

CAMOC MUSEUMS OF CITIES REVIEW

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CAMOC in 2020: The Year Marked by the Pandemic



**POWER TO THE PEOPLE: POLITICAL PROTEST AND THE CITY MUSEUM
• MUSEUM OF KRAKOW - MUSEUM OF MUNICIPAL DIVERSITY**



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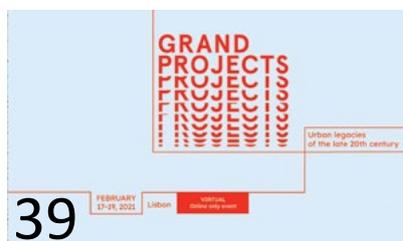


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Editorial Board: Jelena Savić (Editor), Layla Betti, Jenny Chiu, Renée Kistemaker, Gegê Leme, Marlen Mouliou, Susan Sedgwick, Joana Sousa Monteiro

Supporting Team: Catherine Cole, Ian Jones, Chet Orloff, Eric Sandweiss, Rainey Tisdale, Jackie Kiely

Design: Bingul Gundas

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From the Chair

Dear CAMOC members,

In the previous issue of CAMOC *Museums of Cities Review*, in October 2020, no one could foresee that by February 2021 the COVID-19 pandemic would be reaching such a high number of cases all over the world. Museums that had reopened are once more closed, among them the Museum of Lisbon, where I work. Some entire cities are facing lockdowns or coping with curfews, the life we used to call normal is yet to return, hopefully in the coming months.

However, we must endeavour to preserve our collections, our city museum identities and our work as close as possible to our communities.

In this Review, you can find an article by Margaret Anderson entitled "Power to the People: Political Protest and the City Museum" about the right to protest and the tremendous importance of democracy in all times and all places. It resonates directly with the theme of our next CAMOC conference, which will take place this summer in Krakow (possibly online): *The Right to the City*. She starts by stating that: "Feelings of powerlessness and alienation are common in contemporary cities. Between the machinations of governments and the manipulation of global corporations, the individual citizen is easily overwhelmed. A sense of helplessness is exacerbated by economic inequality or other social disadvantages" (p. 4). This statement seems to gain an even stronger sense when placed in the context of the pandemic outbreak.

Irrespective of the models adopted, every city museum is trying its best to stay relevant in helping people to relate to their cities, to their local values and identities and their social diversity. City Museums, whether by moving into digital programmes, setting up webinars and online learning platforms, or increasing their engagement with residents through community projects, seem to be doing across the whole world what Pia Hovi's article title calls "together we find new ways to be a museum" (p. 18).

The work CAMOC has been able to perform in 2020 was brilliantly summed up by Jelena Savic, our Secretary, in her report "CAMOC in 2020: The Year Marked by the Pandemic" (p. 10-17). The most important features for you to bear in mind are the following: the postponement of the 2020 annual conference to the Summer of 2021 in Krakow, Poland, set up on a hybrid model (with few people on location and mostly online), or simply online; CAMOC's annual 2021 conference is confirmed to be held in Barcelona in October, also on a partial or total online mode; the Webinar "Museums of Cities in the Time of Pandemic" that took place last October and can be viewed at the CAMOC YouTube channel; the CAMOC's project on the mapping of city museums across the world that is now going forward.

Let me draw your attention to the CAMOC's webinar results. It addressed how city museums are coping with the pandemic, which is being particularly cruel to urban life and thus affecting cities as a whole. The speakers were: Michal Niezabitowski (Museum of Krakow), Sarah Henry (Museum of the City of New York), Jan Gerchow (Historical Museum Frankfurt), Joan Roca (MUHBA - Barcelona History Museum), Cristina Miedico (Fondazione Scuola dei Beni e delle Attività Culturali, Rome) and Joana Sousa Monteiro (CAMOC Chair / Museum of Lisbon). On the same occasion, we got to organise the annual CAMOC Assembly, in the online format, which is an important moment for being accountable for our actions, presenting results, reports of the recent past and plans for the near future.



You can find the videos here: <https://www.youtube.com/playlist?list=PLNhaRZEo9KyaHNVAC9pCgbwpVit1bCRMe>

Even in these difficult times, we managed to publish two issues of this very CAMOC *Museums of Cities Review* (in April and October 2020) and, in September 2020 CAMOC delivered the book of proceedings of the Kyoto 2019 Annual Conference, *Museums of Cities as Cultural Hubs: Past, Present and Future*, which makes us really proud and thankful for the great work of the publications' coordinators, authors and all of those who made it happen. We must also stress the increased digital communication with CAMOC members and other people interested in our programmes and contents, thanks to our colleagues and friends that strive to enhance the outreach, through social media and the website.

Now, about the project on the mapping of city museums in the world.

You may remember that CAMOC has been focusing on studying and developing concept(s) and definition(s) of city museums, a project that was first made known way back in 2015, over a workshop at the Moscow conference, and, more substantially at the Frankfurt conference in 2018 and in the 2019 workshop in Lisbon, right before the ICOM General Kyoto conference later in September of the same year. In early 2020, CAMOC was granted by ICOM support for a three-year project – the "City Museums Global Mapping Project". The deadline was extended by ICOM for one extra year due to the pandemic, so it will go on until the end of 2023. The project is expected to conclude with the publication by CAMOC of the world-wide survey, a website and a book (digital and paper), wherein the main results of the findings and their analysis will be presented.

The ICOM Committees COMCOL and ASPAC together with the National Taipei University of Education are the partners to this project and Dr. Francesca Lanz is the main scientific consultant. Soon, all of you that work in a city museum will be invited to devote some time to answer a survey, (translated into many languages) concerning the following aspects: your museum identity values and mission, the type of collections and management, among others, that are really important and will help us all to gather fundamental knowledge on how many and what type of city museums there are today.

