

# INTERNATIONAL COMMITTEES' ACTIVITY REPORT 2013/2014

NAME OF THE INTERNATIONAL COMMITTEE:

**International Committee for the Collections and Activities  
of Museums of Cities (CAMOC)**

**DEADLINE TO SUBMIT THE ANNUAL REPORT:**

**20 JANUARY, 2014**

**BY EMAIL TO:**

[icreports@icom.museum](mailto:icreports@icom.museum)

**BY POST TO:**

Florian Courty

International Council of Museums (ICOM)

Maison de l'UNESCO

1, rue Miollis

75015 Paris

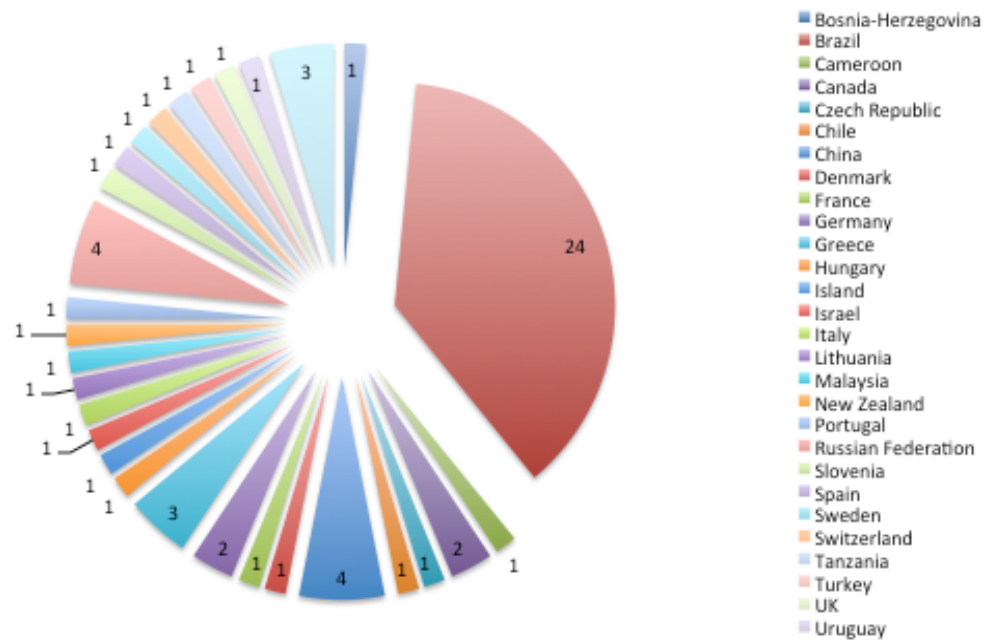
France

For all information: [florian.courty@icom.museum](mailto:florian.courty@icom.museum)

NAME OF THE CHAIR OF THE INTERNATIONAL COMMITTEE	SUAY AKSOY
SIGNATURE	
DATE	20/01/2014

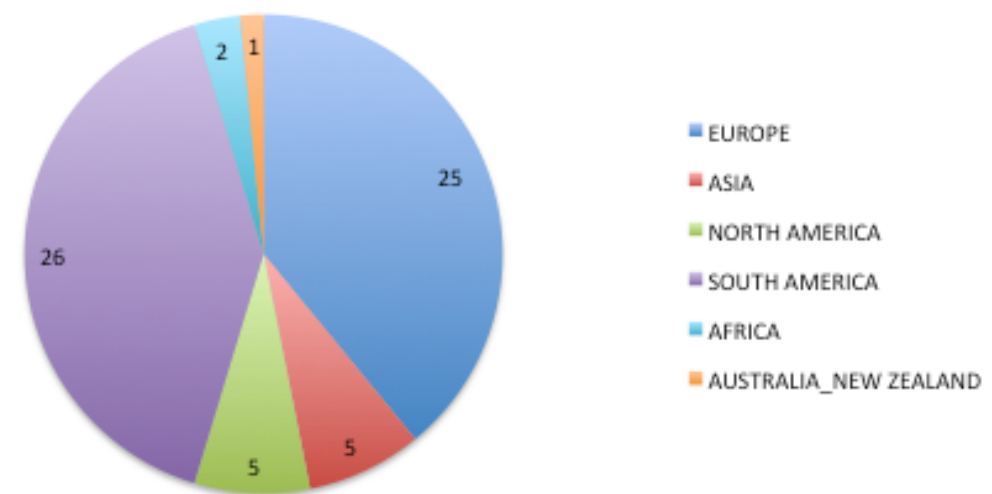
## I. 2013 ACTIVITIES

1) ANNUAL MEETING	
DATE	10-17 August 2013 (ICOM's General Triennial Conference)
LOCATION (CITY AND COUNTRY)	Rio de Janeiro, Brazil
HOST INSTITUTION OR ORGANISATION (if applicable)	<p>For 2013 Annual Conference, CAMOC put together a complex programme which required strategic partnerships with other international and affiliated committees. The programme included 2 keynote speeches, 30 lectures and 6 ignite presentations. Moreover, we initiated and implemented two innovative and labour intensive projects, after securing funding support from ICOM (the Favela Insight and the Cities in Literature/CITYTEXTures projects).</p> <ul style="list-style-type: none"> <li>• CAMOC, as all ICs, held the main core of its programme in the main venue of the Triennial Conference, the <b>Cidade das Artes</b>.</li> <li>• CAMOC partnered with ICLM, and organised a public event at the <b>Botanical Garden of Rio</b>, under the theme of their joint programme «<i>CITY TEXTureS. Reflecting the City in Literature and Museums</i>»</li> <li>• CAMOC, in partnership with <b>Museu da Favela (MUF)</b>, which integrates and mobilises the favelas Pavão, Pavãozinho and Cantagalo, organised and implementd the Favela Insight project, which has been funded by ICOM</li> <li>• CAMOC also organised the Insight Porto Maravilha which has been partly implemented in <b>Porto Maravilha construction site</b> and partly in the <b>Rio de Janeiro Art Museum (MAR)</b></li> <li>• CAMOC also collaborated with the British Council for sponsoring the second keynote speaker of CAMOC's programme</li> <li>• Finally, CAMOC collaborated with <b>the Municipality of Rio</b> for the preparation of a special Round Table discussion that took place in the premises of MAR, as part of the Porto Maravilha Insight</li> </ul>
NUMBER OF PARTICIPANTS  - ICOM  - NON-ICOM	<p>CAMOC had 64 registered delegates from 29 different countries and many more joining its sessions and activities as the conference unfolded (no data available, but some sessions had more than 70 participants). The countries represented were : Bosnia-Herzegovina, Brazil, Cameroon, Canada, Czech Republic, Chile, China, Denmark, France, Germany, Greece, Hungary, Island, Israel, Italy, Lithuania, Malaysia, New Zealand, Portugal, Russian Federation, Slovenia, Spain, Sweden, Switzerland, Tanzania, Turkey, UK, Uruguay, USA</p> <p>Most delegates were naturally from the hosting country of the Triennial Conference (24).</p>



**Graph 1: Participants per country**

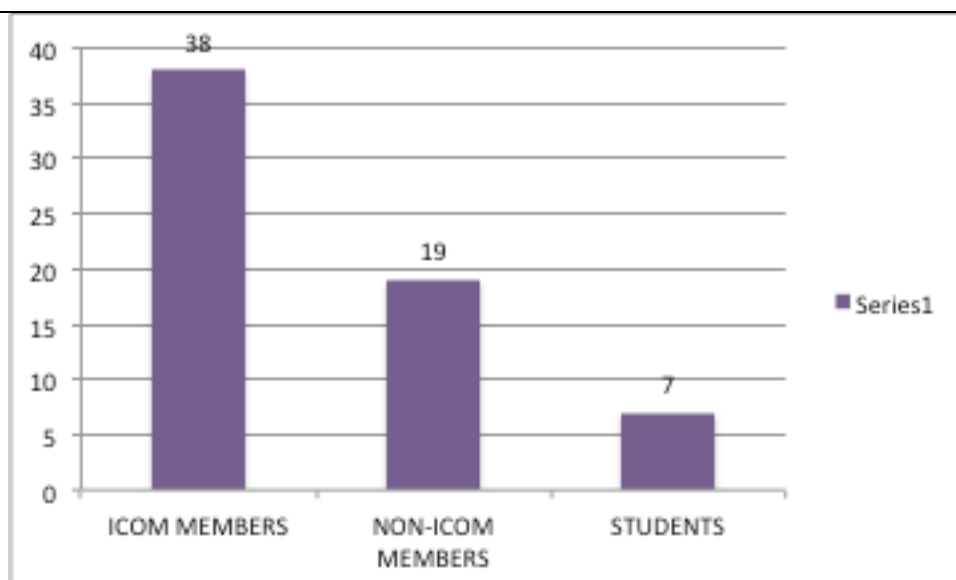
Europe and South America had almost equal share in the number of delegates.



