorci d' Educació de Barcelona**, y contarán con una parte de la exposición de síntesis.*

BARCELONA FLASHBACK

En los dos pisos intermedios, *Barcelona flashback* se perfila como una aproximación ágil a la historia urbana. Hay antecedentes prestigiosos, como el del **ADN de Ámsterdam**, pero en el caso que nos ocupa nos gustaría poder ofrecer diferentes formatos y tiempos de visita, desde los 60 minutos a varias horas. *Barcelona flashback* combinará cuatro partes: la panorámica, la histórica, la contemporánea, y una más propiamente infantil:

*En primer lugar, (I) **Barcelona a vista de pájaro**, con dos panorámicas: la metrópoli actual, con diferentes aproximaciones al plano y vistas de la ciudad, y el mismo lugar hace siete mil quinientos años, en el neolítico, con los primeros agricultores en la llanura. Preguntaremos al STAM de Gante cómo dispusieron el gran mapa en el suelo de la entrada.*

*A continuación, (II) **Veinte siglos de vida urbana**, para interrogar momentos decisivos de la trayectoria de Barcelona: el impacto del declive imperial romano en Barcino, el origen y el funcionamiento del municipio medieval, los cambios tecnológicos y la huelga general de 1855, el urbanismo moderno que nace con*

Urbium Europae (Europe seen from City Museums) interactive; *The Wall of Memories* (with citizens' images and documents, similar to The Wall at the Museum of Copenhagen); and the bookshop, which features an excellent urban history collection.

MUSEUM SCHOOL

The Museum School, located on the opposite side of the courtyard, will follow in the tradition of the best of the Catalan education system, highly influenced by Montessori. The school will also take account of examples provided by museum schools in the United States and the classrooms in museums in La Habana Vieja (Cuba). The Museum School will encourage educational innovation, which can be shared with Barcelona Education Consortium (Consorci d'Educació de Barcelona), and will present part of the museum's synthesis exhibition.

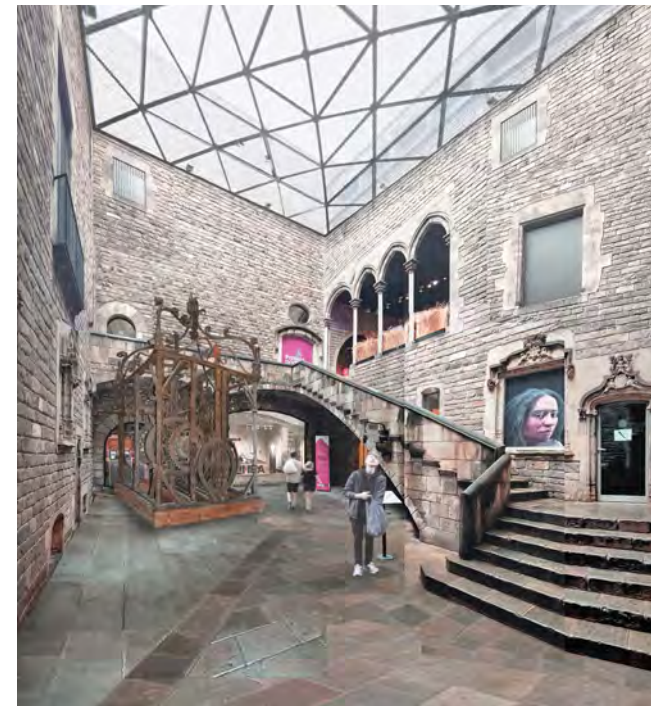
BARCELONA FLASHBACK

Occupying the museum's two middle floors, *Barcelona Flashback* will give a user-friendly overview of urban history. Building on the example of such prestigious forerunners as *Amsterdam DNA*, this exhibition will employ a variety of formats and caters for visits of diverse durations, from 60 minutes to many hours. *Barcelona Flashback* will consist of four parts: panoramic, historic, contemporary, and a children's area:

(I) The *Bird's-eye View of Barcelona* features two panoramic views: the city of today, with different approaches to the city map and views; and the same site 7,500 years ago, during the Neolithic Period, when the first farmers worked the plain. We plan to ask STAM in Ghent to help us to emulate their method for laying out a large map on the ground at the entrance.

(II) *Twenty Centuries of Urban Life* explores decisive moments in the history of Barcelona. Some examples: the impact caused by the fall of the Roman Empire on the ancient city of Barcino; the origins and proceedings of the medieval city council; technological change and the General Strike of 1855; the birth of modern town planning with the work of Ildefons Cerdà; Gaudí and the Modernists' influence on Barcelona as the capital of Catalonia's rebirth; the organization of anti-Francoist urban resistance; the impact of the 1992 Olympic Games; and so on. This section includes a total of 20 items with their respective pieces, images, maps and texts assembled to form a comic-book mural, with a frieze below for those seeking more objects and in-depth information.

This section is followed by (III) *Exploring Barcelona*, a geographic, layer by layer x-ray view of the city's human and urban landscapes, which are decoded to reveal key details of economics and society, architecture and town planning, banality and creativity, etc. This feature trains visitors to interpret what they see when walking through the city's



*The planned design of the roofed courtyard at Casa Padellàs,
with the Flemish Clock at its centre. / Prefiguración
del patio de la Casa Padellàs cubierto, con el Reloj de los
Flamencos. © MUHBA*

Ildefons Cerdà, cómo Gaudí y los modernistas formalizan la capital de una Catalunya que renace, la organización de la resistencia urbana antifranquista o el impacto de los Juegos Olímpicos de 1992. En total, veinte ítems, con las piezas, imágenes, cartografías y textos esenciales confeccionados como un cómic mural y con un friso debajo para quien busque más materiales.

*Después, (III) **Explorando Barcelona**, una radiografía geográfica, por capas, de los paisajes humanos y urbanos, decodificados según las claves de la economía y la sociedad, la arquitectura y el urbanismo, la banalidad y la creatividad, etc. Un entrenamiento en la lectura de centros y periferias, coherente con las guías de historia urbana que publica el museo y con las propuestas de itinerarios y trekkings urbanos a partir de los estudios de posgrado del MUHBA sobre paisaje, literatura y ciudad, y del curso “Relatos urbanos; teoría y práctica del itinerario histórico”.*

*Al final, (IV) **Barcelona con ojos de niño**, con objetos y juegos que susciten conversaciones entre pequeños y mayores, como en el Museo de Helsinki. De los olores de la cocina medieval (el museo lleva a cabo investigación en gastronomía histórica) a la maqueta con el tranvía de la Barcelona de 1900 o la escritura con los primeros ordenadores escolares.*

CENTRO DE INVESTIGACIÓN Y DEBATE

En el piso superior de la Casa Padellàs, donde hay una hermosa galería sobre la Via Laietana y la plaza del Rei, estarán el mirador público y los espacios del Centro de Investigación y Debate (CRED), con archivo, biblioteca y salas de reunión. El CRED funciona hace casi una ▶



The MUHBA education programme Interrogar Barcelona (Interrogating Barcelona), 2017-18. / Plano del programa educativo del MUHBA, Interrogar Barcelona, 2017-18. © MUHBA

centre and peripheries, much as do the museum’s urban history guides and urban trekking routes (which are based on the museum’s post-graduate studies on cityscape, on literature and the city, and on the course *Urban narratives: theory and practice of the historic itinerary*).

Finally, (IV) *Barcelona Through a Child’s Eyes* is inspired by similar sites such as, for example, the Museum of Helsinki, which feature objects and games that encourage conversations between young and old. From the smells of medieval cooking (the museum carries out research into historic cookery) to the “Barcelona 1900” model with its working tram and a feature on the first school computers, this section draws children and their families into a shared exploration of the city’s past.

RESEARCH AND DEBATE CENTRE

The top floor at Casa Padellàs, with its covered balconies over Via Laietana and Plaça del Rei, will house the public lookout and the museum’s Research and Debate Centre (CRED), which includes an archive, a library, and meeting rooms. For almost a decade, CRED has provided a facility for meetings with and among universities, cultural institutions, local study centres and individual citizens from across the city.

CRED is a true public meeting point and MUHBA’s think tank: research presented at its conferences, seminars and postgraduate courses enables the preparation of publications, exhibitions, visits, and routes, provides exportable know-how, and encourages alternative tourism activities. In turn, universities and other cultural and civic institutions find in the Museum an environment of social utility. This virtuous circle, which breaks down the boundaries between research and dissemination, makes an important contribution to the sustainability of the system. However, the lack of appropriate spaces and regular use has so far kept CRED’s performance below its real potential.

“MIRROR OF” AND “GATEWAY TO” BARCELONA

Innovation in history, heritage and citizenship makes MUHBA an important R&D (research and development) centre in the city, and a bridge firmly set on heritage between citizens’ appropriation of urban history and increased cultural democracy, in line with the 2013 *Barcelona Declaration on European City Museums*.⁴ With Casa Padellàs, the House of History, as the heart of the museum’s multiple sites, MUHBA seeks 75th-anniversary recognition as a strategic facility,⁵ both for the city and its neighbourhoods, both as a mirror of, and a gateway to, Barcelona.

⁴ Document issued by The City History Museums and Research Network of Europe, an informal collaboration network which meets regularly in Barcelona. Published in CamocNews, 03 (2015).

⁵ Joan ROCA I ALBERT, “El Museu d’Història de Barcelona, portal de la ciutat”, Her&Mus. Heritage and Museography, 2 (2009), pp. 98-105.

década como un espacio de encuentro del museo con universidades, entidades culturales, centros de estudios locales y numerosos ciudadanos que frecuentan las actividades.

El CRED es el **think tank** o laboratorio de ideas del MUHBA: las investigaciones presentadas en conferencias, seminarios y posgrados nutren la programación de publicaciones, exposiciones, visitas e itinerarios, proporcionan un **know how** (o habilidades adquiridas) exportable y estimulan propuestas de turismo alternativo. A su vez, las universidades y las demás entidades encuentran en el museo un entorno de utilidad social reconocido. Este círculo virtuoso, que disuelve fronteras entre investigación y divulgación, contribuye mucho a la sostenibilidad del sistema. Sin embargo, la falta de espacios apropiados y de uso regular ha mantenido al CRED, hasta ahora, por debajo de su potencial.