At last, a final word to share with you two important projects ICOM is setting up. ICOM is engaging its members in two different participatory processes that will shape the museum of the future: the revision of the museum definition and the review of the ICOM Code of Ethics. The new group "ICOM Define" delivered a webinar on the 10th of December 2020 and is now delivering phase 2 of the Consultation methodology about keywords and concepts to the ICOM committees and their members.

Do not forget that your feedback and participation are really vital to us, so stay tuned.

Stay safe and well!

Joana Sousa Monteiro

Power to the People: Political Protest and the City Museum

MARGARET ANDERSON*



Aboriginal Land Rights protest, approaching the Old Treasury Building Melbourne, 1971. © The Age newspaper

Feelings of powerlessness and alienation are common in contemporary cities. Between the machinations of governments and the manipulation of global corporations, the individual citizen is easily overwhelmed. A sense of helplessness is exacerbated by economic inequality or other social disadvantage. Thankfully many democracies have healthy cultures of political protest, which provide individuals with a forum for public expression on issues that matter to them. In Melbourne that history dates from the earliest years of the city's growth in the 1840s. A new exhibition at the Old Treasury Building, *Protest Melbourne*, aims to bring that history to life.

Protest Melbourne showcases the issues that raised the ire of Melbourne's citizens over the decades. They varied from early demands for democratic rights – first men, then women and First Nations people – to rights at work, or the right to decent housing. Some of the largest political protests in the last century expressed opposition to Australia's involvement in war. Huge

anti-conscription protests divided the city during the First World War, then again during the Vietnam conflict in the late 1960s. Later mass demonstrations opposed Australia's involvement in Iraq. Most recently thousands of people have joined global protest movements demanding more effective responses to global warming and asserting their right to occupy the city's streets. Some of this history is well-known, but much has been forgotten. The strength and bitterness of the Great War anti-conscription debate is now little-known, while few are aware that the first protest march by First Nations people took place as early as 1876.¹

Many of these protests took place either directly outside, or in the near vicinity of the Old Treasury Building, which houses our museum. This is not just an accident of geography, although the Old Treasury Building stands adjacent to the Parliament of Victoria and was built at about the same time. In fact our building has played a significant role in the government of the state in its own right, since its

* Margaret Anderson, Director, Old Treasury Building, Melbourne, Australia

¹ Broome, Richard (2005) *Aboriginal Victorians: A History Since 1800*: 170.

completion in the early 1860s. Both the Governor and the Premier had offices in the building well into the twentieth century (the Governor still does) and the executive tier of government continues to meet in the building. All legislation since 1862 has been signed into law in the building. This contemporary combination of museum and executive tier of government is unique, as far as I know. But along with its prominent location and iconic heritage status, this also makes the Old Treasury Building a popular location for protest. In our programming we combine a focus on the history of the city, with exhibitions reflecting on the emergence of a democratic system of government in Victoria, and the history of political protest is an important part of both stories.

PROTEST MELBOURNE

Protest Melbourne presents a selection of the many issues that have prompted Melburnians to take to the streets over the years. We decided to present the stories thematically, with themes selected for their significance at pivotal moments in history, and for their continuing resonance in the present. The themes selected include workers' rights, the struggle of First Nations people, women's rights, anti-war movements, gay rights and environmental activism. Introductory texts locate the history of protest within a general context of expanding democratic rights in Victoria from the early 1850s.

RULE OF 'THE MOB'

At various points in Victoria's history public unrest was widespread enough to pose a threat to government. In 1854-55, at the height of Victoria's gold rush, angry miners objecting to the impost of a gold license fee, built a fortified stockade in Ballarat and fought a short, ill-fated 'battle' against government troops. During the subsequent trial of the stockaders for treason, angry mobs stood outside the Supreme Court in Melbourne and there was wild rejoicing in the streets when each was acquitted. When a new Parliament of Victoria was built some years later firing slits for sentries were built into the walls to protect the parliament from the anger of 'the mob'. Thankfully, they were never used.

Despite its long history of democratic government (manhood suffrage was introduced in 1857), there were still many in the city who feared 'rule by the mob'. Widespread labour unrest in the 1890s, and violent anti-conscription and food riots of 1916-17 during the Great War, led some to fear an outbreak of 'bolshivism'. There was a good deal of dark speculation about 'anarchists' in the peace movement, undermining the war effort. Even in the otherwise-prosperous 1950s and sixties, widespread fears of 'the 'Reds' saw many radical groups



International Women's Day march, Melbourne, 8 March 1975.
© National Library of Australia

monitored secretly by security agencies, afraid of a 'communist takeover'.² The Vietnam Moratorium marches of the late 1960s saw wild clashes in the streets and open speculation about the influence of various communist groups on student politics. And in a curious reinvention of an old term, in 2019 conservative Prime Minister Scott Morrison described environmental activists as 'anarchists' and threatened legislative action to ban their protests.³ No such legislation was ever introduced to the parliament and would have been a very unpopular move if attempted.

THE POWER OF THE PEOPLE

Whatever the reservations of some in the community, the right to protest is a valued part of our political heritage. It has seen regular expression whenever government seems to be out of step with popular views and there can be little doubt of its effectiveness on occasion. In 1916-17 the scale of the anti-conscription marches made it impossible for the Australian Prime Minister to introduce legislation forcing men to fight overseas. This was despite widespread support for the war effort itself. Again in the late 1960s, the strength of the Moratorium movement in opposing Australia's involvement in the Vietnam conflict eventually forced Australia's withdrawal from that costly war. On the other hand, huge protest marches against Australia's involvement in the invasion of Iraq had no such effect. On social or moral issues, the impact of protest movements varied. Sometimes the fight could be a long one. Demands by women for equal rights at

² Macintyre, Stuart (1998) *The Reds*: 5.

³ <https://www.theguardian.com/australia-news/2019/nov/01/scott-morrison-threatens-crackdown-on-secondary-boycotts-of-mining-companies>. Accessed 10 August 2020.