**Graph 2: Participants per continent<sup>1</sup>**

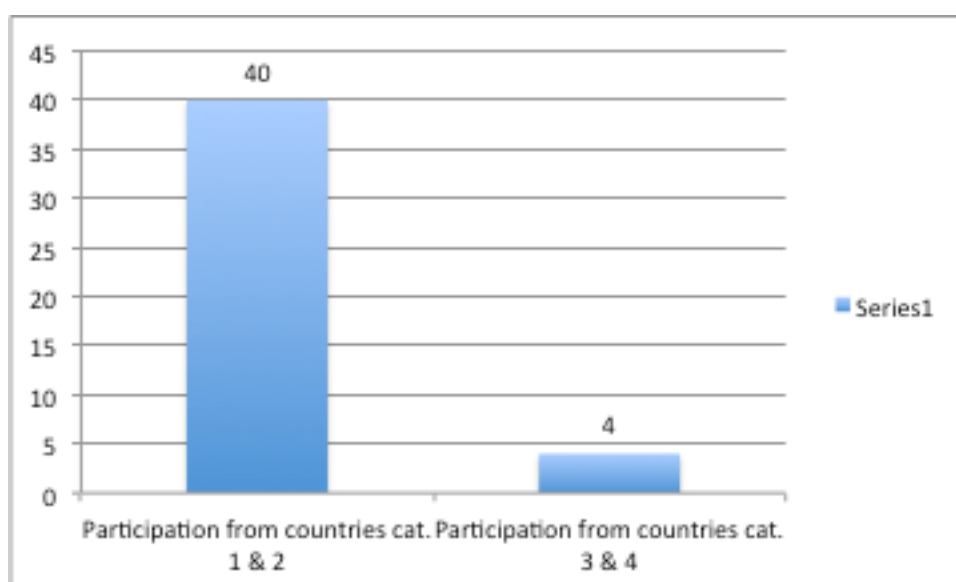
Naturally, ICOM-members outnumbered the non-ICOM members in a rate of 2 :1. The students' participation also had a modest but important share in the total number of delegates.

<sup>1</sup> Israel, Russian Federation & Turkey have been included in Europe



**Graph 3: Status of participants**

The great majority of participants represented countries that belong to categories 1 and 2.



**Graph 4: Country category and number of participants**

#### **A. General description of themes and projects included in the programme**

CAMOC's annual conference in 2013 focused on three main themes and two projects:

##### **Theme 1: CITY TEXTureS**

Tolstoy's Moscow, Joyce's Dublin, the Danzig of Günter Grass, Pamuk's Istanbul, Baudelaire's Paris: the cities that we "know" through the works of great writers and poets are almost endless. These works of the imagination and of reality provide us with the city as it was and as it is seen through other eyes. Then there are the letters, the autobiographies, the poetry, all bearing

APPROACHED THEMES

witness to the city. Cities are among the writer's most important sources of inspiration —cities make for great literature, as literature can make for a great city.

The programme aimed to give practitioners and scholars the opportunity to reflect on how literary museums and city museums make visible the intrinsic relationship between urban space and literary imagination. How do museums treat the tension between fictional and historical depictions of urban life? How does an awareness of the literary dimension of urban life affect their collecting, display, and programme strategies? What role do cities play in what museums of literature have to offer, and what role does literature play in the work of city museums? How, in highlighting the connection between writers and cities might we attract either new local audiences or a larger tourist market? How can museums —whether devoted to cities or to literature - cultivate the creativity of other arts, such as performance, music, cinema, and visual arts (including new media) in order to develop new urban narratives?

CAMOC and ICLM invited members and non-members alike to submit proposals for papers and presentations that deal with the relationship between literature and cities, and with the implications of that relationship for the history and the future of museums.

### **Theme 2: Museums (memory + creativity) = social change**

CAMOC also invited contributions that would draw inspiration from the central theme of ICOM's Triennial Conference – Museums (memory + creativity) = social change, adjusted of course to CAMOC's object of study – cities and the people who live in them. The project Insight Favela was tackled in this context also.

This theme was presented in an extensive text on ICOM's site: <http://www.icomrio2013.org.br/en/conference-theme>.

And here are the first few lines which explained the meaning behind that equation:

*"Museums wish and work to promote change. The mathematical equation inspiring the 23rd General Conference of the International Council of Museums suggests that this work arises from a composition between creative freshness and the memory constructed and entrusted to these museums. Behind this equation there are numerous individuals strengthened each day: professionals and especially the public, full of aspirations, acting as engines of this movement. It is the memory activated by creativity in the museum environment reverberating in the society and promoting social change."*

### **Theme 3: The Role of Urban Revitalisation in Generating Social Capital**

CAMOC has the greatest interest in matters of urban regeneration, its impacts and the role of city museums as urban actors ranging from mediation to citizen identity. There would be no better place to continue debating this issue than Rio itself with its Olympic mega- project, Porto Maravilha, which is also being considered as one of the possible sites for a new city museum.

CAMOC asked what do we want from culture in this context? How does one stimulate consumer demand for culture in a new location away from the heart of the city? What sort of off-knock-on effect does this sort of urban regeneration project have for other cultural plans for the city? We invited speakers to refer to their experience of other cities where culture has played, or is playing, an integral role in regeneration - or where culture has been introduced successfully, or unsuccessfully, but only as a postscript. We are particularly keen to hear about the experience of museums in cities all over the world. Again, what is the role of architecture and high profile buildings - and the role of city museums in this context? What arguments work with private developers, city politicians and master planners? How can city museums help ensure things change, and for the better? How do we build long-term resilience into city projects?

**Project 1: The Insight Favela Project (project designed by CAMOC and MUF)**

11, 15, 17 August 2013

In 2013, CAMOC has been granted the amount of €4,000 from ICOM in order to implement an innovative project of urban museology entitled *Insight Favela Museum*.

For the development of the project, CAMOC created a partnership of equal rights with the Museu da Favela (MUF), which integrates and mobilises the favelas Pavão, Pavãozinho and Cantagalo and proposes to develop and attract qualified tourists visitation, that can not only make a tour in the “Casas da Telas” – which tells 100 years of history of the community –, but also participate in workshops and creative activities, thus generating revenues and developing new relationships in the communities.

The project took as starting point of departure:

- the central theme of the ICOM General Conference for 2013, i.e. *Museums (memory + creativity) = social change*,
- CAMOC’s object of study, that is the cities and the people who live in them; and
- the innovative nature of Favela museums which, encapsulating under the broad concept of *territorial museums*, combines inventive strategies of appropriation and the rescue of the community memories to the prospect of better standards of living and would thus give a different perspective of urban museology for CAMOC and its members.

As main aims of the project have been defined the following:

- to develop a resource for urban narratives collecting, which will have a worldwide scale and interest for city museums and urban historical societies around the globe. More precisely, the idea was to gradually build on an on-line resource to pull together material (visual, audio, moving images, texts) related to the collection and projection of

urban narratives from a number of different projects developed by museums and other organisations around the world.

- to use as testing ground for the implementation of this aim the *Insight Favela Museum* project as a challenging first example to feed the on-line resource and portray a wide array of urban changes (social, economic, gentrification, etc.) as well as collective and personal narratives that described the community memories about them, as well as the pre-perceptions of foreign visitors to the favelas about the standards of living and the community bonds within the context of one favela entity.
- to leave through this project a lasting impression of ICOM and the Rio General Conference 2013 on the inhabitants of the Brazilian favelas.

The project was conceived to be developed in the course of two years, with the first one dedicated to the development of the research methodology, the design of an on-line crowd-sourcing resource, the realisation of the Favela Insight in Rio as a sample case-study and the evaluation work and editing of the data collected. The second year is envisaged to be dedicated to the feeding of the on-line resource with more material and generally the promotion of the platform internationally in order to attract more content creators.

The onsite fieldwork has been implemented as one-day expedition in the favela on the 15<sup>th</sup> of August 2013. There have been three (3) groups of participants each one consisting of 13 visitors, 1 cameraman, 1 photographer, 2 translators, 1 mediator and 2 assistants.

Prior and after the day of the actual expedition, two workshops took place in Rio as integral parts of the 23<sup>rd</sup> General Conference CAMOC programme. On the 11<sup>th</sup> of August, CAMOC has organised a preparatory workshop with the participants and representatives of MUF during which the main aims of the project, its methodology and its practical dimensions were explained. On the 17<sup>th</sup> of August, another conclusion workshop took place in the Cidade das Artes with some of the participants of the project and members of CAMOC's Executive Board.