ESPEJO Y PORTAL DE BARCELONA

La innovación en historia, patrimonio y ciudadanía hace del museo un centro de I+D importante de la ciudad, así como un puente firmemente asentado sobre el patrimonio entre la apropiación ciudadana de la historia urbana y una mayor democracia cultural, en la línea de la Declaración de **Barcelona sobre los museos de ciudad de Europa**, de 2013.⁴

Con la Casa Padellàs como Casa de la Historia y núcleo vertebrador del museo en todo el conjunto urbano, el MUHBA aspira a verse reconocido, ahora que está a punto de cumplir 75 años, como equipamiento estratégico⁵ tanto de la ciudad como de los barrios, como espejo y portal de Barcelona.

⁴ Documento elaborado por la City History Museums and Research Network of Europe, red de trabajo informal que se reúne regularmente en Barcelona. Publicado en CamocNews, 3 (2015).

⁵ Joan ROCA I ALBERT, “El Museu d’Història de Barcelona, portal de la ciutat”, Her&Mus. Heritage and Museography, 2 (2009), págs. 98-105.



Casa Padellàs, seen from Plaça del Rei. / La Casa Padellàs vista desde la plaza del Rei. Fotografía de Jaume Capsada. © Jaume Capsada

Protesting Now: Collecting for the Future

CHARLOTTE HALL*

The Peace Museum is the only accredited museum of its type in the UK. It is located in Bradford, West Yorkshire, in the North of England. The Peace Museum’s collections consist of over seven thousand artefacts. These include posters, banners, badges, leaflets, booklets, sculptures, and artworks. The museum has several successful outreach projects and an educational programme that offers a different take to the school curriculum. The museum itself is made up of three galleries and a temporary exhibition space. It aims to tell the untold stories of those who have campaigned for peace and an end to conflict and violence.

Past Exhibitions

The temporary exhibition space has been transformed in the last three years to include a varied changing display. New temporary exhibitions are shown every

three months; this helps to bring in more visitors, display more artefacts, and introduce the museum to new audiences.

The exhibition themes are drawn from objects in the collection that tell the history of the Peace movement. Past exhibitions have included ‘Remembering the Kindertransport: A Tale of Two Suitcases,’ which told the story of evacuated children during the Second World War, and ‘A Force for Peace? The History of the European Cooperation,’ which looked at the Brexit debate in a different light, by asking questions about the European Union (EU). Exhibitions at The Peace Museum are always asking questions, encouraging visitors to consider their own views and draw their own conclusions.

Contemporary Collecting

While conducting a review of the collections it was noticed that the museum had several gaps to fill. The gap we decided to focus on was the contemporary



The exhibition space © The Peace Museum



A view of a display in the exhibition 'Girl Power' placard and Pussyhat © The Peace Museum

collection. Contemporary collecting is important to enable us to actively collect for the future and to tell the current stories of peacemakers. With so many newsworthy events going on worldwide it was the perfect time to start collecting contemporary objects. 'Protesting now, collecting for the future' aims to add more modern objects into the museum's holdings.

It started with a simple call out for objects from the worldwide Women's March in January where protestors marched against Donald Trump and locally in Shipley where they marched against Trump and a local MP. Call outs were made on social media and in local newspapers. We got an amazing response with many people wanting to donate their placards and banners to the museum. We then sent out a call for items relating to any modern protest since the year 2000. Again, we received a flood of amazing objects from individuals and groups like 'Veterans for Peace' and the 'Shipley Feminist Zealots.' We decided to use these new acquisitions to develop our galleries and to create a new permanent exhibition.¹

Protest! In Our Time

The new exhibition is called 'Protest! In Our Time.' The exhibition name was devised by a Trustee of

¹ In the process of preparation of this article, the author also clarified that the Museum does not have collections showing opposing views to those expressed in the peaceful protests: the collections are built on the basis of response to public calls, and no objects or materials representing opposing views have been received. Note of the editor according to the correspondence with the author.

The Peace Museum and is inspired by the famous quote by Neville Chamberlain ('Peace in our time.'). It showcases many of the new acquisitions and tells the story of peaceful protests and protesters from the beginning of the 21st century until the present day. The exhibition is permanent but it will continue to change overtime. The gallery is split into two parts; one side focuses on Conscientious Objectors (CO) and the other Contemporary Protest. The CO side includes objects from Joe Glenton a modern day CO. This helps connect the two sides of the gallery.

We are happy to accept objects for the exhibition as gifts or loans, as we understand the importance and relevance that these objects have to their owners. Some of the placards will be reused in future protests. We also invited individuals donating an object to write a short piece about their item that would be displayed with it.

The exhibition covers several different protests and campaigns; there are objects from women's marches, the Trident March, the Iraq Inquiry, International Conscientious Objectors Day, and the Bradford Vigil for Syria.

Some of our favourite objects on display right now are the pussyhats used in the Washington Women's March and a 'Girl Power' Placard. We also have some beautiful textiles made by artist James Fox.

The exhibition was launched on July 20th with a successful and very busy opening event. There are plans to follow up this opening with events including guest speakers from different campaigning groups. We look forward to developing the exhibition and seeing it change over time. We will continue to welcome objects from any peaceful protests worldwide.

'Orgreave Battle' Textile on display in exhibition at The Peace Museum © James Fox



Rethinking Museums: Some thoughts on the "Subjective Museum"

AIKATERINI DORI*

THE HISTORICAL MUSEUM OF FRANKFURT: BACK TO THE FUTURE

The new Historical Museum of Frankfurt opened its doors to the public in the first week of October, after 10 years of construction. Its aim, according to the director Jan Gerchow, is to collaborate with Frankfurters in order to integrate different voices and perspectives in exhibitions and in the work of the museum in general, and to bring the dynamic life of the city into the museum. With that philosophy the museum developed the participatory museum format "city laboratory" (*Stadtlabor*).

According to Susanne Gesser and Angela Jannelli, both at the Museum, the goal of the "city laboratory" is to share expertise based not on scientific knowledge, but on everyday subjective knowledge and everyday life, and to value and visualise the individual experiences and memories of the people of Frankfurt. Until today five *Stadtlabor*-exhibitions have been organised by the museum. One summer tour and seven short films have been shot for the permanent exhibition of the museum, all with the lively participation of city people.¹

According to Nina Gorgus at the Museum, the Museum can look back on a long democratic tradition and history of participatory projects and telling history from different perspectives. When the Museum opened its permanent exhibition in 1972, every citizen of Frankfurt was invited. In 1980, the museum presented the first participatory exhibition about women's everyday life – an early form of the "subjective museum". When the political system in Frankfurt changed and a new director took over, the exhibition had to be removed. Today the museum seeks to go back to its democratic and participatory roots.

THE CONFERENCE

The Museum organised a conference in Frankfurt from 26th to 28th June called "The subjective Museum? The impact of participative strategies on the museum".

* Aikaterini Dori, Fellow, cultural diversity and migration, Historical Museum of Frankfurt

¹ The next *Stadtlabor*-Project „Collection-Check“ is in progress. The project is focusing on subjectivity and collecting "migration". An article will be soon published in CAMOC Museums of Cities Review.

Among the participants of the conference were around 90 colleagues from Europe (Germany, Austria, France, Netherlands, UK, Switzerland, Italy, Hungary, Portugal) and from South America (Brazil). It was organised with the financial support of the fellowship programme run by the German Federal Cultural Foundation. For one year my colleague and co-organiser of the conference, Erica de Abreu Gonçalves from Brazil, has been working on this programme in the Museum.

These are some insights, in the text below, into the questions asked during the conference and the topics that were discussed. At the end, I have added some thoughts on the concept of the "subjective museum". They came as a result of reflections during the conference, but also as a result of my work after more than a year at the Museum.

SOME (RHETORICAL) QUESTIONS ON THE "SUBJECTIVE MUSEUM"

Dealing with different people with a variety of social and political agendas and with different individual perspectives in participatory projects presents challenges to the museum and its curators and poses a number of questions: Does the museum lose its credibility and scientific role in allowing different opinions and perspectives? Can museums do more than collecting subjective perspectives? Are

Lecture of Mario Moutinho. © Aikaterini Dori





Round table discussion. © Aikaterini Dori

museums allowed to play an activist role? Should museums and museum curators aim to bring change into people's lives and society? Furthermore, can museums change anything in people's lives and in society? How can we prevent the "subjective museum" from becoming an instrument of abuse in the hands of populists and populist movements in the "alternative facts" era? Last but not least, the most important question of all: How do we define the "subjective museum"?

BRINGING TOGETHER DIFFERENT MUSEOLOGICAL TRADITIONS AND PERSPECTIVES

The Museum organised the conference in order to pose and discuss these questions with colleagues, but also to open a door to different museological perspectives, views and concepts. Museums in Brazil and Portugal are strongly influenced by their tradition of socio-museology. Consequently, two colleagues were invited to expand on this tradition: Pedro Pereira Leite from the University of Coimbra (Portugal) spoke about "Global Education and Sociomuseology" and Mario Caneva Moutinho from the Lusofona University of Humanities and Technology, Department of Museology (Lisbon, Portugal) gave a theoretical and historical overview of this field of new museology and sociomuseology.

I need not sum up each of the talks given since the conference proceedings will be available by the spring of 2018. Nevertheless I would like to single out two projects from two continents, that, in my opinion, although completely different from each other, also show common elements concerning the way of dealing with personal memories, individual perspectives and subjectivity in the museum.

Giuliana Tomasella (University of Padova, Department of Cultural Goods, Italy) and Padre Mauro Luiz da Silva (Muquifu Museum, Brazil) presented, each from their

own perspective, the Muquifu Museum. This Brazilian museum is a Favela Museum that was founded through the initiative of Padre Mauro as a response to the local government's plan to "clean up" the surrounding favela. The museum's aim therefore was resistance and activism. The museum functions as a place for meeting and communication, for collecting histories and individual memories of the favelados, as well as a place for building and preserving a common identity.

Asa Stenström (Västerbottens Museum, Sweden) gave a presentation on the Västerbottens Museum. This Swedish museum

regards itself as a democratic institution, in which everyone, including minority groups, should have the chance to participate in culture. To this end, from 2004 onwards the museum has tried different participatory approaches to collecting and displaying personal perspectives, experiences, memories, expectations, understandings and beliefs. Furthermore, as with the Muquifu Favela Museum, it seeks to close the gap between the museum and everyday life.

SUBJECTIVE CONCLUSIONS ABOUT THE "SUBJECTIVE MUSEUM"

I found the conference to be well balanced in terms of the time used for lectures and that spent for discussion, as well as for museological theory in relation to the

Pop up exhibition, Muquifu Museum. © Aikaterini Dori



The World of Januária, Far beyond the garden! © Muquifu Museum

presentation of museological practices. Furthermore, the conference was greatly enriched with presentations and case studies by colleagues from Portugal and South America.