More than 20,000 Melburnians rally for same-sex marriage, 2017. © The Age newspaper

work, including equal pay, began in earnest during the Second World War, with intermittent strikes and stop-work meetings. Marches and individual protests continued through the 1960s, but it was not until the mid-1970s that anti-discrimination measures were finally introduced. Equal pay is still a work-in-progress. Similarly, First Nations leaders first called for equal rights as citizens in the 1870s, but the campaign for Land Rights still continues. Huge Land Rights, then Reconciliation, marches were held from the 1980s and continue today. On the other hand, it seems clear that the huge crowds that gathered in 2017 in support of same-sex marriage (along with strategic opinion polling) were instrumental in persuading conservative politicians to withdraw their initial opposition.

Undoubtedly the issue of our times is the current climate crisis. It is widespread concern about global warming that has once again drawn young people onto the streets in large numbers and united citizens across generations in demands for action. It is too soon to tell whether they will prevail, but the sheer number of those joining the protests bodes well for future success. By exhibiting the history of protest past and present the museum can provide a political context for all such movements and perhaps some inspiration for the future.

PROHIBITING PROTEST IN A DEMOCRACY?

Is prohibiting protest ever justifiable in a democratic society? In general those committed to active citizenship would argue that it is not, especially in a country like Australia that has no Bill of Rights to guarantee freedom of expression. But the recent pandemic has seen a shift in those views. There was a mixed response to the recent “Black Lives Matter” demonstrations, organized partly in solidarity with the movement in the United States, and partly to contribute to a long-running Australian campaign to highlight the unacceptable incidence of black deaths in custody. Many who might normally support such a

protest were horrified by the public health implications of public gatherings during the COVID 19 pandemic. Even stronger opposition greeted a sparsely-supported protest against the requirement to wear face masks in public during a hard lockdown in Melbourne on 8 August 2020. This came just a few days after the Victorian Premier had declared a State of Disaster in response to the high and increasing rate of infection. Only a handful of protestors attended.

Experience of the pandemic has persuaded us to add a section to the *Protest Melbourne* exhibition. Although not yet finalized, this additional section will ask visitors and students to consider whether refusing the right to hold an otherwise-lawful protest can ever be justified, within a robust democracy, for the public good. We will try to devise some way to allow visitors to record their views, although this will be difficult if pandemic restrictions limiting physical contact with exhibition modules are still in force. But it is an important question and one that should be debated.

Protest Melbourne was scheduled to open in late 2020. Due to COVID-19 it will now open during 2021.

Schools Strike 4 Climate rally at the Old Treasury Building, March 2019. © Katie Dunning - Old Treasury Building.



The Greensboro History Museum: *Pieces of Now*

GLENN PERKINS*

At a recent CAMOC webinar, Joan Roca of the Museum of History of Barcelona outlined ten provocative challenges for city museum “revolutions”. One was for a “narrative revolution” in how we research, collect and curate urban knowledge.¹

Pieces of Now, a temporary exhibition at the Greensboro History Museum (GHM), a facility of the city government of Greensboro, North Carolina, in the United States, offers one approach to narrative revolution. It pieces together a bigger story from 2020 protests against racial violence and inequity, expressions that took both physical (mural art) and intangible (street actions) form.

A recent blog post for the American Alliance of Museums by GHM Director Carol Ghiorso Hart highlights how doing a rapid-response exhibition has helped shift the museum’s identity.² It has also shaken some of the conventional narratives about the city and formed part of a broader effort to refocus on historic injustices.

The conventional narrative

The Greensboro History Museum (GHM) originated in 1924, an era of Jim Crow segregation and entrenched white supremacy, conditions that led to protests in 1960. On February 1 of that year, four Black students from North Carolina Agricultural & Technical College sat at the whites-only lunch counter at F.W. Woolworth’s. Over the following weeks, hundreds joined them, and their peaceful protest sparked sit-ins across the segregated Southern United States. These actions reinvigorated the civil rights movement, and the passage of the Civil Rights Act of 1964 made segregation illegal.³

* Glenn Perkins, Curator of Community History, Greensboro History Museum

¹ *Museums of Cities in the Time of Pandemic*, CAMOC Webinar and Online Assembly, October 27, 2020.

² Carol Ghiorso Hart, *With Rapid Response Collecting, Who Are We Responding To?*, American Alliance of Museums (blog), November 23, 2020. <https://www.aam-us.org/2020/11/23/with-rapid-response-collecting-who-are-we-responding-to/>

³ William H. Chafe, *Civilities and Civil Rights: Greensboro, North Carolina, and the Black Struggle for Freedom* (Oxford: Oxford University Press, 1981), remains one of the best sources for understanding conventional versus complicated relations between the city and the Sit-ins.

In recent decades, museum staff have worked to make the collections and exhibitions more representative of the city’s evolving diversity.⁴ A permanent exhibition, *Voices of a City*, showcases a section of that famous lunch counter as part of the story of the city from the pre-colonial era to the present. Direct quotes from diverse individuals from the past shape that story. The narrative these voices create does not sugarcoat that history. But by stressing progress, that narrative sometimes bypasses or skims over more complicated stories. Since *Voices* opened in 2010, museum staff have worked to develop community-led programs and exhibitions exploring underreported aspects of

⁴ In 2018, 52% of the city’s population identified as non-white. “City of Greensboro: Growth and Development Trends” (Greensboro, NC: City of Greensboro Department of Planning, January 2020), <https://www.greensboro-nc.gov/home/showpublisheddocument?id=44560>.



A family adds to a storefront mural in Downtown Greensboro, June 2020. © GHM / Lynn Donovan



Curator of Collections Jon Zachman (center) talking with mural artists Jasmine Franco (left) and Gina Franco (right), June 2020. © GHM

those stories, such as Greensboro’s African American neighborhoods or Asian American Pacific Islander communities.