Detailed description and assessment of the project has been submitted to ICOM by CAMOC at the end of 2013, as a Special Project Report.

## **Project 2: CITY TEXTureS: Reflecting the city in literature and museums**

Project designed by ICLM and CAMOC

13-14 August 2013

CAMOC and ICLM have received a Special Projects Grant Award (2013) from ICOM for the *CITY TEXTureS* project that they jointly developed and implemented.

The collaboration comprised two dimensions:

- the joint meetings at the conference venue where members from

both International Committees made presentations of various formats (papers, Ignites!, etc). In pursuit of establishing a public link between ICOM GC, ICLM, CAMOC, and other Committees and the residents of Rio, the ICLM-CAMOC joint programme was designed to start its public event already at the conference venue. Consequently, the famous Brazilian linguist and songwriter José Miguel Wisnik's keynote performance was scheduled for the Barra before departing for the Botanical Garden where the rest of the programme was resumed. This brought about the anticipated effect: a high number of delegates from other Committees participated in the event officially overcrowding one of the larger rooms of the conference venue reserved for the session; and

- the *CITY TEXTureS* event starting at the conference venue and culminating at the Botanical Gardens. The programme was realised partly outdoors when groups of participants were taken around and discovered the Botanical Gardens and partly in the auditorium of the Environment Museum on the premises due to weather conditions. The indoors programme comprised a) reading of texts on cities by writers and poets as well as by CAMOC and ICLM delegates. Vladimir Tolstoy, the grand son of Leo Tolstoy, was the highlight of the programme at this venue, reading a piece from his ancestor's work. CAMOC and ICLM members who read excerpts from their native writers on their home cities were the real actors who actually earned the event its soul and were much appreciated by the general audience. The reading excerpts were translated into English and Portuguese, printed and distributed on site in order to allow a wider public to follow the performance as well as members; b) a musical performance and dance in front of the Tom Jobim (Brazilian song writer) Auditorium.

The latter dimension was the object of the Special Projects award.

The joint conference and project aimed to give professionals and scholars the opportunity to reflect on how literary museums and city museums make visible the intrinsic relation of urban space and literary imagination. What role do cities play in the offerings of literary museums and what role does literature play in the life city museums? How can museums – whether devoted to cities or to literature – cultivate the creativity of other arts, such as performance, music, cinema, and visual arts (including new media) in order to develop new urban narratives?

A development not previously planned was triggered by the immediate feedback received during the implementation of the project at the Botanical Gardens. The excitement shared with the audience as a whole inspired CAMOC to look for ways of continuing the process at a broader collaborative plane. Hence the decision on creating a web page for the online audio (and visual) resource.

So CAMOC was able to create an on-line collaborative resource bringing a new and continuous aspect to this project as with its Insight Favela project. The collaborative platform "CAMOC City Museum's Stream", can be reached at <https://soundcloud.com/camoc-city-museums> for listening to the already



uploaded readings on cities. Members can now read and upload an excerpt from a writer or poet of their choice who writes about their city.

Detailed description and assessment of the project has been submitted to ICOM by CAMOC at the end of 2013, as a Special Project Report.

### Project 3: Insight Porto Maravilha

This took place on August the 15<sup>th</sup>, in parallel with the Insight Favela project. Its programme:

- a. included a keynote speaker from the UK (Prof. Richard Sandell, whose participation in CAMOC's programme as well as the translation equipment and services at the MAR, the venue for this project, were sponsored by the British Council) who talked about how museums change peoples' lives;
- b. involved a partnership with the Cultural Secretary of the Municipality of Rio with whom CAMOC has been collaborating on the rehabilitation of the City Museum of Rio since 2012 and
- c. also gave the opportunity to organise a panel on urban regeneration with the participation of the head of the Urban Planning Department of City of Rio.

### **B. Outline of programme deliveries**

The programme included:

- Two (2) keynote speeches, by José Miguel Wisnik (writer and musician) and Richard Sandell (Professor of Museum Studies at the University of Leicester, School of Museum Studies). The first speech was included in the joint CAMOC & ICLM session and the second in the Porto Maravilha Insight and was entitled "How Museums change lives".
- Twenty seven (27) 15' presentations in all three themes and more analytically: twelve (12) in Theme 1, six (6) in Theme 2, nine (9) papers in Theme 3
- Six (6) *Ignite!* presentations (each comprising five short presentations)
- One (1) panel discussion,
- One (1) public event
- One (1) onsite visit (Porto Maravilha)
- One (1) research onsite project
- One (1) preparatory workshop for the participants to the Favela Insight and a follow-up synthetic discussion the last day of the conference and
- One (1) extra excursion, the Cruise Tour in Guanabara Bay (in addition to those ones prepared within the framework of the general Triennial Conference Programme)

<p>PARTICIPATION OF OTHER ICOM COMMITTEES</p>	<ul style="list-style-type: none"> <li>• International Committee for Literary Museums (ICLM) (partnership for Theme 1 and Project 1)</li> <li>• MINOM (participation from MINOM members in project 2)</li> </ul>
<p><b>OTHER MEETINGS (if applicable)</b></p>	
<p><b>CAMOC business meeting, 12 April 2013, Paris</b></p> <p>Four members of the Executive Board met in Paris with main item in the agenda the preparation of the annual meeting in Rio de Janeiro, in all its specifics (collaborations and partnerships with other ICs and organisations, formation of the programme, special projects, choice of keynote speakers, choice of venues for adjunct activities, finances, travel grants and selection of CAMOC grantees, etc.)</p>	

<p><b>2) PUBLICATIONS</b></p>	
<p>TITLE</p>	<p><b>Title</b></p> <p><b>CAMOCnews</b>, CAMOC's e-Newsletter (see copies herewith attached)</p> <div data-bbox="549 1039 1015 1659">  <p><b>"360° GRAZ   Die Stadt von allen Zeiten": The City in All Times - from All Perspectives</b></p> <p>Otto Hochleitner*</p> <p><b>A New Permanent Collection on Display at the GrazMuseum, Austria</b></p> <p>Historical exhibitions "tell us" about the history of countries, regions or cities, on the basis of preserved relics of the respective culture. They "materialise" us with specific aspects of the history of a place. This was also our task when conceiving a new permanent display at the GrazMuseum. We determined early on, however, that the job should not be carried out in a naive manner, that we could not simply disregard the hegemonic aspect of our collections, with their consequent serious gaps in the contexts of Jewish and Protestant history, as well as of women's history and social history more generally.</p> <p>We could not count on the exhibit's ability to speak for themselves, or edit out the history of the exhibits as they made their way from the city into the museum.</p> <p>City museums suffer quite often from the "historical disease", as Nietzsche would put it - those "necessities of the historical sense" that deprive people of the "plastic force" by means of which they can shape the present. Where, then, can we find room for the critical use of history in the face of the predominating comfortable ambience that history has acquired in contemporary culture? →</p> <p>* Director of the GrazMuseum since 2009</p> <p><b>CONTENTS IN THIS ISSUE</b></p> <p>01 - 360°   Die Stadt von allen Zeiten 03 - ICOM's 21<sup>st</sup> General Conference 04 - From the CAMOC Chair 04 - CAMOC Conference 2013 - Call for Papers 05 - Making City - Gothenburg City Museum</p> <p>07 - The City Speaks 09 - My Ideal City: A European project 11 - CAMOC 2013 Conference Report 14 - Conference Alert 18 - The Exhibition Alert</p> </div> <div data-bbox="1038 1084 1444 1626">  <p><b>MuseoTorino and the New Challenges of the City Museum</b></p> <p>Paolo E. Boccalini*</p> <p>Imagine a place where the history of the city is interpreted and represented both as <i>utopia</i> and as <i>diver</i> - in other words, in both its material and immaterial form - and where there is a space for individual and collective memories and knowledge, both great and small. A place that contains the entire historical and cultural heritage of the city, just as a museum contains its own collection.</p> <p>In other words, imagine that the mission of this museum is not to preserve a national collection but rather to preserve, expand and interpret knowledge about it, and to make it accessible and open to all. An <i>ethnomuseum</i>, in so far as it is a "community museum", an essential element of which is the active participation of the community.</p> <p>Since the entire city is a legacy that cannot be contained in a single place, the master model is that of a museum without walls. This is because it consists of a series of places, buildings, spaces, and natural or anthropic landscapes, which are interpreted and communicated as a single system with instruments that allow them to be identified, accessed and properly understood.</p> <p>Now apply this project to a city like Turin, which in the 20<sup>th</sup> century was defined almost exclusively by the industry, in the popular imagination, and possibly also in its policies, the predominated over other equally valid and important identities. Now think of this city which, like others in Europe, needs to find a new place in -</p> <p>* Museum consultant, art historian and curator</p> <p><b>CONTENTS IN THIS ISSUE</b></p> <p>01 - Book review 02 - Letter from the Chair 03 - From the CAMOC Chair 05 - Theoretical Overview 06 - Workshop Torino 07 - Book Review 12 - TorinoWatch 2013</p> <p>13 - CAMOC Activity Report 22 - CAMOC 2013 General Conference 23 - CAMOC Conference 2013 Travel Grants 24 - CAMOC Conference 2013 and Travel Grants 25 - Conference Alert 27 - The Exhibition Alert</p> </div>