Having said that, most of the questions at the beginning of the conference and in my text still remain to be answered. In retrospect, however, I consider this to be nearly impossible. The very reason is, in my opinion, the following: The subjective museum does not exist. What we have is different museums with different museological traditions (Anglo-Saxon, Dutch, Central European, South-American and so on), different museological approaches, goals, visions, political agendas, working methods, limits

and possibilities. In this circumstance lies the beauty of museums: in the diversity and the multifaceted ways in which they approach particular challenges, in the variety of ways in which they pose and answer questions.

Nevertheless, from my work in the Museum over the last year and my participation in the conference I drew one more conclusion. The museums that are open to subjectivity show some common elements that I would like to point out: they invent ways of welcoming personal experiences and opinions, memories, individual knowledge and emotions. They are adventurous, bravely accepting that they cannot be perfect, but putting greater emphasis on the process than on the final product. They seek to connect themselves with people and to connect people with each other, therefore investing a lot of time and energy in building and keeping up personal relationships and networks. They are willing to share power and authority with people, and they deeply believe in cultural participation as a human right.

Is "the subjective museum" the right way for museums? Personally I don't believe in right and wrong ways. What I can say with certainty, though, is that turning to subjectivity makes the museum an institution relevant to the people. In other words, it turns the museum into a living institution – and this is definitely a good thing!

Join CAMOC now!

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

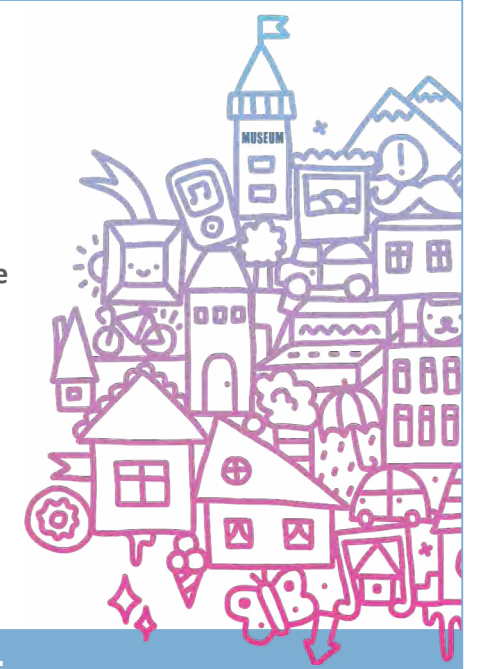
OVER A DECADE DEDICATED TO CITY MUSEUMS, URBAN LIFE AND OUR COMMON FUTURE!

Your contribution is invaluable for our network!

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

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

It will have a bridge/link that will direct people to our membership page:
<http://network.icom.museum/camoc/get-involved/become-a-member/>



BECOME A MEMBER.

ICOM Kyoto 2019

JENNY CHUNNI CHIU*

What defines a *museum*?

What role will *tradition* play as the 21st century unfolds?

The 25th ICOM General Conference “ICOM KYOTO 2019” will provide an opportunity to explore the changing role of museums in society today, and encourage reflection upon the ongoing role of tradition in our lives.

Theme - Museums as Cultural Hubs: The Future of Tradition

The role of museums is changing. As social, economic, and political environments are increasingly in flux; museums, formerly seen as static institutions, are

As museums grow into their roles as cultural hubs, they are also developing new ways to honor their collections by making their histories, legacies and traditions relevant to an increasingly diverse and global contemporary audience.

The theme of “Hubs” aims to highlight two key concepts:

- Museums as *networks*: supporting collaborative partnerships with one another
- Museums as *cores*: invigorating communities at the local level.

The subtitle “The Future of Tradition” aims to



Kyoto International Conference Center. © Kyoto International Conference Center

reinventing themselves to become more interactive, audience-focused cultural centers.

As part of this transformation, museums are working to create more cohesive, shared visions: amongst their employees, in partnership with other institutions, and for the benefit of the communities they serve.

consider how museums look towards the future whilst respecting the traditions of the cultures they represent.

We look forward to discussing these timely topics with participants from all over the world.

The Host City of Kyoto

The themes of the conference are uniquely complemented by being presented in the beautiful, ancient city of Kyoto, a destination which we look

* Jenny Chunni CHIU, ICOM Kyoto 2019 Office



Kyoto International Conference Center. © Kyoto International Conference Center. Bottom right: Kyoto National Museum, Heisei Chishinkan Wing (The Collections Galleries). © Melissa Rinne.

forward to sharing and showcasing for its many treasures. Kyoto affords a backdrop like no other; combining a rich artistic and cultural heritage, numerous intangible cultural properties and vibrant festivals — some of which have been practiced continuously for over 1200 years — providing a real feast for the senses. The city’s vast array of temples and shrines, many of which are UNESCO World Heritage sites, will not only supply important case studies to develop our work but will also provide our ICOM guests with places of peace and reflection and an immersive experience of heritage to engage deeply with the values that represent our common aims.

Of course, like other ancient cities in the world, Kyoto must strike a balance between tradition and the necessary changes of modernity. Each of Kyoto’s museums is not only a nexus of culture and learning, but is also woven into the larger cultural fabric of relationships — with other museums, with visitors, and with the international community. Through networks built on a shared commitment to the traditions of the

ancient capital, its museums are discovering how to provide both cultural stability for established audiences and creative responses to new circumstances and realities.

In these endeavors, Kyoto’s museums are not alone. Museums everywhere are finding more and more that it is not so much their specialist collections, size, or location, but the ability to network and share resources that makes them imaginative, dynamic, resilient, and better able to engage with visitors today, and transmit their collections and traditions to future generations. Kyoto is home to 1681 Buddhist temples and 812 Shinto shrines, with over two hundred museums representing diverse themes, including 29 local city history museums, 29 history museums, 29 art museums, and 31 shrine and temple ‘treasure houses’. Each of these places offers unique and significant values.

The importance of embedding such values to ensure cultural resilience cannot be understated: culture ▶



Kyoto National Museum, Special Exhibition Hall. © Junko Watanabe. The Museum of Kyoto. © The Museum of Kyoto

sustains the inheritance of memory, boosts the human spirit, and links past with future. Museums everywhere bring culture into people's lives and give contemporary relevance to traditions so that they may live on. The opportunity of ICOM Kyoto 2019 to share the ways in which we do this aims to reflect, investigate and grow the idea of the museum as cultural hub and to wholeheartedly embrace our future as indeed a cause for celebration.

Welcome, CAMOC Members

The Organizing Committee for the ICOM KYOTO 2019 conference seeks proposals relating to city museums on subjects covering a wide range of scholarly disciplines and professional fields under the theme Museums as Cultural Hubs: The Future of Tradition. Both academic and professional participants from diverse disciplines across the museum and culture sector are welcome.

Within our rapidly changing society, museum enterprises around the world are reinventing themselves and becoming more sophisticated and specialized. Part of any museum's self-transformation is the ability to manage its collections, while taking into consideration wider communities and viewpoints that are increasingly international in scope. We think this General Conference will be an excellent opportunity to transmit this kind of understanding to a broad cross-section of both Japanese and international networks. One of the goals of this conference is to provide a platform to share values and facilitate a dynamic exchange of opinions and information with government, industry, and academia across various museum fields at an international level.

For CAMOC members, participation in ICOM KYOTO 2019 is not only the chance to experience a vast number of our city's museums, but also an opportunity to enjoy

Kyoto's outstanding sense of culture: the city itself is a living museum.

Please do save the dates in your agenda. Give yourself the chance to be inspired by ICOM KYOTO 2019, the city of Kyoto, and city museums in Japan, to gain a better understanding of Japanese culture and to acquire knowledge that you can take away and share with city museums around the world.

Find more information on our website:

<http://icom-kyoto-2019.org/>

Follow us on our social media platforms:

<https://www.facebook.com/icomkyoto2019/>

The Museum of Kyoto. © The Museum of Kyoto



Museums in Small Island Developing States (SIDS) in the Pacific and their Contribution to Making Cities Inclusive and Sustainable

AKATSUKI TAKAHASHI*

BACKGROUND

The Pacific region covers about one-third of the total surface area of the earth and comprises over one thousand islands and atolls. Pacific heritage and cultures have been constantly evolving through contact with the outside world. The decolonization process of the Pacific has been the slowest among different regions in the world. Fourteen island

the Framework for Pacific Regionalism of the Pacific Island Forum (PIF) states: "We treasure the diversity of the Pacific and seek a future in which its culture, traditions and religious beliefs are valued, honored and developed". The Pacific island states are members of the group of Small Island Developing States (SIDS) together with SIDS in the Caribbean and the Indian Ocean, collectively



The Fiji Museum in Suva. ©A. Takahashi

states regained their independence after the Second World War, while there remain several overseas territories of France, UK, and USA that are among the Non-Self-governing Territories established by the UN Decolonization Committee. The population of Pacific island states varies, ranging from some 7 million of Papua New Guinea (PNG) to 1,500 of Niue. Upholding the principle of "unity in diversity",

addressing development issues that are specific to SIDS.

In the context of Pacific islands, villages and communities used to be the main repository of cultural objects as living museums. These objects have strong spiritual significance and sacred value closely related to life-cycle ceremonies, social rituals, and festive events. The traditional wealth items (such as shell ornaments, pigs' tusks, bark cloth, and mats) were exchanged as gifts among communities and

* Akatsuki Takahashi, Programme Specialist for Culture, UNESCO Office for the Pacific States



The Pacific Collection at the Auckland Museum. © A. Takahashi

islands based on the spirit of sharing. In the process of colonization, however, numerous cultural objects left Pacific islands. At the same time, efforts were made to establish institutions within Pacific islands to collect and preserve their cultural objects. For example, the Fiji Museum was established in Suva by the passing of the Fiji Museum Ordinance in 1929, much earlier than its independence in 1970.

RECENT DEVELOPMENT

The urbanization and migration that gradually progressed in Pacific islands encouraged the establishment of museums in cities and towns. At present, most of Pacific SIDS have their own national museums in their capital cities. They include Belau Museum in Koror (Palau), the Cook Islands National Museum, the Vanuatu Culture Centre (VCC) in Port Vila, the Alele Museum in the Marshall Islands, the National Museum of Samoa in Apia, the Solomon Islands National Museum in Honiara, and the PNG National Museum and Art Gallery in Port Moresby. Unfortunately, none of the Pacific SIDS has established a national committee of ICOM except for Papua New Guinea. Instead, some of the museums and their staffs formed a regional NGO called Pacific Islands Museum Association (PIMA). PIMA was recognized as an Affiliated Organization of ICOM in 1998.