Voices from the streets

In May 2020, following the killing of George Floyd by police in Minneapolis, Minnesota, protests against racial violence erupted in cities across the United States. A day of peaceful actions in Downtown Greensboro on May 30 was followed by a night of

unrest. Shops were looted, windows smashed. The next day many business owners put up boards to protect storefronts.

Protests continued, with tension growing between protesters and law enforcement. As in other cities across the United States, boarded-up storefronts became places for people to express support for the protests and the Black Lives Matter movement. Business owners and artists organized donations of paint and supplies and invited friends to come downtown to create artworks.

Since March, because of the Covid-19 pandemic, GHM staff had been working from home, collecting photos, images and objects to represent what we were calling “History Happening Now”. As protests, curfews and racial reckoning unfolded on Greensboro’s streets, it was clear that documenting those actions would be one of the most important parts of that history.

By mid-June, the largest protests had ended. But Downtown was a brightly colored array of murals. After one business owner and several artists invited the museum to collect their mural boards, more and more reached out to us.

The conversations that began were as important as the murals. Museum staff talked with the artists and with photographers who had documented the protests. That led to connections with protest organizers, law



Haus of Lacks artist Virginia Holmes painting entrance mural at Greensboro History Museum, September 2020. © GHM

enforcement and others. What became apparent was the need to sustain the work of the summer protests – and continue dialogue about racial justice in the city.

A Smithsonian traveling exhibition on American democracy had just left our temporary galleries. We had 20 different boards, hours of video interviews, hundreds of photographs, tear gas canisters, shoes and shirts the protesters had worn—and a growing sense that people wanted to see these things now rather than later.

We opened *Pieces of Now* at the end of September, just two weeks after the museum itself reopened its doors to the public. Artists from the activist collective Haus of Lacks created the entry mural on site. Like the year and the protests, the exhibition is fluid. New things are added all the time, from a megaphone that protest leader A.J. Morgan broke in frustration, to a music video made by another of the protestors, Brandon Green, that includes scenes in the exhibition.⁵

Narrative revolutions

The voices you hear in *Pieces of Now* are very different from those in *Voices of a City*.⁶ And turning to the expressions from the streets has started to upend conventional narratives.

The exhibition and the museum’s dialogues with the artists and organizers signaled that these narratives, these voices, belonged at the museum – and that they were part of the city’s story. As a group of the protesters we interviewed told us, the museum was the first to listen to their voices and not to try to force their actions to fit another story.

This narrative revolution has also taken place within the city government, which recently declared a city holiday on Juneteenth,⁷ adopted an antiracism statement for the city, and issued an apology for the 1979 Greensboro Massacre.⁸

While the *Pieces of Now* exhibition did not motivate these actions by the city, there is a sense of mutual reinforcement among efforts across city departments.

Director of Libraries Brigitte Blanton, who oversees the museum, personally led tours of the exhibition for the

mayor, city council members and department heads. Sharing this increased awareness with our colleagues across the city helps circulate ideas about how we can effect change in our communities.

Despite feeling good about the work we’ve done, as with any revolution, challenges persist. It’s not enough to simply put on an exhibition and pat ourselves on the back for being antiracist. The reality remains that numerous people do not support calls for racial justice (a mural defaced with the phrase “White Power” attests to that). And we have to continue to communicate that the recent, even the immediate, past is still “real history”.

In addition, the murals in *Pieces of Now* illuminate omissions in *Voices of a City*, such as experiences and contributions of LGBTQ + people or the role of systemic racism in entrenching inequity in neighborhoods, health care and more.

Revolutions are sometimes a number of people taking risks in the same direction. The protestors’ expressions and actions inspired people in different roles in the city to take bolder steps, often in directions toward which they’d been tending.

In some ways working on *Pieces of Now* felt risky and demanding. In other ways it feels like part of a slow, constant movement toward forging stronger connections with diverse groups, not shying away from historic injustices, and building a more inclusive museum in order to represent truer narratives of our city.

To see more from the exhibition, visit greensborohistory.org/piecesofnow

The painted mural on the boarded windows of VCM studio, an art gallery operated by Victoria Carlin Milstein. © Khadejeh Nikouyeh, News & Record



⁵ <https://youtu.be/edndzWPlcn8>

⁶ <https://www.youtube.com/playlist?list=PLMBP04N6aYU9WEJtFxabxyokWnA4SNFE0>

⁷ June 19, 1865, marks the date that some of last enslaved Americans (in Galveston, Texas) learned about the Emancipation Proclamation. See <https://www.nytimes.com/article/juneteenth-day-celebration.html>

⁸ <https://greensborotrc.org/>

CAMOC in 2020: The Year Marked by the Pandemic

JELENA SAVIC*

Just a year ago, we in CAMOC were summing up the very successful 2019, in which we managed to fulfil all planned activities, to lay the foundations for new research projects and establish plans for the years to come.

Let's look back and review the activities and challenges faced by CAMOC in 2020, a year marked by the pandemic. Our initial plans were, indeed, disrupted, but we managed to adapt a part of the actions that already had been planned and to develop new ones in response to a new reality that strongly affected cities, their people and the museums of cities at a global scale.

The annual conference

Every year, CAMOC organises the annual meeting of its members, a meeting which is also open to other colleagues interested in urban life and city museums. Since 2005, we have already met in cities on four different continents - Europe, North and South America and Asia. Last year, we were supposed to celebrate the important, 15th birthday in Poland, and the thus matching fifteenth CAMOC Annual Conference, dedicated to *The Right to the City*, was scheduled for early June in the city of Krakow.

Together with our hosts from the Museum of Krakow, we had already developed a set of topics related to the right to the city and shared the proposal for the theme and the outline for the 2020 meeting during our last conference in Kyoto. Before the pandemic disrupted our plans, we had managed to announce the Call for Papers (in December 2019), drawing in about 70 proposals from 5 continents. Besides the confirmation of geographical diversity of our network, this felt very promising in terms of experiences, examples of good practice and state-of-the-art knowledge to be shared in Krakow.