	  <p><b>CAMOCnews 04 2013</b> THE COLLECTIONS AND ACTIVITIES OF MUSEUMS OF CITIES</p> <p><b>Destination Tyneside – stories of belonging: the philosophy and experience of developing a new permanent migration gallery at Discovery Museum in Newcastle upon Tyne</b> Kylie Little*</p> <p><b>CAMOCnews 03 2013</b> THE COLLECTIONS AND ACTIVITIES OF MUSEUMS OF CITIES</p> <p><b>Beyond Paradise: Brazil's City Museums Today</b> Jack Lohman*</p> <p><b>CONTENTS IN THIS ISSUE</b></p> <p>01 - Destination Tyneside 02 - CAMOC Conference 2013: Call for Papers 03 - Museums in a Global City Museum 04 - From the CAMOC Chair 05 - Representing the experience 06 - CAMOC's Annual Conference in Rio de Janeiro</p> <p>12 - Planning for Protest 13 - Urban Systems Collaborative Meeting 14 - Academic Perspectives: Collaboration 15 - Conference Alert 16 - The Exhibition Alert</p> <p><b>CONTENTS IN THIS ISSUE</b></p> <p>01 - Beyond Paradise: Brazil's City Museums Today 02 - From the CAMOC Chair 03 - CAMOC Rio Conference Programme 04 - Mail - a new museum for Rio de Janeiro 05 - URBAN LIFE 2012</p> <p>11 - Museum of London Press Release 12 - New Cities Summer 2013 13 - Conference Alert 14 - The Exhibition Alert</p>
DATE	2013 (published four times a year in January, April, July, October)
PUBLISHING LANGUAGE	English
ELECTRONIC VERSION	YES
NUMBER OF PRINTED COPIES	<p>No printed copies</p> <p><b>CAMOCnews</b> are produced in electronic format and are available:</p> <ul style="list-style-type: none"> <li>on line on CAMOC's website <a href="http://network.icom.museum/camoc/publications/newsletter/">http://network.icom.museum/camoc/publications/newsletter/</a></li> <li>on-line on ICOM's website on the publications database (<a href="http://icom.museum/what-we-do/resources/publications-database.html">http://icom.museum/what-we-do/resources/publications-database.html</a>)</li> <li>It is also distributed via email to a) CAMOC's members; b) ICOM-L list; c) other museum professionals, architects, academics, students interested in CAMOC's work</li> </ul>

3) TRAINING	
DATE	Not applicable for 2013

LOCATION (CITY AND COUNTRY)	
HOST INSTITUTION OR ORGANISATION ( <i>if applicable</i> )	
NUMBER OF PARTICIPANTS  - ICOM  - Non-ICOM	
APPROACHED THEMES	
PARTICIPATION OF OTHER ICOM COMMITTEES	
PROFILE OF THE TRAINERS	

#### 4) RESEARCH ACTIVITIES

The **Favela Insight Project**, which was described further above and thoroughly analysed in the Special Project Report has been a research geared project, based on ethnographic methods of onsite data collection.

#### 5) / ACTIONS WHERE EXPERTISE WAS PROVIDED

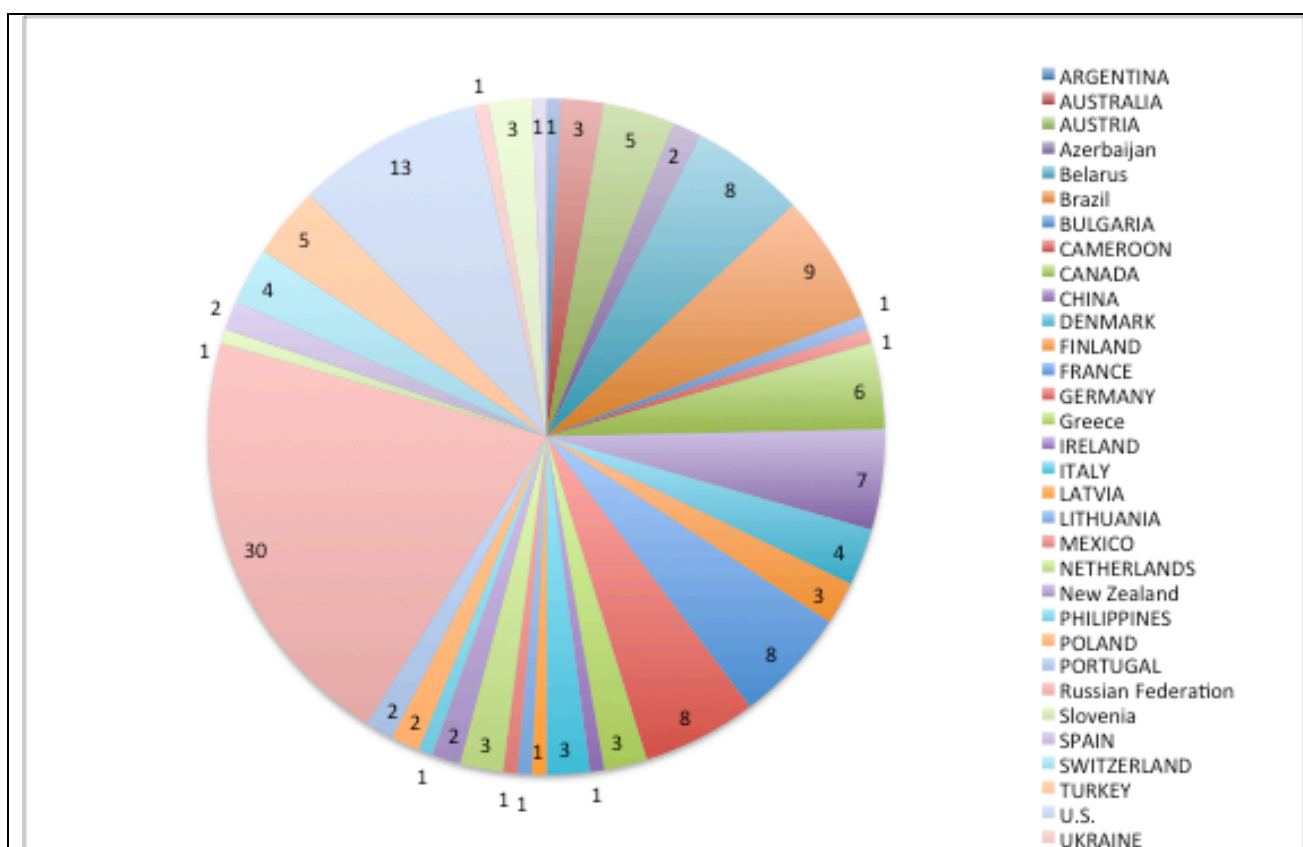
#### 6) ACTIONS ALLOWING AN INCLUSIVE APPROACH