As a result of the historical background mentioned above, the focus of museum activities has been not

only to preserve and showcase collections, but also to provide public spaces for community outreach to ensure the transmission of their vibrant living heritage. For example, the Vanuatu Culture Centre (VCC) in Port Vila (which is an active member of PIMA) is a multi-functional center serving as a national museum, library and archives. Within its premises, there is an outdoor theatre for music festivals and cultural events as well as a Chief's Nakamal, or traditional meeting house, where the Council of Traditional Chiefs holds its annual meeting. The VCC organizes a demonstration of Vanuatu Sand Drawing for students and visitors on regular basis. The Sand Drawing is on the Representative List of Humanity established by the UNESCO Convention for the Safeguarding of Intangible Cultural Heritage (ICH).

The VCC has also created a corner focused on the Chief Roi Mata's Domain, the World Heritage site in Vanuatu. The Chief Roi Mata's Domain consists of the three properties related to the life of a paramount chief, Roi Mata, in the 17th century, namely, the village which he governed, the cave where he took his final breath, and the cemetery where he was buried together with some hundred followers. The Vanuatu authorities encourage visitors and tourists to make a visit to the VCC prior to their actual visit to the properties in three different islands in order to obtain the essential information on the site where the local community manages a community-based tourism.

In this case, the VCC serves as an effective linkage between the city and the local community.

Another example of SIDS cultural programs is the Fiji Museum's educational tours of the museum for students from different schools in the country. The exhibits relate to the indigenous, Indo-Fijian, Rotuman of Polynesian origin and other communities in Fiji and provide students with a deeper understanding the long history of Fiji as well as an appreciation of the cultural diversity of their country. The programs are designed to provide as opportunities for the students to learn from and about each other.

In New Zealand, some 180,000 Pacific islanders — who migrated from numerous Pacific islands — have settled in Auckland and today share a history of the Pacific islands. The Auckland Museum processes one of the largest collections of regional cultural objects in the entire Pacific. It has recently launched a project to catalogue, conserve, and digitize over 5,000 items of this Pacific collection to make them available online for enhanced public access, research, and education. The Pacific community members living in Auckland have been invited to assist this project by providing their knowledge of the provenance, cultural meanings, and functions of these treasures. As active contributors to the Auckland Museum, these volunteers foster a sense of belonging as citizens in this culturally diverse city.

CONCLUSION

The city museums in Pacific SIDS are important institutions that create the shared values that unite



Abai (traditional meeting house) at Belau Museum in Koror, Palau. © A. Takahashi

diverse communities to appreciate each other's cultures and to live together in an increasingly diverse environment. This is a clear demonstration of the contribution of museums to the achievement of Sustainable Development Goal (SDG) 11 on Sustainable Cities and Communities. Recently, there have been a growing interest and investment in museum development in Pacific Small Island Developing States (SIDS) both by national governments and development partners supported by SAMOA Pathway, the Outcome of the 3rd UN International Conference on SIDS (Samoa, 2014). As the museums in Pacific SIDS develop and grow, they will be able to engage further in international networking through ICOM and its specialized committees, such as CAMOC.

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:

- November 30th, 2017
- February 28th, 2018
- June 10th, 2018
- August 31st, 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:

Jelena Savić, Editor, CAMOC Museums of Cities Review: jsavic.bl@gmail.com
Afşin Altaylı, CAMOC Secretary: secretary.camoc.icom@gmail.com



CAMOC ANNUAL CONFERENCE 2017

“Museums of Cities and Contested Urban Histories”

Mexico City, 30 – 31 October 2017

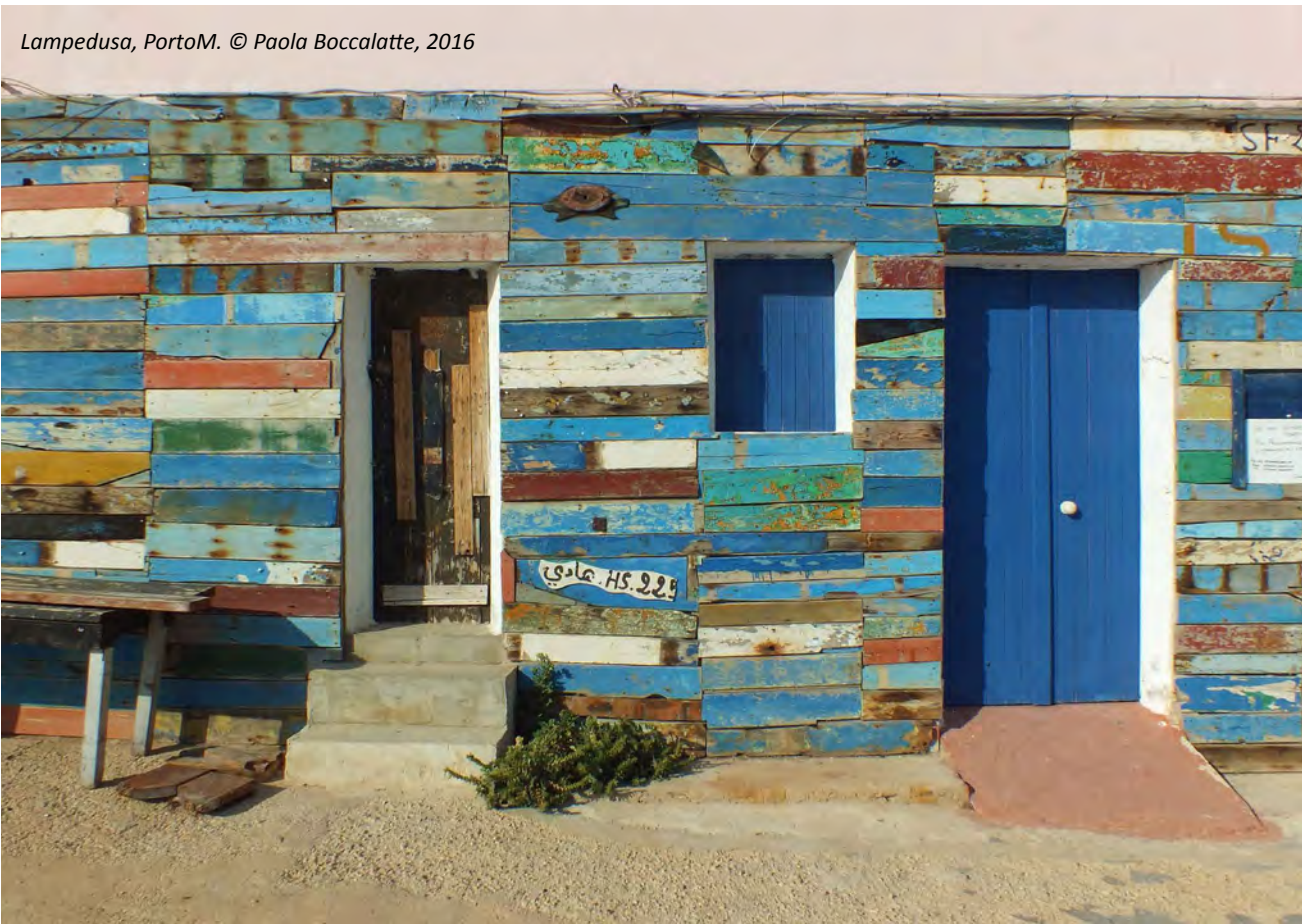
DAY 1 - Monday, 30 October			
Conference Venue: Naitional Museum of Cultures (Museo Nacional de las Culturas del Mundo)			
09:00-09:30	Registration		
09:30-10:05	Opening / Welcome Speeches		
	Joana Sousa Monteiro	Chair, CAMOC	
	Gloria Artis Mercadet	Director, National Museum of Cultures	
	Yani Herreman	Local Organiser, CAMOC	
	Maya Dávalos Murillo	Chair, ICOM Mexico	
	Andrés Triana	Director, National School of Conservation, Restoration and Museography (ENCRyM)	
	Maria de Lourdes Monges	Executive Board Member, ICOM	
10:05-10:10	ICOM 2019 Kyoto General Conference Jenny Chiu	ICOM 2019 Kyoto Office	
10:10-10:15	Vídeo Presentation "Paradox of Praxis 5" Francis Alys	Belgian artist based in Mexico City	
10:15-11:00	Keynote		
	Doug Saunders	CANADA	Lost Populations: Emigrants, immigrants and the missing histories of our cities
11:00-11:30	Coffee Break		
11:30-12:30	Session 1 Museums, Migration and Arrival Cities Chaired by Joana Sousa Monteiro		
PART 1	Marco Barrera Bassols	MEXICO	Museology and migration in the Trump era
	Marlen Mouliou	GREECE	Before the 'Arrival'... how to empower refugee communities in transitional cities through museum-like activities within the urban landscape
	Joan Roca i Albert	SPAIN	The informal city in the city museum
	Kanefusa Masuda	JAPAN	Migrations and museums in South Pacific island state capital cities: Samoa, Vanuatu and Fiji
12:30-13:30	Session 1 Museums, Migration and Arrival Cities Chaired by Yani Herreman		
PART 2	Jesús Antonio Machuca Ramírez	MEXICO	Do Indigenous groups, established in cities, have representative museum spaces?
	Hortensia Barderas Alvarez	SPAIN	Immigration and territory: postwar immigration as a structuring element of the urban configuration in the outskirts of Madrid
	Magdalena Wróblewska	POLAND	Where have the varsoviaans come from? Migrations in contemporary Warsaw
13:30–15:00	Lunch at the National Museum of Cultures		
15:00-16:30	Round-tables on Museum Definition, Prospects and Potentials with ICOM MDPP		
	Introduction: Afşin Altaylı, Member, ICOM/MDPP: Museum Definition, Prospects and Potentials Committee Round-tables		

16:30-16:45	Coffee Break		
16:45-17:45	Session 2 Urban Memory, Amnesia and City Museums Chaired by Marlen Mouliou		
PART 1	Joana Sousa Monteiro	PORTUGAL	Thrones and Seeds – migrant cultures flow in Lisbon: new challenges, new perspectives
	Laura Accetta	ARGENTINA	New spaces, same challenges
	Chunni Chiu (Jenny)	JAPAN	What about us? Seeking the ‘Self’ in city museums
	Clint Curle & Jennifer Nepinak	CANADA	Acknowledging Ancestral Lands at the Canadian Museum for Human Rights
17:45-18:30	Session 2 Urban Memory, Amnesia and City Museums Chaired by Maya Dávalos		
PART 2	Águeda Oliveira & Ana Gomez	BRAZIL	Exceptional city, ordinary issues: three city museums in Brasília
	Annemarie de Wildt	NETHERLANDS	The biographical perspective in urban memories
	Cintia Velázquez Marrón	MEXICO	To share history? On authority issues in the narrative(s) about the past in museums