In early March 2020, we had a complete list of confirmed keynotes, speakers, other presenters and grantees, we opened the registration and continued immersed in planning and organising of the conference sessions, a series of specialised visits and tours and among other activities for our participants.

However, we haven't yet been able to host the event: meeting on-site, in the urban context relevant for the conference theme, has been an important component in the planning of the conference and essential for its success. The Organisation Committee opted for a series of postponements rather than converting the event into an inevitably reductive online format.

After closely following the news about the deteriorating sanitary situation and travel restrictions on a global scale, the conference was first postponed for early October 2020, and then, in August 2020, it was moved again to late February 2021. We now know¹ that it will not be possible to keep these dates as well. Soon, the new, definite dates and the meeting format(s) will be defined to still meet on-site, in the city, even if it has to be with fewer participants than usual, and, if necessary, with different online sessions in innovative formats. The relevance of the conference theme and the responsibility towards our speakers, participants and members kept us determined to have our meeting around the theme of the right to the city, as initially planned, always aware of the need to ensure every safety precaution regarding contributors, the uncertain sanitary situation and travel constraints.

How we adapted our activities and plans

In response to the new reality marked by the pandemic, as mentioned, we had to postpone the annual conference, but nevertheless we:

- Planned and organised a specialised webinar on the *Museums of Cities in the Time of Pandemic*;
- Organised an online Assembly and increased our overall activity on the website and the social media to inform and stay connected with our members and colleagues;
- adapted the timeline of the ongoing *City Museums Global Mapping Project* (the Special project that received ICOM's financial support) to focus on the research and components that can be done remotely.

To respond to the new circumstances, CAMOC organised an online event, held on October 27,

* Jelena Savic, CAMOC Secretary

¹ As of mid-January 2021

2020. Besides the webinar,² this event, open to our members, as well as to a broader audience, served as well as the vehicle to have the CAMOC Assembly, which is normally held as a part of our annual conferences. The Assembly was dedicated to reviewing the activities that had taken place since our Kyoto meeting in September 2019, the current challenges and plans to adapt the future activities of the Committee. The members' interest and intention to attend was very high (over 160 colleagues have registered, significantly more than we usually have at the meetings on-site).³ The webinar and assembly were broadcasted on our YouTube channel and the recordings are now available for the members and broader public.⁴

▪ **Staying connected with our members and colleagues**

Throughout the year, we intensified our correspondence and contacts with CAMOC members and other colleagues interested in the museums of cities. Our communication team also made frequent updates to the website and the social media to keep linked with our network, respond to the new reality and share information about the new, pandemic-related initiatives and projects of interest for the museums of cities. We primarily focused on CAMOC activities, having fact-checked all information before posting, to avoid misinformation or disinformation. From March 2020, the CAMOC team has been developing a new website, in line with the ICOM's requirements.⁵

The numbers show we fulfilled the aim to keep connected with our members (and attract new members and colleagues). We have also registered a significant increase in membership and the reach of all our social media. We currently have around 600 individual members from 66 countries and almost 1100 people from all over the world started following CAMOC last year.⁶

² Please see more details in the next section.

³ For example, in Kyoto, in 2019, 106 delegates were registered for the CAMOC conference.

⁴ <https://youtube.com/playlist?list=PLNhaRZEo9KyaHNVAC9pCgbwpVit1bCRMe>

⁵ The new website is still a work in progress. In the coming months, the CAMOC team will be focusing on the transition from the old site and completion of the pages dedicated to resources and previous conferences. You can check the new website here: <http://camoc.mini.icom.museum/>; the old website at: <http://network.icom.museum/> will discontinued.

⁶ Our individual membership increased for 11.5% since 2019, when we had 520 individual members. Also, CAMOC currently has 131 young members (up to 35 years old), which represents 21.9% of all individual members. In 2019, the Committee had 95 members 35 years old or younger (18.3%). The largest portion of our fans and followers on social media are between 25 and 44 years old. About 34% of them are under 35 (about 1270 people out of over 3700 current followers).

10/15/2020 1:49 AM	#announcement #CAMOCReview			1.2K	
10/12/2020 12:38 AM	#social_distancing_museum #citymuseums_network			244	
10/02/2020 1:56 PM	#announcement #citymuseums_network #CAMOC			5.6K	
09/20/2020 5:59 AM	To all our CAMOC Friends Around the World, We hope you are doing			544	
09/06/2020 11:12 AM	#announcement #CAMOCKyoto2019			2.9K	
08/24/2020 5:34 AM	#announcement #CAMOC_website_renewal			322	