##### 1. CAMOC Membership

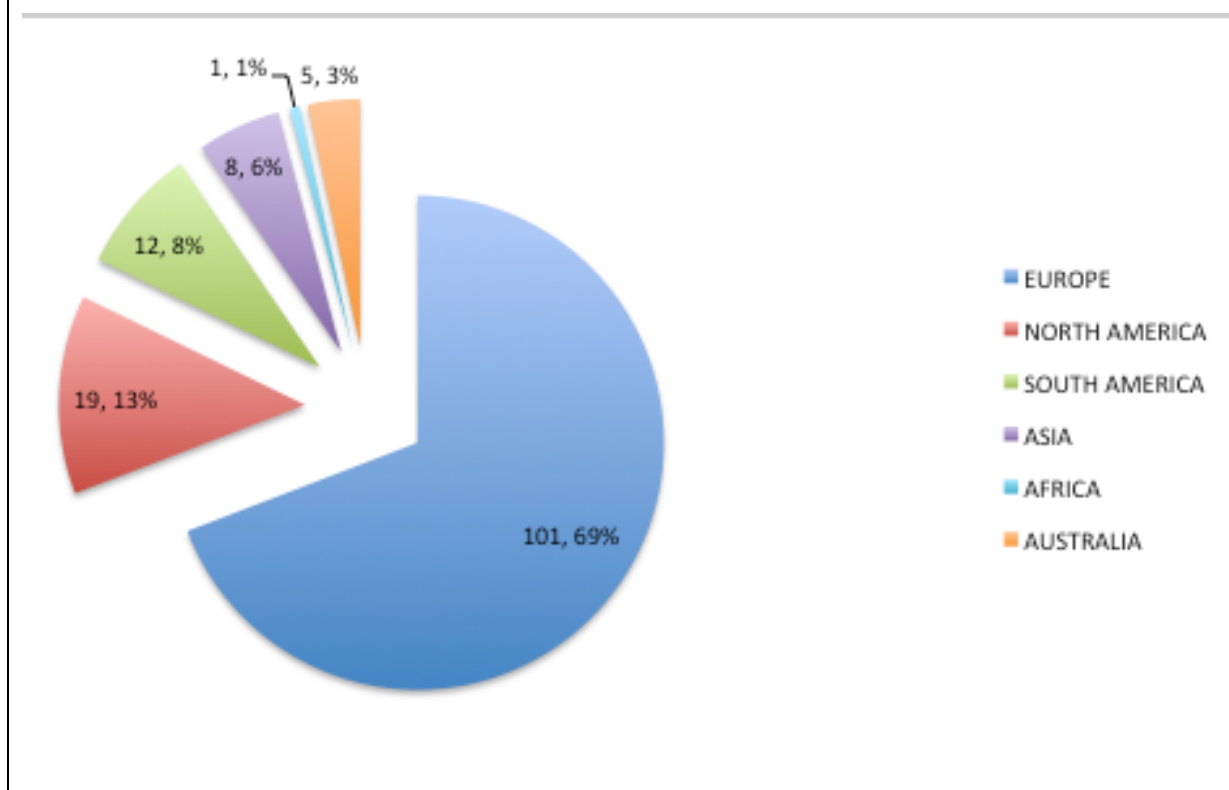
In 2013, CAMOC had 146 individual members (voting, non-voting and corresponding members) from thirty-four (34) countries. Individual members continue to be mostly from Europe, where the Russian Federation holds 1/5, 21% of the entire individual membership (with 30 members) and three countries, namely France, Germany, Belarus, a 5% each (with 8 members). The USA holds a 9% of the share (with 13 members), Brazil a 6% (with 9 members) and China a 5% (with 7 members).

The individual membership is thus primarily European (68% of the whole membership), but CAMOC is building up its forces and envisages substantial growth of membership in North and South America, Asia and Africa in the coming years. The current composition of individual membership for our Committee is as follows:

- Europe 69%, 101 members
- South America 8%, 12 members
- North America 13%, 19 members
- Asia 6%, 8 members
- Australia & New Zealand 3%, 5 members
- Africa 1%, 1 member



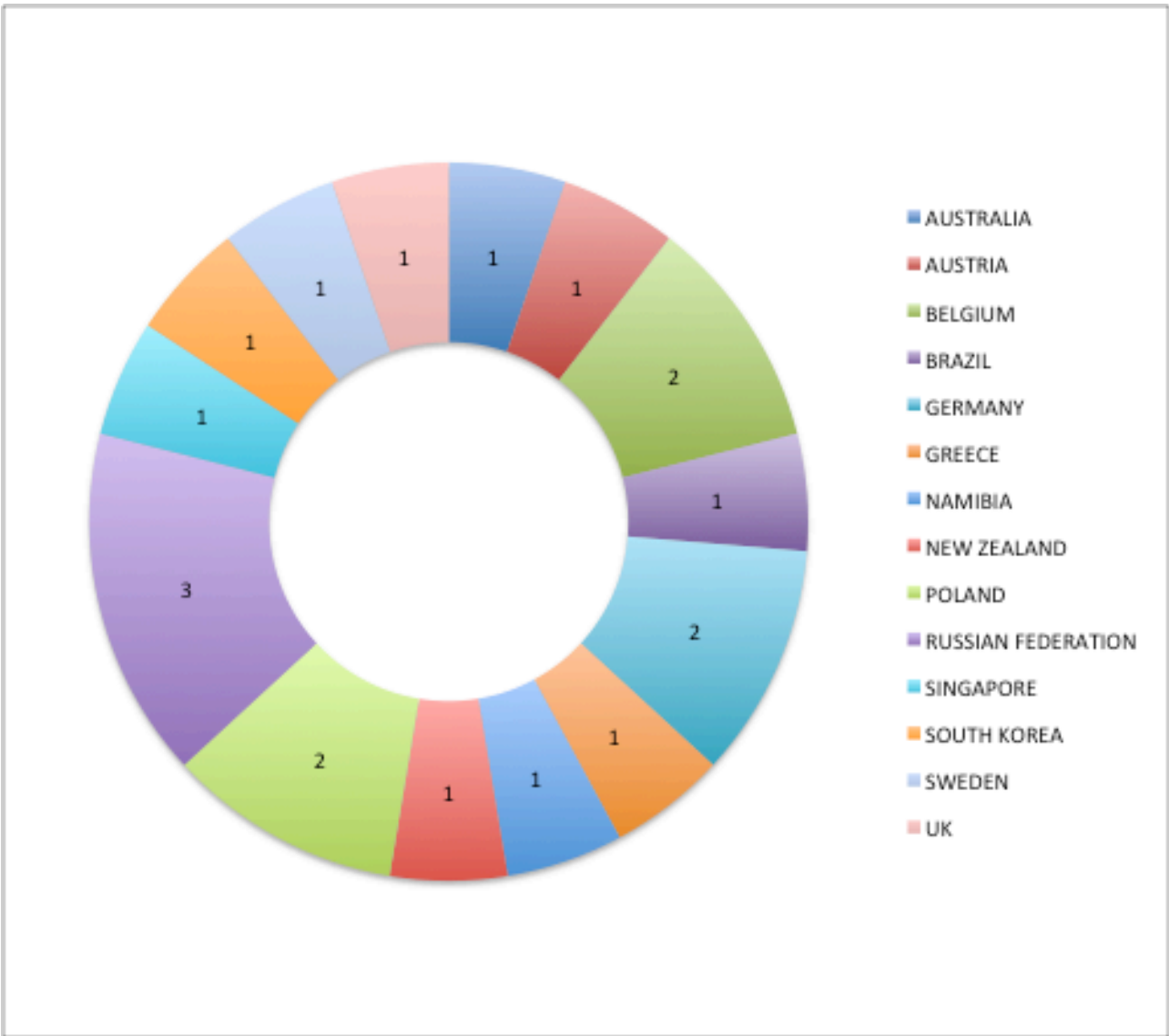
Graph 5: CAMOC membership in 2013. Individual members per country of origin



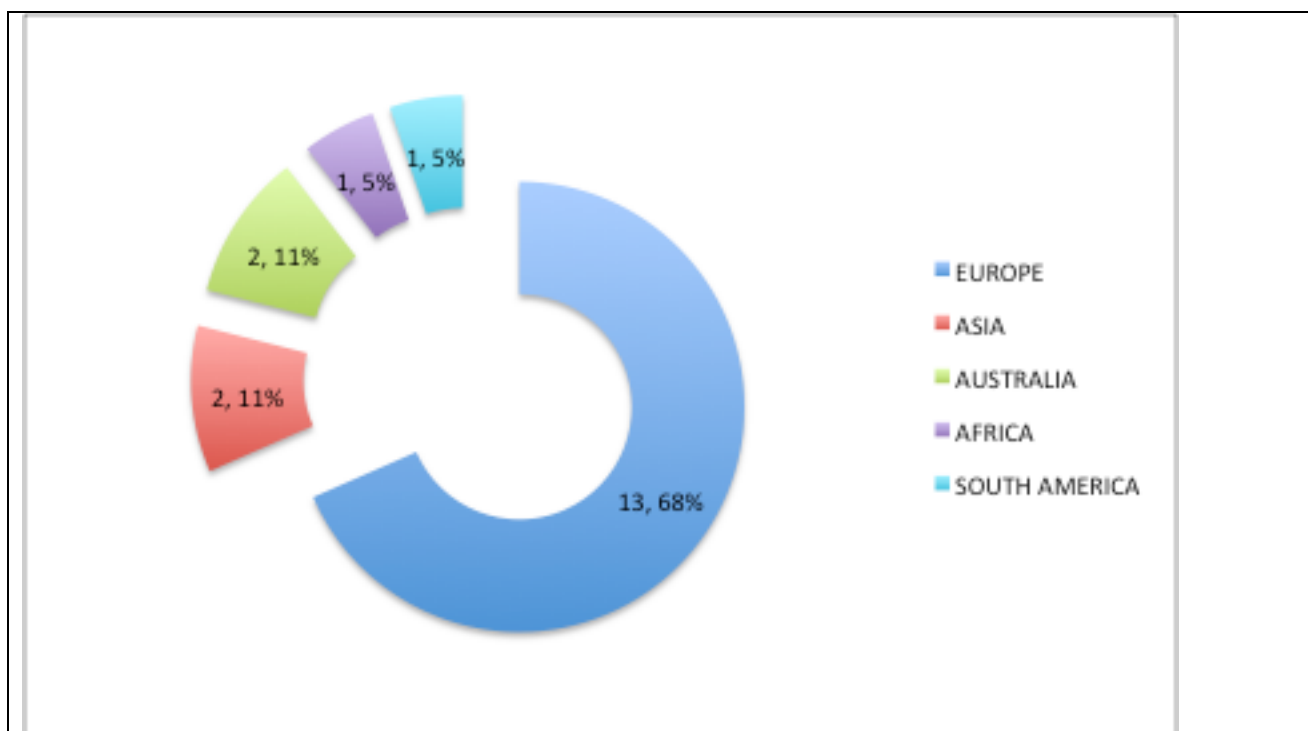
Graph 6: CAMOC membership in 2013. Individual members per continent

As regards institutional membership, in 2013, CAMOC had 19 members, out of which most were

again from Europe (13 members, 68% of the share). In the coming years, CAMOC will increase its efforts to augment its institutional membership all around the world.