DAY 2 - Tuesday, 31 October			
Conference Venue: National Museum of Cultures (Museo Nacional de las Culturas del Mundo)			
09:15-10:15	Session 3 Disputed Present: Cities and cultures in conflict Chaired by Catherine C. Cole		
PART 1	France Desmarais	FRANCE	Museums on the Edge: Culture Caught in the Crossfire
	Sarah Henry	USA	Confronting New York's present and future
	Cristina Miedico	ITALY	Who destroys memory can dominate the future: Memory in Art and Museums
	Bonginkosi Zuma	SOUTH AFRICA	The extent to which South African cities’ museums rive(d) to political undertones: confessions from a heritage perspective
10:15-10:45	Break		
10:45-11:30	Session 3 Disputed Present: Cities and cultures in conflict Chaired by Marco Barrera		
PART 2	Katarzyna Jarosz	POLAND	City identity in the context of political changes and through the lens of military conflict. Armenian minority in Aleppo in the time of war as a part of city identity
	Ana Karina Puebla Hernández	MEXICO	The museum as hostage of armed conflict: rebuilding new paradigms of social transformation
	Nayat Karakose	TURKEY	Persevering through time and memory: Hrant Dink Site of Memory - Hrant Dink Foundation
11:30-11:45	Coffee Break		
11:45-13:00	IGNITE – Chaired by Afşin Altaylı		
	Elka Weinstein	CANADA	A Museum for the City of Toronto
	Chao-Chieh Wu	TAIWAN	Whose history in the museum of history?
	Patricia Elsa Brignole	ARGENTINA	Urban memory, dialogues and reflections on new contents.Redesign of the script: Museum of the City of Córdoba
	Masakage Murano	JAPAN	Whose history is the museum talking about? A case of the Museum of Kyoto
	Alina Saprykina & Liliya Krysina	RUSSIAN FEDERATION	Museums of the city and their influence

CAMOC ANNUAL CONFERENCE

	Chelsea Ridley & Jonathan Kelley	USA	Sociomuseology and Decarceration: The Unnamed North Lawndale Community Museum
	Shreen Mohamed Amin	EGYPTE	City museums in Egypt as places of human respect
	Joyce Kinyanjui	KENYA	Creating a museum a home of belongings in age of global migrations within communities
13:00-14:00	Guided museum tour: National Museum of Cultures		
14:00-15:30	Lunch at the National Museum of Cultures		
15:30-16:45	Session 4 Saying the Unspeakable in Museums Chaired by Chun-ni (Jenny) Chiu		
	Jette Sandahl	DENMARK	Contested issues and museum activism
	Inga Sarma	LATVIA	To tell the unspeakable. Jurmala experience
	Mingqian Liu	USA	Shijia Hutong Museum and the struggles of historic preservation
	Rosa Viviana López Ortega	MEXICO	Museum and memory: from paradox to possibility
	Chris Reynolds & William Blair	IRELAND	Reframing Northern Ireland's 1968 in a 'post-conflict' context
16:45-17:15	Coffee Break		
17:15-17:45	Panel - Turning Memory into Action: The International Coalition of Sites of Conscience Moderator: Linda Norris, Global Networks Program Director, International Coalition of Sites of Conscience		
18:00-19:00	General Assembly		
20:00-22:00	Reception at the National Museum of Cultures		



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)

Migration:Cities Workshop, Mexico City - Saturday, 28 October			
Conference Venue: Naitonal Museum of Cultures (Museo Nacional de las Culturas del Mundo)			
08:45-09:00	Registration		
09:00-09:10	Opening / Welcome Speeches		
	Joana Sousa Monteiro	Chair, CAMOC	
	Gloria Artís Mercadet	Director, National Museum of Cultures	
	Yani Herreman & Catherine C. Cole	Migration:Cities Workshop Organisers	
09:10-10:30	Keynotes		
	Doug Saunders	CANADA	The Museum at the Centre of Arrival
	Francisco Javier Guerrero	MEXICO	Migrations and museums. The whirlwind of the ambulatory
10:30-11:00	The Migration:Cities Project Evaluation of project to date – Marlen Mouliou		
11:00-11:30	Coffee Break		
11:30-12:40	Museum Presentations Chaired by Catherine C. Cole & Yani Herreman		
	Rachel Erickson	CANADA	This has to last 40 years – Future planning and community collaborations at the Manitoba Museum
	Annemarie de Wildt	NETHERLANDS	Representing Amsterdam - Music and migration
	Chunni Chiu (Jenny), Hiromi Takao & Kaori Akazawa	JAPAN	(Im)migration and Museums Trends in Japan
	Andrea Delaplace	FRANCE	Immigration heritage in São Paulo
	Sara Kariman	IRAN	The functionality and necessity of a museum’s attention to immigration with a case study Afghan refugees in Iran
12:40-13:00	Break		
13:00-14:00	Migration Papers by NGOs Chaired by Ery Camara		
	Irazú Gómez Vargas	MEXICO	Hospitality response to migration in Mexico
	Fabienne Venet Rebiffe & Inés Giménez Delgado	MEXICO	Open museums: spaces of social participation for inclusion from diversity
14:00-15:30	Lunch		
15:30-16:00	Video Presentations		
16:00-16:30	Coffee break		
16:30-17:30	Workshop: Getting Uncomfortable: Working Outside your Comfort Zone Facilitator: Linda Norris		
17:30-18:30	Guided tour: National Museum of Cultures		
20:00-22:00	Reception at Museum of Popular Art (Museo de Arte Popular)		



CAMOC CONFERENCIA ANUAL 2017

“Museos de Ciudad e Historias Urbanas Impugnadas”

Ciudad de México, 30 - 31 de octubre 2017

DÍA 1 - Lunes, 30 de octubre			
Sede de la Conferencia: Museo Nacional de las Culturas del Mundo			
09:00-09:30	Registro		
09:30-10:05	Inauguración / Palabras de bienvenida		
	Joana Sousa Monteiro	Presidenta, CAMOC	
	Gloria Artís Mercadet	Directora, Museo Nacional de las Culturas	
	Yani Herreman	Organizadora local, CAMOC	
	Maya Dávalos Murillo	Presidenta, ICOM México	
	Andrés Triana	Director, Escuela Nacional de Conservación, Restauración y Museografía (ENCRyM)	
	Maria de Lourdes Monges	Miembro de la Junta Directiva, ICOM	
10:05-10:10	ICOM 2019 Conferencia General de Kyoto Jenny Chiu	ICOM 2019 Kyoto Office	
10:10-10:15	Presentación del video: “Paradoja de la Praxis 5” Francis Alys	Artista belga residente de la Ciudad de México	
10:15-11:00	Conferencia magistral		
	Doug Saunders	CANADÁ	Poblaciones perdidas: emigrantes, inmigrantes y las historias perdidas de nuestras ciudades
11:00-11:30	Receso		
11:30-12:30	Sesión 1 Museos, Migraciones y Ciudades de Llegada Moderadora: Joana Sousa Monteiro		
PARTE 1	Marco Barrera Bassols	MÉXICO	Museología y Migración en la era Trump
	Marlen Mouliou	GRECIA	Antes de las ‘Ciudades de Llegada’... cómo empoderar a las comunidades de refugiados en las ciudades de tránsito a través del museo con actividades en el contexto urbano
	Joan Roca i Albert	ESPAÑA	La ciudad marginada en el museo de la ciudad
	Kanefusa Masuda	JAPÓN	Migraciones y museos en las capitales de los Estados isleños del Pacífico Sur: Samoa, Vanuatu y Fiji
12:30-13:30	Sesión 1 Museos, Migraciones y Ciudades de Llegada Moderadora: Yani Herreman		
PARTE 2	Jesús Antonio Machuca Ramírez	MÉXICO	¿Los grupos indígenas, habitantes de la Ciudad de México, deben tener espacios que los representen en los museos?
	Hortensia Barderas Alvarez	ESPAÑA	Inmigración y territorio: la inmigración de la posguerra como un elemento fundamental en la configuración urbana de las periferias de Madrid
	Magdalena Wróblewska	POLONIA	¿De dónde vienen los varsovianos? Migraciones en la Varsovia contemporánea
13:30 –15:00	Comida en el Museo Nacional de las Culturas		

15:00-16:30	Mesas redondas sobre la definición de “museo”, perspectivas y posibilidades		
	Introducción: Afşin Altaylı, Miembro, ICOM Comité sobre la Definición de Museo, Perspectivas y Posibilidades Mesas redondas		
16:30-16:45	Receso		
16:45-17:45	Sesión 2 Memoria Urbana, Amnesia y Museos de Ciudad Moderadora: Marlen Mouliou		
PARTE 1	Joana Sousa Monteiro	PORTUGAL	Tronos y semillas – flujo de culturas migrantes en Lisboa: nuevos retos, nuevas perspectivas
	Laura Accetta	ARGENTINA	Nuevos espacios, mismos desafíos
	Chunni Chiu (Jenny)	JAPÓN	¿Qué hay sobre nosotros? Buscando el ‘Ser’ en los museos de las ciudades
	Clint Curle y Jennifer Nepinak	CANADÁ	Reconociendo las Culturas Ancestrales en el Museo Canadiense de los Derechos Humanos
17:45-18:30	Session 2 Memoria Urbana, Amnesia y Museos de Ciudad Moderadora: Maya Dávalos		
PARTE 2	Águeda Oliveira y Ana Gomez	BRASIL	Ciudad extraordinaria, problemas ordinarios: los casos de tres museos de la ciudad de Brasilia
	Annemarie de Wildt	PAÍSES BAJOS	Las historias de vida en las memorias urbanas
	Cintia Velázquez Marroni	MÉXICO	¿Compartir Historia? Problemas de autoridad en la(s) narrativa(s) sobre el pasado de los museos