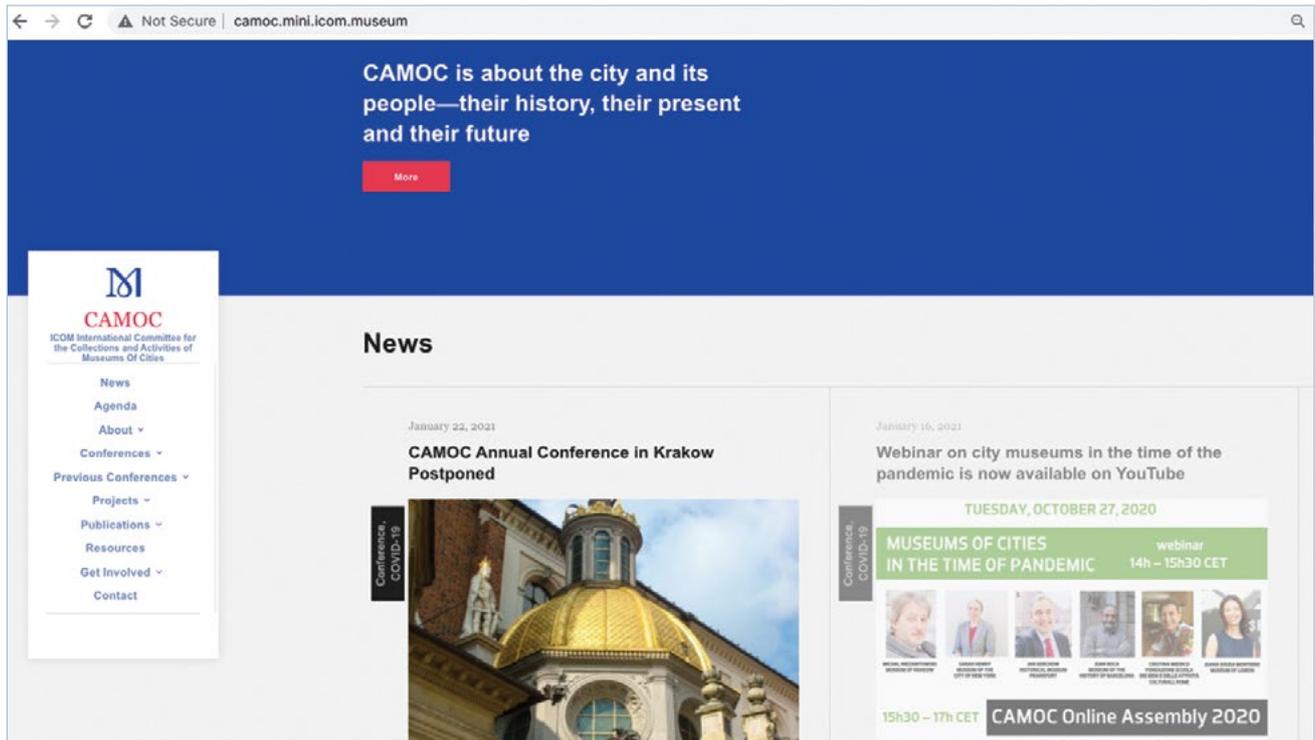
Our activity on social networks - some Facebook statistics insights

Here are some facts and figures:

- on the Facebook page, the CAMOC's principal means of communication on social media, we published 103 posts and got 821 new followers to reach the total of 3727 in 2020;
- In 2020, we published 88 new posts on Instagram and got 273 new followers to reach a total of 621 people at the end of the year;
- The most popular post on our Facebook page in 2020 reached about 6400 people, while the maximum reach in 2019 was 4800 people;
- All this is just a continuation of the new CAMOC's communication and social media strategy, which began in October 2019 - to act as a forum for those who work in museums about cities, but also for anyone involved and interested in urban life: historians, urban planners, architects and citizens, including the younger audience and potential new members.

We also remained connected with our members and colleagues by providing opportunities to share experience and information on recent projects, activities, exhibitions and conferences in the *CAMOC Review* and the proceedings of our previous annual meeting. Although the circumstances related to the pandemic disrupted our publication plan for 2020, we managed to prepare and disseminate two online issues of our journal: the *CAMOC Museums of Cities Review* in April 2020 and in October 2020, as well as to complete the e-book of proceedings from the Kyoto 2019 Annual Conference, *Museums of Cities as Cultural Hubs: Past, Present and Future*, which was ready in September 2020.⁷

⁷ The *CAMOC Museums of Cities Review* is available at: <http://camoc.mini.icom.museum/publications-2/camoc-review/> <http://network.icom.museum/camoc/publications/camoc-review/> The book of proceedings has been published as an e-book only, which can be downloaded from: <http://camoc.mini.icom.museum/wp-content/uploads/sites/4/2020/09/KYOTO-CONFERENCE-BOOK-OF-PROCEEDINGS-fs0915-web.pdf>



The new website

▪ **The Museums of Cities in the Time of Pandemic webinar**

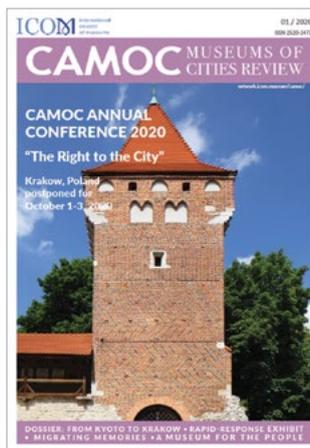
Our webinar, entitled *Museums of Cities in the Time of Pandemic*, focused on the city museums’ reactions and responses to the pandemic. Six panelists, all renowned city museum experts, were invited to share their experiences and present their different, tailor-made approaches to these new and unexpected adverse circumstances.

The speakers were: Michal Niezabitowski (Museum of Krakow), Sarah Henry (Museum of the City of New York), Jan Gerchow (Historical Museum Frankfurt), Joan Roca (MUHBA - Barcelona History Museum), Cristina Miedico (Fondazione Scuola dei Beni e delle Attività Culturali, Rome) and Joana Sousa Monteiro (CAMOC Chair /Museum of Lisbon).

Our colleagues not only reflected on the current pandemic which is still affecting us as a challenging and threatening reality, but they also shared their insights and experiences on how such constraints and pressure may lead to innovative approaches and to thinking differently about the future strategies for city museums.



The e-book of proceedings from our conference in Kyoto



Michal Niezabitowski’s opening presentation was entitled *You’ll never be alone! City museum in pandemia*. Our colleague shared the experience of the Museum of Krakow in switching to online and hybrid modalities of work, which required drastic changes in the way the Museum used to operate, quick growth and a high level of flexibility of the Museum’s digital team.

Several new, creative projects emerged during the pandemic, in order to keep the Museum connected with the audience and also to support the city guides of Krakow. As Michal highlighted, the city is created



Michał Niezabitowski's opening presentation was entitled "You'll never be alone! City museum in pandemia"

by its narratives – "a city untold will die". The stories and storytelling about Krakow have now moved to the cyberspace, where people were encouraged and engaged to share their stories and reflections on the city.