Graph 7: CAMOC membership in 2013. Institutional members per country



**Graph 8: CAMOC membership in 2013. Institutional members per continent**

## 2. Travel Grants

In 2013, CAMOC has benefited from the ICOM Travel Grant scheme, as one of its members (Layla Betti from Italy) used the resource in order to travel and participate in the Annual Conference held in Rio de Janeiro. One more of its members has also got the ICOM Travel Grant (Afsin Altayli from Turkey) but unfortunately he was not able to use it and fly to Rio due to some bureaucratic setbacks.

CAMOC's Organising Committee of the Annual Conference has also offered grant support to six more professionals from Cameroon, Slovenia, Greece, Italy, Portugal, USA and Canada to travel to Rio de Janeiro for the meeting. The grants have been offered on the grounds of the financial limitations of those members.

## 3. Conference theme & structure

CAMOC's Annual Conference held in Rio de Janeiro reflected again the Committee's core values for:

- Inclusivity: be a collaborative participatory museum community that promotes interaction between its members (and prospective ones) and offers equal opportunities to different voices to be diversely expressed.
- Innovation: be a think-tank in the forefront of innovations and developments within ICOM and city organisations as a whole
- Transparency: Be completely open to share information on the decision-making processes followed by the Executive Board.

The choice of theme and sub-themes of the conference, its innovative structure which allowed more voices to be heard through alternative sessions such as the special projects, the Ignite 5' presentations, etc. as well as the peer reviewing of the proposals submitted are all indications of Committee's willingness to open up to a variety of interdisciplinary approaches and professionals who study cities and the museums about them.



#### **4. Call for text submissions to *CAMOCnews***

CAMOC's Editorial Team is always encouraging submissions of articles and news to be published in *CAMOCnews*, both from CAMOC members and non-members. The objective is to create an all inclusive magazine that is interesting, dynamic and relevant.

#### **5. Call to CAMOC members for the formation of WGs**

In mid November 2013, CAMOC initiated a Call addressed to its members for Joining a number of different Working Groups and thus working collaboratively in order to enhance further CAMOC's standing as a very extrovert, participatory, innovative and forward looking International Committee. Many members have responded and the WGs have already been formed with the flexibility to receive new comers in case there is interest from new members or older ones who did not respond within the prescribed deadlines. The WGs are the following ones:

1. WG on publications
2. WG on *CAMOCnews*
3. WG on projects and conferences
  - a. Sub-group on the Favela Insight project and the creation of a crowd source online platform on cities and city museums
  - b. Sub-group on CityTEXTureS project (Literature and Cities)
4. WG on member recruitment
5. WG on fundraising
6. WG on CAMOC Rules
7. WG on CAMOC web
8. WG on city museum research
9. WG especially for City Museum Directors (and museum staffs) on issues of leadership, governance and sustainability of city museums.

#### **6. CAMOC's new website**

In December 2013, CAMOC launched its new website, which is based on ICOM's standard template, after intensive work undertaken by a member of CAMOC's Executive Board with the collaboration of ICOM's Secretariat. The new site is accessible at <http://network.icom.museum/camoc/> and looks very appealing

#### **7. CAMOC in LINKEDIN**

CAMOC's member, Rainey Tisdale, has created a group account for the Committee in LinkedIn in order to attract more international interest in CAMOC's work and eventually further expand its membership around the globe.

## 7) SYNTHESIS OF THE ACTIVITIES AND OBTAINED RESULTS

### 1. Evaluation of 2013 Annual Conference

CAMOC held a very successful annual conference by realizing a very complex and demanding programme, which was presented in detail above.

Following ICOM Rio 2013 CAMOC sent a questionnaire to its conference delegates which contained questions inquiring about the over all evaluation of the Annual Conference 2013 as well as the projects *CITY TEXTureS* and *Insight Favela* (see attached document)

Here below, we present some of the general comments received :

- *Everything was perfectly organized. Conference was great especially the favela project!* (Susanne Anna, Germany)
- *The field trips and keynotes and special events are really emerging as the highlights of our meetings...we need an outlet for new work, but it's hard to provide that and still ensure uniform quality and originality* (Eric Sandweiss, USA)
- *The presentations were very interesting and well presented* (Marina Piza, Canada)
- *Very good coordination overall. Excellent idea to have more "practical" activities such as the Favela Insight* (Javier Jimenez, Canada & Spain)
- *The favela insight was a new experience and something we all could learn from* (Mats Sjolín, Sweden)
- *As observed both in Berlin and specially in Rio, the joint ICOM Committees sessions are a very positive methodology, when complementary to CAMOC only sessions. The relevance of the joint sessions' results is worth the organization extra effort and enriches both committees and the general meeting interest* (Joana Monteiro, Portugal)
- *From the discussions with colleagues who belong to other committees, I can draw a conclusion that CAMOC is among the best organized international committees. Besides, the conference topics and were interesting for wider range of colleagues, not just the ones linked to the museums of cities. Congratulations!* (Jelena Savic, Bosnia Herzegovina)
- *I think our CAMOC conference has been fruitful and I also found interesting the joint meeting with ICLM, full of stimuli coming from another ICOM committee. The two keynotes mentioned above were both great and inspiring* (Layla Betti, Italy)
- *In general, I enjoyed CAMOC session and visits to museums. I also really enjoyed the conversation with CAMOC attendees. I really enjoy the visit of MAR, with the brilliant storytelling of our special guide, it was a pity that it was quite short ... I really liked the multimedia at Porto Maravilha and in general the visit at MAR. I also very interested to see the development of the new museums in Rio, for example the Museum of the Future and the Museum of Image and Sounds in Copacabana. In general, the presentations about urban revitalization also inspired to me. The presentation style of the last keynote speaker Wisnik was also very inspiring, for how he used just his notes, standing more close to the audience, mixing his storytelling and powerful multimedia. The curatorial approach of the exhibition presented by Jette Sandahl, director of the City Museum of Copenhagen, were also very inspiring and I hope to visit Copenhagen and to see this exhibition.* (Patrizia Schettino, Switzerland)
- *For me, the most meaningful parts of the CAMOC conference are: 1) the personal connections I make with colleagues around the world during the informal social time between sessions, 2) the excursions we make to special places all over a city (in Rio*

*places like Museum of Favela and MAR, in Berlin the bookshop, community museum, and artists' cooperative) and the discussions we then have about those excursions, and 3) the keynote speakers, who have been consistently interesting and worthy of a keynote slot. The session themes are always interesting but individual presenters don't necessarily live up to the promise and possibility of the themes (Rainey Tisdale)*

### **Assessment of the CityTEXTures sessions and Botanical Gardens event**

The ICLM-CAMOC joint conference and project partnership around the Botanical Garden events received overwhelmingly positive responses, and inspired and encouraged CAMOC in undertaking the setup of the above-mentioned collaborative audio platform.

In the meantime gathering ICOM members and a Carioca public, albeit small, around a museological theme like *CITY TEXTureS*, was an objective that was realised for the most part and it did show ICOM's receptiveness towards and interaction with the arts (literature and music), nature (the Botanical Gardens) and a wider audience (other committees and Cariocas).

### **Assessment of the Insight Favela Project**

Following the Insight Favela expedition, CAMOC circulated a questionnaire amongst its members in order to collect impressions, comments, visual and textual material that would serve first as a roadmap for the evaluation of the project so far and secondly as baseline resource for the creation of an online platform that contains material produced during the Insight Favela. Detailed information for the assessment and the results obtained have been presented in the Special Project Report (core text as well as Appendices).