DÍA 2 - Martes, 31 de octubre			
Sede de la Conferencia: Museo Nacional de las Culturas del Mundo			
09:15-10:15	Sesión 3 Mesa de discusión: Ciudades y culturas en conflicto Moderadora: Catherine C. Cole		
PARTE 1	France Desmarais	FRANCIA	Museos en la Era: la cultura atrapada entre el fuego cruzado
	Sarah Henry	EEUU	Futuro y presente de un Nueva York en conflicto
	Cristina Miedico	ITALIA	Quien destruye museos puede dominar el futuro: Memoria y Arte en los Museos
	Bonginkosi Zuma	SUDAFRICA	El grado de impacto de las rupturas en los museos de las ciudad de Sudáfrica ocasionados por los trasfondos políticos: confesiones desde una perspectiva patrimonial
10:15-10:45	Receso		
10:45-11:30	Sesión 3 Mesa de discusión: Ciudades y culturas en conflicto Moderador: Marco Barrera		
PARTE 2	Katarzyna Jarosz	POLONIA	Identidad urbana en un contexto con cambios políticos y a través de una perspectiva del conflicto armado. Minoría Armenia en Aleppo en tiempos de guerra, un elemento de la identidad urbana
	Ana Karina Puebla Hernández	MÉXICO	El museo como rehén del conflicto armado: reconstruyendo nuevos paradigmas de transformación social
	Nayat Karakose	TURQUÍA	Resistiendo a través del tiempo y la memoria: Museo de sitio y conservación del legado de Hrant Dink, Fundación Hrant Dink
11:30-11:45	Receso		
11:45-13:00	IGNICIÓN – Moderador: Afşin Altaylı		
	Elka Weinstein	CANADÁ	¿Un museo para la ciudad de Toronto?
	Chao-Chieh Wu	TAIWÁN	¿De quién es la historia en el museo de historia?
	Patricia Elsa Brignole	ARGENTINA	Memoria urbana, diálogos y reflexiones sobre nuevos contenidos. Rediseñando el guion: Museo de la Ciudad de Córdoba
	Masakage Murano	JAPÓN	¿De qué historia habla el museo? El caso del Museo de Kyoto

	Alina Saprykina y Liliya Krysina	RUSSIA	Museos de la ciudad y su influencia
	Chelsea Ridley y Jonathan Kelley	EEUU	Sociomuseología y Descarcelación: El innombrable Museo Comunitario de North Lawndale
	Shreen Mohamed Amin	EGIPTO	Los museos de las ciudades en Egipto como lugares del respeto humano
	Joyce Kinyanjui	KENIA	Creando el museo como un lugar de pertenencia dentro de las comunidades en la era de las migraciones globales
13:00-14:00	Visita guiada al Museo Nacional de las Culturas del Mundo		
14:00-15:30	Comida en el Museo Nacional de las Culturas		
15:30-16:45	Sesión 4 Nombrando lo prohibido en los museos Moderadora: Chun-ni (Jenny) Chiu		
	Jette Sandahl	DINAMARCA	Resistencia y activismo en el museo
	Inga Sarma	LATVIA	Decir lo innombrable: la experiencia de Jurmala
	Mingqian Liu	EEUU	Museo de Shijia Hutong y las batallas para la preservación histórica
	Rosa Viviana López Ortega	MÉXICO	Museo y memoria: de la paradoja a la posibilidad
	Chris Reynolds y William Blair	IRLANDA	La reformulación de Irlanda del Norte después de 1968 en el contexto del 'posconflicto'
16:45-17:15	Receso		
17:15-17:45	Panel – Transformando la Memoria en Acción: Coalición Internacional de Sitios de Conciencia Moderadora: Linda Norris, Directora del Programa de la Red Global, Coalición Internacional de Sitios de Conciencia		
18:00-19:00	Asamblea General		
20:00-22:00	Recepción en el Museo Nacional de las Culturas del Mundo		



Top left: Brendan Bannon. Ifo 2, Dadaab Refugee Camp, 2011. © www.moma.org; Bottom left: Poor town with slovenly cloths on wall. © freestocks com; Top: Nairobi Kibera © wikimedia.org

MIGRATION: CITIES (IM)MIGRATION AND ARRIVAL CITIES

Taller Pre-Conferencia
“**Migración:Ciudades | (in)migración y ciudades de llegada**”
Ciudad de México, 28 de octubre 2017
Museo Nacional de las Culturas del Mundo

Taller Migración:Ciudades, Ciudad de México - Sábado, 28 Octubre			
Museo Nacional de las Culturas del Mundo			
08:45-09:00	Registro		
09:00-09:10	Inauguración / Palabras de bienvenida		
	Joana Sousa Monterio	Presidenta, CAMOC	
	Gloria Artís Mercadet	Directora, Museo Nacional de las Culturas	
	Yani Herreman y Catherine C. Cole	Organizadoras de los Talleres Migración:Ciudades	
09:10-10:30	Conferencias magistrales		
	Doug Saunders	CANADÁ	El Museo como Espacio Llegada
	Francisco Javier Guerrero	MÉXICO	Migraciones y museos. El torbellino de la transitoriedad
10:30-11:00	La Migración: Proyectos en las ciudades Evaluación del proyecto hasta la fecha por Marlen Mouliou		
11:00-11:30	Receso		
11:30-12:40	Presentaciones de los Museos Moderadoras: Catherine C. Cole y Yani Herreman		
	Rachel Erickson	CANADÁ	Estos últimos cuarenta años – Planeación futura y colaboraciones comunitarias en el museo de Manitoba
	Annemarie de Wildt	PAÍSES BAJOS	Ámsterdam representativo - Música y migración
	Chunni Chiu (Jenny), Hiromi Takao y Kaori Akazawa	JAPÓN	(In)migración y Tendencias Museográficas en Japón
	Andrea Delaplace	FRANCIA	Patrimonio inmigrante en San Pablo
	Sara Kariman	IRÁN	La funcionalidad y necesidad de los museos: atención a los migrantes, el estudio de casa de los refugiados afganos en Irán
12:40-13:00	Receso		
13:00-14:00	Presentaciones sobre migración de las Organizaciones de la Sociedad Civil (OSC) Moderador: Ery Camara		
	Irazú Gómez Vargas	MÉXICO	La respuesta hospitalaria a la migración en México
	Fabienne Venet Rebiffe & Inés Giménez Delgado	MÉXICO	Museos abiertos: espacios de participación social e inclusión de la diversidad
14:00-15:30	Comida en el Museo Nacional de las Culturas		
15:30-16:00	Presentaciones de videos		
16:00-16:30	Receso		
16:30-17:30	Taller: Poniéndose incómodo: Trabajando fuera de tu zona de confort Facilitadora: Linda Norris		
17:30-18:30	Visita guiada: Museo Nacional de las Culturas		
20:00-22:00	Recepción en el Museo de Arte Popular		

Introduction of Large-Scale Experimental Study Programs

Undertaken by the Museums in Association with the Local Firms:
Example of Tamaroku Train Explorers

HIROMI TAKAO*



Group photo in front of the Tamaroku Train. The walking bingo at the Minamisawa spring. Top: The walking bingo. © Tamarokuto Science Center

The Tamarokuto Science Center

The Tamarokuto Science Center (referred to as “the Center”) is a science museum located in Nishitokyo City, situated near the center of Metropolitan Tokyo.¹ In 1994, the Center was jointly inaugurated by five local governments – those of Kodaira City, Higashimurayama City, Kiyose City, Higashikurume City, and Nishitokyo City, all located in the Northern Tama area of Tokyo.² This type of organization is unique in Japan. Since 2012, the Center has been managed by a private company under the designated management system. According to the 10-year plan created in 2014, the main mission of the Center is defined as contribution to the local community development. That mission is based on providing a variety of study opportunities for the five cities and on serving as a lifetime study base.

* Hiromi Takao, Tamarokuto Science Center

¹ For further information of the Center, please refer to (<http://www.tamarokuto.or.jp/english/>).

² The Northern Tama (Nishitokyo City, Kodaira City, Higashimurayama City, Higashikurume City, and Kiyose City) has about 700, 000 inhabitants (data from August 2017).

Tamaroku Train Explorers (2016): an experimental study for the children of Northern Tama

The experimental study for the Northern Tama children was organized by the Working Committee of five cities and the Center, and subsidized by the Tokyo Mayors’ Association. The Center played a pivotal role in its implementation. Students from the elementary and middle high schools of Northern Tama area could participate in the study programs throughout the year. In 2016, there were 700 to 800 participants under the program of Tamaroku Train Explorers. The program could count on the kind cooperation of Seibu Railway Co., Ltd., which covers the Northern Tama area, and of FM Nishitokyo Co., Ltd.

• Summer program: Find a variety of town faces in a special train and walking trip

About 240 children participated in the summer program, held over four days. Each morning, special trains were operated in the Northern Tama area, so that the children could communicate with each

other and learn about the surrounding landscapes. The Center closely coordinated with the train staff that helped the participants take advantage of the unique experiences and enjoy the program. Each afternoon, they walked from the five stations with the “walking bingo”, a feature specially designed for this program. They reported on the trip outcomes at the end of the tour. Each group consisted of six students (aged from the first grade of elementary to the third grade of middle high school), and a facilitator. The Center developed the “walking bingo” as a unique tool to help the participants explore new towns from their own points of view. The purpose of the bingo program was to encourage participants’ own discovery, which lies not only in their visits to each city but in uncovering them through walking. In the “walking bingo” cards, there were 25 fields containing different elements with items differing in size, shape, time, colour, written down. Some of those elements were expected to be found beforehand on the participants’ routes, yet many new elements were found in the course of the program thanks to its spontaneity and acknowledging participants’ own points of view. For example, the element of “persons” was intended to facilitate communication with strangers through surprise interviews with them. Along with the bingo as a motivation tool, the participants seemed to be motivated to create their own rules and share their roles. The participants gathered at the Center after the tour and each group reported on its top three attractions of the town.

Besides the usual attractions and well-known places, many new discoveries emerged among the attractions selected: for example, the interviewed persons, insects, or swallows’ nests. Some of the most interesting participants’ impressions of the: “All the people interviewed were so kind” (girl, third grade, elementary school); “Old buildings are so impressive” (boy, first grade, elementary school); “Strangely shaped roofs” (boy, fourth grade, elementary school)). It was concluded that the participants’ impressions obtained through their experiences and communication with others were diversified and multi-faceted.

• Autumn program: Local radio station’s commercials

The autumn programs were organized five times from September to December 2016. About 40 people participated. On the first day, they visited the studio of the FM Nishitokyo radio, and reflected on the summer programs on the second day. They made reports on the third day and were given lectures by the radio announcers on the fourth day. On the

fifth day, they recorded in the studio. Based on the materials gathered under the summer program at the five spots they walked (Kodaira St., Akitsu St., Kiyose St., Higashikurume St., and Higashifushimi St.), they produced about ten items. All of them turned into attractive radio commercials based on the participants’ summer fieldwork experiences, vividly bringing back into mind the impressions of the towns.