The Museum has found new formats to maintain the key events that are part of Krakow's identity (such as the famous "Lajkonik" procession), and engaged in a restoration project of high symbolic value: that of a historical bell that once warned the citizens of Krakow of dangers and threats, and will soon, hopefully, send the message of optimism, announcing the end of the pandemic.

Sarah Henry, in her speech entitled *New York responds*, shared some of the strategies and approaches that the Museum of the City of New York has developed since March 2020 in response to the crisis, emphasizing the increased importance of the Museum's mission and the opportunities that 2020 has brought.

In the spring of 2020, New York reached the peak of the medical, human and urban crisis. The Museum, a private not-for-profit organisation, had to close its doors, suffered significant budget cuts and consequently saw a reduction of staff and faced constraints in the ability to respond to the crisis. However, a lot has been done: questions have been raised and actions undertaken in order to establish connections between the past, present and future around the pandemic and to address the emerging crisis in terms of the nature of urbanism and urban life as we know it.

The Museum, not being able to count on the external public, focused on its meaning and relevance for the hyperlocal area and reinforced the digital axis for all its activities, since the physical spaces have been closed. By looking into the past, it found historical links with

the current reality in the recent exhibition, *The Germ City*,⁸ which was organised to mark the centennial of the 1918 flu pandemic. In 2020, the Museum addressed not only the pandemic but also the question of racial justice and protest against police violence that took place in late May / early June 2020; a strong foundation for the Museum's actions was found in its earlier initiatives such as *Activist New York*.⁹

The response to both the pandemic and the racial justice issues were given an online presence under the same "umbrella" set of initiatives, named *New York Responds*.

Sarah Henry, "New York Responds"

New York Responds includes collecting, public programming, educational programming and exhibitions to document the events of 2020, all based on an expanded network of collaborators.

⁸ <https://www.mcny.org/exhibition/germ-city>

⁹ <https://www.mcny.org/exhibition/activist-new-york>



Jan Gerchow, *The Historical Museum Frankfurt* started the new “corona collection”, which already has hundreds of objects

The community jury composed of 12 New Yorkers from different walks of life was established to select materials for the exhibition, scheduled for December 2020.¹⁰ The jury had a tough task to choose among the more than 20,000 submissions gathered so far.

While future developments and the end of the pandemic remain highly unpredictable, the Museum’s mission has become more important than ever before: the Museum plays a vital role in the discussion where the city is headed next – whether and how New York will recover and, on a larger scale, how the cities across the world will regain their vibrancy.

By comparing the data from 2019 and 2020, **Jan Gerchow** showed how the pandemic severely affected the Historical Museum Frankfurt: the number of Museum’s visitors dropped to one-third of the usual visitors and the income to just one-fourth of its expected revenue. The pandemic disrupted the Museum’s activity plan: a major exhibition on Racism had to be cancelled, while others suffered postponements. However, the audience remained engaged through a series of new activities and initiatives, and particularly through the continuation of the Museum’s City Lab work: the City Lab team switched to the digital space and organised more than 60 virtual meetings with their workshop participants. Public lectures and discussions moved to hybrid formats. The Museum started the new “corona collection”, which already has hundreds of objects.

Joan Roca from the Barcelona History Museum shared his optimistic perspective, organised in *A Decalogue Proposal for City Museums in a Time of Pandemic*. The terrible time brought by the pandemic has also allowed



Cristina Miedico’s future-oriented speech, entitled “In visible Museums. Visions about the future for Italian museums after the Covid-19 emergency”

the opportunity for a series of positive experiences for the MUHBA, among them opportunities to learn and to kindle the interest of different groups and individuals for the Museum’s work.

Some of the changes that had already been envisioned for the future, such as the expansion of the Museum’s digital strategies and contents, were accelerated by the Covid-19 crisis, and they will continue as a part of the Museum’s background beyond the current situation, working in synergy with its tangible, material components.

Based on the MUHBA’s experience, Joan proposed a new, critical interpretation of the situation and he summed up the lessons learned and steps forward to seize the opportunities in ten key points:

- *Conceptual revolution*, deriving from the need for a redefinition of (city) museum;
- *Narrative revolution*, coming from the need for more research about urban narratives so that the city museums are able to produce new knowledge and position themselves on a global scale. Moreover, objects cannot be a starting point but an arrival point of the new narratives.
- *Heritage revolution*, given that strategic collection linked to new narratives, is becoming ever more important;
- *Format revolution*, related to the need to acknowledge different new formats of museum work linked to people and places,¹¹ through “the city museum equivalence principle” (i.e. giving these formats equal importance as it is traditionally given to objects and exhibitions);
- *Educational revolution*, by reinforcing the link between museums and schools (for example, museums can be present in schools through remote learning) and creating actions that bridge the present border between culture and education;

¹⁰ Please see the Exhibition alert in this Review.

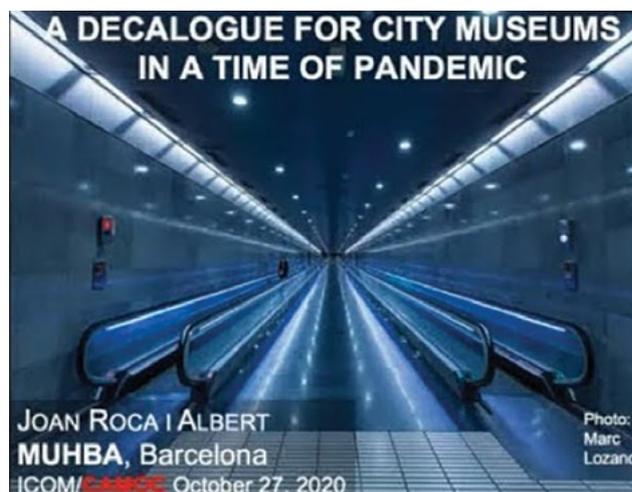
¹¹ For example, georeferenced cartography, books, guides or audio-visual materials.