All in all, the comments received by CAMOC have been outstanding and thus reassuring about the fulfilment of the *Insight Favela* core aims as defined in the application form based on which ICOM granted its support to CAMOC for the implementation of this project.

Herebelow, we present again extracts from the comments received through this assessment process.

*My overall experience gathered during the visit was all good. The people and their friendly welcome stand out first in my mind. The neighbourhood was fascinating and I wish we could've walked more. The food and the music were both refreshing. And what about the picks of interest during the visit (places, people, circumstances, stories, community life, museum insights)? I was interested in the urban setting, in the people we met (the 'mayor,' the innkeeper, the hair stylist, the day-care director, as well as our great guide, Sidney), and in the cultural offerings at the centre.*

**Eric Sandweiss, Indiana University, USA**

*My overall experience was very positive, I think I now know and understand Rio in its entirety. Even though at some moments the experience was touching, or even shocking (especially related to the life conditions, lack of infrastructure, and extreme contrast with the luxury just beside in rich neighbourhoods), it contributed to a realistic image I have about Rio and Brazilian society. I would repeat and recommend this experience to friends who visit Brazil.*

*The picks of interest during the visit (places, people, circumstances, stories, community life, museum insights) for me were primarily the people, their energy and passion about their city and the welfare of their community.*

**Jelena Savic, Institute for Protection of Cultural, Historical and Natural Heritage of the Republic of Srpska, Banjaluka, Bosnia and Herzegovina**

*The whole day was quite moving. Our guide and the staff at the museum, volunteers, etc. we met were inspirational. It was uplifting to see that the favela has become a much safer and more liveable place, although clearly there is a lot more to do in terms of education, living conditions, etc. It was great to have the opportunity to interact with community activists in the favela, to experience their passion first-hand and to witness the creativity and talent of the inhabitants.*

*For me the picks of interest during the visit were visiting the community centre and daycare centre and hearing from the people in charge; hearing anecdotes from our entertaining guide about life in the favela; the samba band performance on the museum rooftop overlooking Rio was an unforgettable moment.*

**Aedín Mac Devitt, ICOM, France**

*My overall experience was excellent. I found that the people had an overwhelming generosity (not quite corresponded by our rather shy group...). I loved the idea of a living museum, on the streets of the Favela! The lifestyle is what is being conserved – it is truly amazing, and gives the impression of being ephemeral in the face of urban development and speculation. The streets are unique, with those slopes, that complex network. The paintings/murals are beautiful. A paradox: I wonder if the museum is utterly successful, if the equilibrium in the favela could be radically altered as more and more people visit its streets...?*

*[I did not have picks of interest as] everything [was interesting]. Everything was different from what we are used to back home. The places were poetic: the density, the views, the irregularity and narrowness of the streets. The community life “outdoors” (I took a picture of a washing machine operating on the street; children playing safely). I was surprised that the favela was much more “urbanized” than I thought.*

*Talking to the people was an exceptional experience. However I myself felt a little bit shy and did not engage in conversation as much as I would have liked – rather listened to others talking to the people. I got a sense of great generosity from the people.*

*The role of the museum in acknowledging the poetic reality of the favela (such as the contributions of many of its women), and the strength/energy of its managers in making this a reality, was certainly a memorable “pick of interest”.*

**Javier Jimenez, Lord Cultural Resources, Canada**

*The great creativity in the CAMOC’s programme became evident on the 15<sup>th</sup> of August, when the committee, together with the Museu de Favela, organised a visit to the Cantagalo favela. Talks with representatives of the favela and the Museu de Favela were one of my key experiences in Rio. The museum they have planned can only emerge from a strong community that believes it will be able to achieve its goal: the recognition of equal citizens of Rio, who are connected through their culture and creativity and who wish to show the “people from the asphalt” that their hundred years of culture is part of the city in which they live. The museum is not managed by professional museum curators but the presentation of their work was highly professional and their need to find a permanent place is also evident in the high-quality documentation of the material. I had some questions after the visit:*

*The museum calls for success but will their endeavours bear the fruit that they want or will their programme attract numerous tourists? Will the favela community remain as strong?*

*Will real estate in the favela began being sold to people who will increase the market value, as already indicated? What does their future look like?*

**Jerneja Batič, The City Municipality of Ljubljana, Slovenia**

*All in all, it was an interesting day and I'm curious to see how the project develops in the future. I am grateful to ICOM for the opportunity to participate in this event.*

**Catherine Cole, CAMOC member, Independent Museum Consultant, CANADA**

## **2. CAMOC's special project grants**

CAMOC submitted two project proposals, one of which was in collaboration with ICLM. It has been successful in obtaining funding for both (EUR 4000 for the Insight Favela Project and EUR 2000 (half of the total amount of EUR 4000) as its share for the CITYTEXTures project in partnership with ICLM)

## **3. CAMOCnews**

All four issues of the e-Newsletter have been received with a lot of enthusiasm by CAMOC members and non-members and the Editorial Team keeps on receiving very positive comments for the quality (content, format, graphic design, relevance) of publication.

Its success and high quality has attracted more contributors who want to gain visibility for their work through this platform.

## II. 2014 PLANNED ACTIVITIES

1) ANNUAL MEETING	
DATE	6-8 August 2014 Post-conference tours on the 9 <sup>th</sup> of August
LOCATION (CITY AND COUNTRY)	Göteborg, Sweden
HOST INSTITUTION OR ORGANISATION (if applicable)	<ul style="list-style-type: none"> <li>• CAMOC</li> <li>• Göteborg City Museum</li> <li>• Region Västra Götaland Västarvet</li> <li>• ICOM Sweden</li> <li>• Swedish Industrial Heritage Association(SIM)/Ticcih Sweden</li> <li>• SAAB Car Museum</li> <li>• Textile Fashion Center, Simonsland</li> </ul>
NUMBER OF PARTICIPANTS  - ICOM  - NON-ICOM	App. 100
APPROACHED THEMES	<p><b>General Theme:</b>  <b>INDUSTRIAL HERITAGE, SUSTAINABLE DEVELOPMENT, AND THE CITY MUSEUM</b></p> <p>How can city museums help people to understand, explain, and make use of the ongoing transformation of urban society from its industrial base to a future marked by limited resources and expanding technological capabilities? CAMOC's 2014 conference explores this question through sessions of papers, round table discussions, "Ignite!" forums, and posters.</p> <p><b>Session themes will include:</b></p> <ul style="list-style-type: none"> <li>• The role of cultural heritage—tangible and intangible—in postindustrial urban development</li> </ul> <p><i>How can cities build upon past traditions to shape a sustainable</i></p>

*future after their traditional economic base has declined?*

- New technologies for documenting and presenting industrial heritage

*Technological innovation drove our industrial past. Can we also harness it today to offer us new ways of understanding that past?*

- “Museums” across the city: museum experiences beyond the museum walls

*Does the city museum of the future have to look like the one of the past? Where else can we benefit from “museum-like” experiences?*

- Interpreting the role of migration in industrial and postindustrial society

*In the past, as in our own time, cities have been sites of regional and global movement. How do we understand and represent the changing patterns of migration that have shaped cities from the industrial era to today?*

#### **Full day Post-Conference Tours (scheduled for 9 August 2014)**

a. SAAB Car Museum (first tour, scheduled in the morning)  
Located by the Göta river waterfalls, the City of Trollhättan has been a site of industrial production since the early 20<sup>th</sup> century. Since the Second World War, car manufacturing has dominated the city’s industrial landscape.

The SAAB car museum was, until December 2011, a privately operated company museum. When SAAB Automobile Company filed for bankruptcy, the City of Trollhättan acquired control over most of the museum’s artifacts. Today the museum is operated by the City of Trollhättan and the Region of Västra Götaland.

As a company museum, the Saab Museum focused mainly on the product, representing different car models produced since 1947. Rather than retell the company’s history, the museum now aims to contextualize the automobile industry within a larger discussion about automobility and social development in the city since the 1950’s.

This tour focuses on how to make the transition from a commercial museum to a socially oriented museum, and how to find collaborative models that include commercial, voluntary, and public



interests in the operation of a local museum.

b. Textile Fashion Center, Simonsland (second tour, scheduled in the afternoon)

A new venue for heritage, fashion, textile and design is emerging in the old industrial area of Simonsland, in central Borås. The Textile Fashion Centre is a creative center for culture, science, innovation, and business built around the area's traditional history as a centre of textile and fashion.

The textile machines of Simonsland—cradle of Sweden's textile industry—stopped making noise a long time ago. Yet the neighborhood's old buildings remain. Today Simonsland is internationally recognised as a centre of textile and garment enterprises. The collaboration of the Textile Museum and the University of Borås has produced the Textile Fashion Centre, which merges enterprise and heritage.