The children who made the best pieces could participate in a special radio program, broadcast during the entire month of January this year. The public broadcast of the children’s viewpoints of the towns and their attractions hopefully contributed to the residents’ own understanding of their town.

The participants were excited about the unique programs, which included not only voice training but also learning bases of vocal communication and reading rehearsals. The program enabled them to experience how it is to work in a radio station, through contacts not only with radio announcers, but also with directors and sound mixers.

Presentation of the commercials and special program

Two presentation meetings were held in the Center’s planetarium to share the experiences and present the commercials produced in summer and autumn. In total, about 300 participants and their families attended these meetings. The commercials were broadcast on FM Nishitokyo for a month and people can still enjoy them on the special site.³ The broadcast was, however, only in Japanese.

Future development

This program aims at creating more experiences by increasing the number of participants and also by including people from different age groups. Development of such programs is also important in order to meet specialized needs of higher elementary and middle high school students who are interested in the Center and science in general. We have been studying ways to develop new programs with more enriched outputs. We are thankful for the kind cooperation of the public, private and related organizations in the Northern Tama area in carrying out our programs. We are committed to achieve our mission by continuing our cooperation and assuming the role of a core museum in this area.

³ <http://www.tamarokuto.or.jp/blog/rokuto-report/2016/12/23/tamarokutrain/>

Transient Art: the Petach Tikva Museum of Art's *ArtBus Project* as Means of Community Outreach

The Petach Tikva Museum of Art has launched the first art-bus in Israel, as part of its 2017-2018 community outreach program. Will this project reach its main goal, to increase visitor numbers from among the local community to one of Israel's most esteemed museums for contemporary art?

AVSHALOM SULIMAN*



A group photo before commencing activities. Artist Charles Avery and Museum Director Drorit Gur Arie share the center with Petach Tikva's mayor and his deputy for cultural affairs. © Petach Tikva Municipality PR Department

With the beginning of the summer holiday last July, British artist Charles Avery could be seen darting across the white halls of the Petach Tikva Museum of Art, a calmly impressive Modernist structure planted on a grassy hilltop, not unlike the ones so common in Avery's native Scotland. Avery came to Petach Tikva, a large city located a fifteen minute's drive outside Tel Aviv, to inaugurate his latest public commission, his first in Israel. The artist's presence on-site was coupled with that of the dozens of children and parents who came to participate in the launching of the project. Together with an extreme heat wave, courtesy of the Israeli summer, the occasion was taken over by an almost surreal atmosphere, which made it even more colorful than originally anticipated by its organizers.

* Avshalom Suliman, Research Assistant and Art Educator, Petach Tikva Museum of Art

Contrary to its busy mornings, with groups of school children arriving at its doors, the museum could only dream of such numbers of visiting parties on an average afternoon. What had brought them there on that particular afternoon was, quite literally, Avery's work of art. The London-based artist was commissioned by the Petach Tikva Museum of Art to turn a standard 52-seat bus into a mobile work of art, called simply ArtBus. The idea was to create Israel's first mobile art piece, but also to launch a new phase in the museum's growing list of community based programs.

With its extensive educational program in full throttle, Petach Tikva Museum of Art sees an average of

80,000 visitors each year. Located in what was up until a few decades ago the outskirts of town, the museum also houses Israel's first commemoration hall for fallen soldiers, as well as a small museum dedicated to the history of this important city. The entire compound is a junction and a meeting place for the city's different communities, members of which flock to the beautiful park surrounding the museum that was designed by two of Israel most notable landscape architects, Lipa Yahalom and Dan Tzur.

Petach Tikva's human fabric includes immigrants from countries as different from one another as the former Soviet Union and Ethiopia, but also 'Sabras' (Israeli born) who move to the city in growing numbers to work in one of its four industrial-parks and high-tech hubs. Amidst this varied demographic landscape, the Petach Tikva Museum grew

considerably over the last fourteen years, certainly in terms of its achievements and status in the Israeli art scene. In the past decade and a half it has made a considerable name for itself within Israel as a venue for artistic and curatorial experimentation, where projects that are scarcely seen elsewhere find support and a stage to reach the public. Further collaborations with art venues abroad – in such countries as Poland, Germany, Greece, Cyprus, and China – has extended the museum's presence internationally, winning its chief curator the title of best-curator by Monocle Magazine in 2010. And yet, one of the main challenges the museum faces today has to do with the way it is perceived by the local population. As attested by similar institutions in Israel, local museums tend to be recognized more by the art community than by the local general public. In an increasingly younger, fast-growing city like Petach Tikva, this means that a family with children is more likely to spend an afternoon shopping in the local mall than paying a visit to their local museum, either because of lack of interest in what the museum has to offer, or because of lack of awareness of its very existence. In this sense the ArtBus project was perceived as an outreach gesture, part of a wider effort to increase awareness among local families of the museum as a readily available community resource.

"We constantly try to expand the scope of the people we reach," says Reut Ferster, artist and



A visitor to the museum and his children contribute their drawings to a large wall piece created by artist Charles Avery. © Petach Tikva Municipality PR Department

head of the educational department in the museum. "We put a lot of efforts into becoming a meaningful place for the local population. So, for instance, the museum is open free of charge every Saturday, and members of our staff offer guided tours in the various exhibitions. The ArtBus project is a new means for us to work with, and we are currently using it in a series of happenings specifically designed to accommodate families with young children from around the city. We call these events The Race to the Museum, and we work in collaboration with neighborhood cultural centers. Families from specific neighborhoods are invited to board the bus on designated dates and are dropped off here, where we have a series of fun activities that

Artist Charles Avery (second right) about to cut the ribbon, launching off the ArtBus project together with Mayor Itzik Braverman (left), Deputy Mayor Itay Shonshine (right), and some 100 kids and parents from around the city. © Petach Tikva Municipality PR Department



take them through the different exhibition halls, the sculpture garden and the historical museum.” So far, eight different family summer events have brought close to 1,000 people to the museum to enjoy this free-of-charge program. “The idea is to posit the museum as a place where kids and their parents can spend some meaningful quality time with each other, but can also meet up with families from other parts of town,” summarizes Ferster.

Hezie Lavi, a special consultant to the museum, adds: “There’s a deep crisis going on in so many families in contemporary Western societies, in terms of our shared time. Recent studies in the UK show that the average time a family spends together is around one hour a day. If you introduce a new place for shared activity that offers a cultural content – be it a museum or a library – then that specific activity is perceived to have a positive residue with the younger family members. So by inviting people into the museum for free, we are beginning to educate our future audiences.”

The bus’s unique design draws on Avery’s book *Onomatopoeia*, from which he extracted a bold, abstract geometric pattern of aquamarine blue dots that envelops and covers the entire bus, turning it into a glittering mirror in motion. The pattern is a direct extension of the artist’s drawings and objects, which provide viewers with clues to the mythical netherworld he uncovers in his art, a world of dreams, intuition, and imagination. “I was pretty sure from the beginning that I wanted to adopt a mathematical/philosophical approach to the design of the bus. Something that would eschew any political or temporal interpretation,”

said the artist in an interview. In a country laden with political context, he says he sought to deploy a non-political approach, which better suited the project’s call for crossing boundaries between communities.

Known for her socially-oriented and political curatorial agenda, director and chief curator of the museum Drorit Gur Arie says, “The ArtBus initiative brings a fresh spirit both to the city streets and to the artistic landscape in Israel as a whole. This sort of magical journey is meant to reinforce what we do on a day-to-day basis, which is to bring together different communities via art. Our future plans are to expand the commercial potential of the project in a way that will allow us to offer free activities to those underprivileged communities that we can’t normally reach.”

The project was sponsored by Outset, a non-profit organization dedicated to the promotion of contemporary art, by BFAMI (British Friends of the Art Museums of Israel), and by the museum’s recently founded circle of beneficiaries. In this way the Petach Tikva Museum of Art has matured into a new phase as a ‘community generator.’ Channeling both private and public funds into new platforms, it aims to make a difference in the very fabric of the city and to help bring people together through art, perhaps even change their habits as consumers of culture. Whether the ArtBus project proves itself effective in reaching these long-term goals remains to be seen.

Watch the project’s inaugural event here:
https://www.youtube.com/watch?v=vvVD_dQlqaY&feature=youtu.be

Exhibition Alert

EXHIBITION THEME

México, Patrimonio Mundial

Dates & Place

5 November, 2015 – 31 December, 2019

Palacio Nacional, Mexico City, Mexico

Information online at

<http://www.mexicoescultura.com/actividad/141500/mexico-patrimonio-mundial.html>

Description

Among Latin American countries, Mexico has the largest number of sites on the UNESCO World Heritage list, and the sixth largest number of sites in the world. The country has 33 registered properties: five natural, 27 cultural and one mixed, as well as eight intangible assets. It is the first time that a country with so many properties inscribed in the World Heritage List exhibits them all in one place. In the 400 square meter room, a 27-minute multimedia presentation about 41 sites is displayed. It is possible to easily transfer it to other places in Mexico and even abroad, in order to show the cultural wealth of this country.

EXHIBITION THEME

Borges en México: Crónica Visual

Dates & Place

8 March, 2017 – 29 January, 2018

Information online at

<http://www.mexicoescultura.com/actividad/169427/borges-en-mexico-cronica-visual.html>

Description

Building upon the work Borges and Mexico by Miguel Capistrán, about the Jorge Luis Borges’ links with Mexico and his visits to that country in 1973, 1978 and 1981, Paulina Lavista, Rogelio Cuéllar and Héctor García have prepared images for this visual chronicle.

The photographic series on the award of the Alfonso Reyes International Prize to Borges stands out among the images. Other photographs are about various important people from the Mexico’s literary world, such as Juan Rulfo, Juan José Arreola, Alicia Reyes, José Emilio Pacheco, Carlos Montemayor, Carlos Monsiváis and Tomás Segovia. A letter from Maria Kodama to Jorge Luis Borges is also displayed; there, the adventures and the pleasure of traveling together are recalled. Together with the photographs, fragments of the work of Jorge Luis Borges, his stories and poems as well as narratives of his visits to Mexico are displayed, together with Mexican writers’ opinions. All this will allow the visitor to approach the work of one of the most imaginative and rigorous authors of our time from a wide variety of perspectives.

EXHIBITION THEME

The City is Ours

Dates & Place

14 July 2017 – 2 January 2018

Museum of London, UK

Information online at

<https://www.museumoflondon.org.uk/museum-london/whats-on/exhibitions/the-city-is-ours>

Description

The exhibition, *The City is Ours*, sits at the heart of City Now City Future, a year-long season of exhibitions, creative commissions, large-scale public events, talks and debates which will tackle the questions:

How and why are our cities transforming?

What are urban communities around the world doing to improve city life?

How can you participate in shaping your cities today and in the future?

The City is Ours invites visitors to explore the pleasures and challenges of urban living through a range of digital and physical interactives and films. The exhibition highlights ways in which individuals, communities and governments are working to improve city life, from reducing food waste, to creating cleaner air and better transport systems.

Originally created by the Cité des sciences et de l’industrie in Paris, this is the first exhibition at the Museum of London to be presented in both English and French. The exhibition is split into three sections – Urban Earth, Cities Under Pressure and Urban Futures

ACTIVITIES & EVENTS

EXHIBITION THEME

México – La Mostra Sospesa – Orozco, Rivera, Siqueiros

Dates & Place

19 October, 2017 – 18 February, 2018

Palazzo Fava, Bologna, Italy

Information online at

<http://www.genusbononiae.it/en/mostre/mexico-la-mostra-sospesa/>

Description

The exhibition of Mexican muralists should have opened in Santiago (Chile) on September 13, 1973 as a proof of solidarity and friendship between Mexico and Chile. However, the opening was cancelled following the military coup of General Augusto Pinochet on September 11.

Thus, the works by three great Mexican muralists José Clemente Orozco, Diego Rivera, David Alfaro Siqueiros were taken out from Chile in the same Aeromexico's plane in which Allende's widow and daughters fled and the collection returned to the Mexican museums it had come from.

Since then this exhibition became la exposición pendiente (the pending exhibition).

The exhibition México “La Mostra Sospesa” – Orozco, Rivera, Siqueiros” will open in Bologna, at Palazzo Fava, on October 19, 2017: sixty-eight works among the most important paintings of great Mexican muralism, recognized as national Mexican heritage and belonging to the Museo de Arte Carrillo Gil, the Museo Nacional de Arte, and the Museo de Veracruz.



David Alfaro Siqueiros, *Del Porfiriato a la Revolución*, 1957-1966, Ciudad de Mexico (part.) © Museo Nacional de Historia

EXHIBITION THEME

MOVING HISTORY.

VIYANA - BEČ - VIENNA

Dates & Place

5 October 2017 – 11 February 2018

Wien Museum, Vienna, Austria

Information online at

<http://www.wienmuseum.at/en/exhibitions/detail/moving-history-viyana-bec-vienna.html>

Description

Labour migration from former Yugoslavia and from Turkey has made its imprint on Vienna since the 1960s and has wrought substantial changes in the city. Recruiting agreements concluded at the time sought to help Austrian businesses overcome an acute shortage of domestic labour. Among the migrant workers who came to Austria, many believed they would take a job here for a while to save up for a better life in their home countries. But the plans for non-permanent working arrangements turned out to be unrealistic in many cases. Workers were joined by their families, and migrants founded civic associations, opened shops and other businesses – and kept postponing their planned return.

Using objects and materials which Wien Museum acquired through its project “Migration Sammeln – Collecting Migration” in 2015-16, the exhibition “Moving history. Viyana - Beč - Vienna” has been designed to give visitors insights into the daily lives of migrants – at work, at school and in their spare time. Many of the items on display are unspectacular as such, but all of them are intimately linked to personal memories and tell many different stories, speaking of personal experiences and life events. The history of migration is thus shown as an integral part of Vienna's city history.

With this exhibition, Wien Museum is highlighting the significance of immigration. Beyond that, the Museum wishes to honour those who were prepared to share their personal life story with others by donating objects to the museum.

EXHIBITION THEME

Activist New York

Dates & Place

18 October 2017 – ongoing
Museum of the City of New York, New York, USA

Information online at

<http://www.mcny.org/exhibition/activist-new-york>

Description

In a town renowned for its in-your-face persona, citizens have banded together on issues as diverse as civil rights, wages, sexual orientation, and religious freedom. Using artifacts, photographs, audio and visual presentations, as well as interactive components that seek to tell the story of activism in the five boroughs past and present, Activist New York presents the passions and conflicts that underlie the city's history of agitation. Explore the drama of social activism in New York City from the 17th century right up to the present.



Woman Suffrage -- Activist New York . © www.mcny.org

Conference Alert

CONFERENCE THEME

6th International Congress on Human Sciences

Dates & Place

9 – 10 November, 2017

Seville, Spain

Information online at

<http://thehumansciences.com/congress/call-for-papers/>

Description

The knowledge community on Human Sciences has a common interest in complex and subtle issues surrounding the Human Sciences and related disciplines. The members of this scholarly community meet once a year in person, during the International Congress, and communicate their findings formally through the Journal Collection. The members, as well as first-time attendees, come from all over the world. The International Congress on Human Sciences began in Montreal, Canada in 2012 and since then, it has been held in cities of worldwide interest (Budapest, Madrid, Vancouver). This international congress is a place for critical exchange of ideas, both for leading scholars in this field of study and for emerging promising researchers, postdocs, and graduate students. Selected conference papers will be published in associated indexed journal. Museology is one of the conference's areas of interest, grouped under themes related to Thought and History. The special theme for this edition is “Bartolomé Esteban Murillo, on the 400th anniversary of his birth”.

Organized by

International Community of Human Sciences

CONFERENCE THEME

Migration and Diasporas

Dates & Place

2 – 3 December, 2017

Vienna, Austria

Information online at

<http://www.progressiveconnexions.net/interdisciplinary-projects/cultures-and-societies/migration-and-diasporas/conferences/>

Description

The first interdisciplinary Migration and Diasporas conference seeks to create a lasting network of professionals in all fields related to this topic, to isolate, discuss and explore the main issues, pressing matters and recent developments in this field of research and activity, to identify areas to be subsequently explored in further depth and to generate collaborative action that will lead to real, lasting change in the way migration and migrants are perceived and approached in institutional and informal settings. The main goal is to facilitate dialogue and spark innovative collaborations and discussions at an international level, in a dynamic and interactive setting. Thus, participants from all relevant disciplines, professions and vocations are welcome (NGO personnel, aid workers, researchers, mental and physical health professionals, educators, human rights activists, counselors, social workers, policy makers, journalists, lawyers, politicians, business owners, military personnel, customs workers and members of the border patrol, labour specialists, historians, sociologists, psychologists, economists, anthropologists, ethnographers social media experts, artists and many more).

Organized by

Progressive Connexions

CONFERENCE THEME

WUF 9 - The Ninth Session of the World Urban Forum

Cities 2030, Cities for all: Implementing the New Urban Agenda

Dates & Place

7 – 13 February, 2018

Kuala Lumpur, Malaysia

Information online at

<http://wuf9.org/>

Description

The Ninth Session of the World Urban Forum will be the first session to focus on the implementation of the New Urban Agenda adopted in Habitat III. In the New Urban Agenda, participating States request the report of the implementation of the Agenda to incorporate, to the extent possible, the inputs of multilateral organizations, civil society, the private sector and academia and to build on existing platforms such as the World Urban Forum. WUF9 will be an instrumental to substantively feed into the inputs for the first report of the implementation of the New Urban Agenda. The Forum will also contribute to global mobilization towards advocating for the common vision on sustainable urban development in advancing on the achievement of the Agenda 2030 and the Sustainable Development Goals. ►

ACTIVITIES & EVENTS

This session in Kuala Lumpur will be the second session hosted in Asia after 10 years (WUF4 was held in Nanjing, China, in 2008).

Organized by
UN-Habitat

CONFERENCE THEME

MuseumNext Australia

Dates & Place

19 – 21 March, 2018

Brisbane, Australia

Information online at

<https://www.museumnext.com/events/australian-museum-conference/>

Description

The future of museums? MuseumNext showcases the best in museum practice today to shine a light on the museum of tomorrow. It started in 2009, with a simple question, 'what's next for museums?' MuseumNext has been trying to answer that question, through building a global community of museum leaders, innovators and makers who champion future thinking in museums. What was discovered is that the answer to 'what's next?' is as varied as the people who are building it, and with more than 500 presentations shared, MuseumNext has discussed every aspect of the modern museum. But perhaps the most important lesson learned is the positive effect on our organizations of taking the time out with like-minded people to think about where we are going. MuseumNext conferences take place throughout the year in Europe, North America and Australia. MuseumNext Australia has been timed to coincide with the World Science Festival Brisbane, one of the region's cultural highlights.

Organized by
MuseumNext



MuseumNext Australia 2018

CONFERENCE THEME

Tangible – Intangible Heritage(s): Design, social and cultural critiques on the past, present and future

Dates & Place

14 – 15 June, 2018

London, UK

Information online at

<http://architecturemp.com/london-2018/>

Description

In a time when the construction of New Towns are on the agenda in United Kingdom, entire cities are being built from scratch across China, when climate change threatens historic cities and landscapes, and socio-economic change is leaving declining industrial communities across the Western World in search of investment and political answers from the likes of Donald Trump, what can we mean by 'heritage'?

In redefining heritage as a physical, social, political, economic, artistic, media and design issue, this conference attempts to open up the concept of heritage to a reading that is interdisciplinary and concerned with both the past and the future.

Within this framework, the conference welcomes specialists who will ask their own questions about heritage and thus help redefine the perspective of others. Examples of questions expected to be asked include, but are not limited to: What has and what is happening to current community and social bonds when we replan cities for a changing future? What role do the art and design economies have on city development? How does the media create and distort our vision of built and social urban heritage? How do we preserve the architecture of the past while building for the present? How have and how are changing economic conditions altering how we build and live in cities? What implications does design have for how we live? How can craftsmanship and knowledge inform contemporary modes of production and work through innovative processes?

Organized by
London

CONFERENCE THEME

7th International Conference on History and Society Development (ICHSD 2017)

Dates & Place

28 – 30 December, 2017

Hong Kong, China

Information online at

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

Description

ICHSD 2017 aims to bring together researchers, scientists, engineers, and scholar students to exchange and share their experiences, new ideas, and research results about all aspects of History and Society Development, and discuss the practical challenges encountered and the solutions adopted. The bimonthly International Journal of Culture and History and the monthly International Journal of Social Science and Humanity are linked to the conference and offer possibilities to publish the accepted papers.

Organized by
IEDRC – International Economics Development and Research Centre