This tour looks at the challenge of making Simonsland a vibrant neighborhood where tradition and innovation can meet again.

**Post-Conference Workshops (half day scheduled for afternoon of 8 August, 2014)**

a. Göteborg's Industrial Heritage

Public transport by Ferry (20 min) to the former shipyard area  
Fifty years ago, Göteborg was one Sweden's most industrialized cities. Following World War II, the city's industrial plants remained intact and its shipyards expanded. Volvo launched a new, cheaper model in its local facility and SKF built a new ball- and roller-bearing plant.

By the 1970s, local manufacturing was threatened. Today the city is using its long-standing industrial heritages a key to renegotiating its identity and reshaping its future.

A part of this process is the creation of an industrial heritage centre in Göteborg's central district, which was once dominated by the shipbuilding industry and today has been converted to a mixture of small enterprises and housing. The proposed industrial heritage centre, part of the city's 400-year celebration in 2021, begs the question of how future citizens will perceive the industrial era.

This workshop discusses how to include Göteborg's industrial past in the city's future.



	<p>b. <u>Insight Hammarkullen</u></p> <p>Public transport by tram (20 min) to Hammarkullen</p> <p>The suburban community of Hammarkullen is planning a virtual storytelling centre aimed at adding memories of this satellite suburb to the larger history of the city.</p> <p>The rapid postwar industrial expansion in Göteborg demanded new labour, which was only feasible by migration. A shortage of housing forced the authorities to start a housing programme. 1970s-era urban planners preferred the concept of the satellite town, located in a green environment on the outskirts of the city. Placing workers closer to nature, removing them from inner-city slums, planners hoped to offer Göteborg's new residents a healthier life.</p> <p>Thousands of immigrant workers subsequently found accommodation in the newly built suburbs of Angered, Hjällbo, and Hammarkullen. As the city's industries went into decline, these suburbs became the site of unrest. A group of Latin Americans in Hammarkullen expressed their frustration through the medium of Carnival. Forty years later, the carnival has become a trademark expression of life in the suburb.</p> <p>This workshop, which builds on techniques developed in CAMOC's Insight Favela workshop in Rio de Janeiro in 2014, asks how carnival be used as a tool to empower members of the local community to engage in the future of the city. Participants will also consider the advantages and disadvantages of digital media, in comparison to a more traditional physical site, such as a local museum, in accentuating local identity.</p>
<p>EXPECTED PARTICIPATION OF OTHER ICOM COMMITTEES</p>	<p>There will be collaboration with other non-ICOM International and National organizations, i.e.:</p> <ul style="list-style-type: none"> <li>• Swedish Industrial Heritage Association (SIM)</li> <li>• The International Committee for the Conservation of the Industrial Heritage (Ticcih), Sweden</li> </ul>

**OTHER MEETINGS (if applicable)**

CAMOC Executive Board's Business Meeting will take place in Paris at the end of the ICOM June meetings.

## 2) PLANNED/PROPOSED PUBLICATIONS

TITLE	<p><b>1. CAMOCnews</b></p> <p>CAMOC will continue the publication of its e-Newsletter. The first issue of January 2014 is already edited and will be ready for uploading in the second half of the month.</p> <p>From 2014, CAMOC starts a new collaboration with a professional designer.</p> <p>The new design line of the Newsletter will be innovative and vibrant, reflecting the spirit of CAMOC better and it will try to combine elements from the previous successful style and layout but also introduce new ones.</p> <p><b>2. Annual Conference publication</b></p> <p>In December 2013, CAMOC formed a Working Group on Publication with a task to define new strategic initiatives for the production of online and possibly also printed resources, depending funding costs. CAMOC's intention is to publish a number of very good papers presented in its too last annual meetings, i.e. the one in</p> <p>There is already a core publication plan based on a number of keynote, feature and short presentations of these conferences. Decision is still pending on the actual format of the publication (namely digital, print or a combination of both), but this a matter that will be taken care of by the aforementioned WG in the course of the first months of 2014.</p>
DATE	
PUBLISHING LANGUAGE	
ELECTRONIC VERSION	<p>Yes:</p> <p>No:</p>
EXPECTED NUMBER OF PRINTED COPIES	

### 3) SCHEDULED TRAINING

DATE	----
LOCATION (CITY AND COUNTRY)	
HOST INSTITUTION OR ORGANISATION ( <i>if applicable</i> )	

NUMBER OF PARTICIPANTS  - ICOM  - NON-ICOM	
PLANNED THEMES	
EXPECTED PARTICIPATION OF OTHER ICOM COMMITTEES	
PROFILE OF THE TRAINERS	
<b>4) PLANNED RESEARCH ACTIVITIES</b>	
<p><b>1. Formation of Working Groups for the development of a number of administrative, scientific and management initiatives and lines of research and practice for CAMOC and its members (individual and institutional)</b></p> <p>As mentioned above, in mid November 2013, CAMOC initiated a Call addressed to its members for Joining a number of different Working Groups. The WGs are the following ones:</p> <ol style="list-style-type: none"> <li>1. WG on publications</li> <li>2. WG on <i>CAMOCnews</i></li> <li>3. WG on projects and conferences             <ol style="list-style-type: none"> <li>a. Sub-group on the Favela Insight project and the creation of a crowd source online platform on cities and city museums</li> <li>b. Sub-group on CityTEXTureS project (Literature and Cities)</li> </ol> </li> <li>4. WG on member recruitment</li> <li>5. WG on fundraising</li> <li>6. WG on CAMOC Rules</li> <li>7. WG on CAMOC web</li> <li>8. WG on city museum research</li> <li>9. WG especially for City Museum Directors (and museum staffs) on issues of leadership, governance and sustainability of city museums.</li> </ol> <p>Some of the aforementioned WGs have an innate research purpose. In specific:</p>	

## **1-2. WG on projects and conferences**

### **a. Sub-group on the Favela Insight project and the creation of a crowd source online platform on cities and city museums**

In the aftermath of *Insight Favela* onsite experience, CAMOC has collected visual material both from MUF and from a number of its members who participated in the project in order to start working on the creation of an online crowd-source platform that would pull together video and audio recordings, photographs, texts etc. first from this specific project and in future from other urban narrative projects of city museums around the world.

The aims were first to present the collected material in a meaningful way and secondly to use this tool as a testing ground for the further development of the project and its gradual transformation into a bigger and more comprehensive online participatory platform for cities, cities museums and city narratives.

CAMOC is currently exploring a number of different free blog models in order to test a number of ideas, in a cost effective way, that will eventually lead to the shaping of a well defined detailed brief for the construction of a customised online resource for CAMOC.

*Insight CAMOC* blog site is currently under development making use of the possibilities provided by *Wordpress*. The architecture of the blog is constructed around three thematic sections which are in CAMOC's core research interest and seem to also encompass the work done and the material collected via the *Insight Favela* project. These three themes are "Cities and us", "Cities, citizens and change", and "Urban Museology". This blog site is accessible in <http://insightcamoc.wordpress.com/> and is currently being fed with material and comments.

The WG will expand the potential of this first attempt and will also explore other parallel options of collaborative online platforms, as alternative tools for the better making of this online urban museology resource.

### **b. Sub-group on CityTEXTureS project (Literature and Cities)**

An unplanned by-product of the *CITY TEXTureS* project, inspired by the excitement the city readings unleashed at the Botanical Gardens, has been CAMOC's initiative to start up an online platform/resource where the original readers from Rio upload their city readings as audio podcasts. ICLM was invited to join and they responded positively. The idea is to announce it first to the CAMOC and ICLM memberships and further to all ICOM members via ICOM lists and broaden the circle. A yearly competition around a defined theme with individual contestants, perhaps representing their museums is one of the possible plans to promote the resource. Two CAMOC Board members have been working on the project and an audio resource has just been already launched (<https://soundcloud.com/camoc-city-museums>) and linked to CAMOC's brand new website (<http://camoc.icom.museum>). It will also be publicised in the *CAMOCnews* starting with the January 2014 issue and communicated to ICOM members via the ICOM lists in due course. CAMOC will look into ways of furthering its collaboration with ICLM in line with the *CITY TEXTureS* project.

## **3. WG on city museum research**

Two teams are formed and currently brainstorm on the research topics that can potentially be the focus of their discussions and work in 2014.

## **5) PLANNED ACTIONS ALLOWING AN INCLUSIVE APPROACH**

The Göteborg conference, the two on-line collaborative resources (the Insight City Museums and the CITYTEXTures platforms) and the quarterly newsletter *CAMOCnews* will be our planned actions that allow for an inclusive approach. Moreover, the forming of the various Working Groups explained above will contribute to inclusion of a rising number of members in the processes of planning and execution of various activities and projects.

## **6) OTHER PLANNED ACTIVITIES**