- *Citizen revolution*, with the goal to reach “the proximity city museum”. The MUHBA’s experience has shown that, contrary to the expectations, the Museum has become even more linked to the people than before - innovative presentational activities that the Museum organised in the past now proved to be the essential basis for the new, virtual links and for reaching the “proximity city museum” goal.
- *Tourist revolution*, aiming to provide knowledge and insights about the city to remote users so that they can become “much better tourists”. The idea is reflected in the MUHBA’s proposal for the “museum to take away”.
- *Organisational revolution*, envisaging to put the Museum’s capacities into better use, based on the “horizontal” organisational strategy, whose introduction was accelerated in the pandemic context;
- *Sustainable revolution*, where the city museum is seen as a public service and one of the bases of the entire cultural sector. Sustainable revolution is strongly linked to the new possibilities of working and financing beyond public funding, and participation of a city museum in rethinking the tourism, production and sharing of knowledge;
- *Solidarity revolution*, which is about solidarity with the people who work in and for the museum, and eventually about the resilient city museum.

Joan concluded his speech with a message of hope, resilience and optimism and the vision of the current challenging situation acting as an opportunity to move “from a city museum to a citizens’ museum”.

His compelling presentation was followed by **Cristina Miedico**’s future-oriented speech, entitled *In_visible Museums. Visions about the future for Italian museums after the Covid-19 emergency*. Cristina presented the work of her institution, the Fondazione Scuola dei Beni e delle Attività Culturali from Rome, related to the pandemic and its consequences for the museum context, reminding us of some striking facts: according to the estimates by UNESCO and ICOM, 90% of the museums across the world had to close their doors due to the pandemic, and 10% of them will never be able to reopen.¹²

¹² Please refer to the UNESCO’s report *Museums around the world in the face of COVID-19*, available at: https://unesdoc.unesco.org/ark:/48223/pf0000373530?fbclid=IwAR0JGX8DmJZUMIWPk7mMF8FDx4_x8FDJIYEOy0Y0GjH63mBTjtQhHP_yN1w



Joan Roca, “A decologue for city museums in a time of pandemic”, MUHBA-Barcelona History Museum, Spain



Joana Sousa Monteiro’s speech was entitled “Still Lisbon- Surviving the lockdown”

The Foundation has been working on the online training programs and research in the pandemic context. The online training activities started back in April 2020, for a broad range of culture professionals, and gathered 9000 users.

The Foundation also studied almost 200 sources (articles, webinars, reports, studies, guidelines and others) about possible future impacts for museums. This led to the identification of 353 cultural, economic, social and logistic impacts that could generate medium- and long-term changes in the management and attendance of museums. Then, 32 of them were selected to be included in an online survey about the most likely and the most relevant impacts. Based on over 660 responses to the survey, a set of priorities for action in the Italian context was established.

The CAMOC Chair and the director of the Museum of Lisbon, **Joana Sousa Monteiro**, concluded the webinar with her speech entitled *Still Lisbon: Surviving the lockdown*. Joana shared an overview of diverse strategies that the Museum of Lisbon applied in the past months, with the main idea to “keep going”.

When the lockdown in Portugal began, in March 2020, the Museum switched to the digital mode and, within just a week, started producing new online contents and adapting the available resources to maintain the links with its audience alive. The Museum managed to engage the existing audience and many new people through intense activity on social media, and once its physical spaces reopened through manifold outdoor programmes (learning activities, guided tours, concerts, biodiversity tours).

The new contents included newly prepared virtual tours through the Museum, very interesting “backstage” materials – the aspects of the Museum’s activities normally invisible to the public, portraits of the Museum staff, information about the ongoing research, or learning activities. These materials were mainly produced in-house, by the Museum collaborators, and using existing assets.

The new, long-planned exhibition about the public gardens of Lisbon was launched, though its opening had to be postponed.¹³ Another completely new exhibition on the impact of the pandemic on Lisbon’s cityscape was created in a record time. *Still Lisbon – Perspectives on the quarantined city* was based on the work of 4 photo-journalists. The lockdown experience was also documented through the video-installation *Seizing an opportunity*, based on the texts of four Lisbon writers.

Several common denominators resonated through all the webinar presentations: quick adaptation, digital pivoting, resilience, lessons learned for the future: even within the pandemic context and under pressure, the museums managed to react swiftly, to document the new urban reality as it happened and even open planned exhibitions, and to find new forms of communication and engaging their audience.

As mentioned, the audio-visual archive of the webinar is now available on the CAMOC’s YouTube channel.

▪ The Special Project

In December 2019, CAMOC submitted an application to ICOM-SAREC for *City Museums Global Mapping Project*, in partnership with NTUE – the National Taipei University of Education, ICOM COMCOL and ICOM ASPAC.

The main idea of the project is to tackle the critical current problem: the lack of evidence-based knowledge about the number and type of city museums that currently exist in the world. It is not possible to tell how many city museums exist and how

¹³ *Lisbon Vegetable Gardens. From Middle Ages to the 21st Century*. Please see detailed information in the Exhibition alert of this Review.

they are evolving. These are essential data for the future positioning of CAMOC and ICOM itself in the urban world.

In March 2020, we got to know that the application was successful and we started the project activities. The initial plan was to develop the project over the course of three years (2020 - 2022). However, in the light of the ongoing sanitary crisis, it was necessary to update the original project proposal and adjust the first-year activity plan to be completed until the 31st December 2021 and the project as a whole to be completed by 2023.¹⁴

About the project

The main project goal is to map the city museums in the world and build a guide, in the form of both a book and an online platform, which will also contain the overview of basic related concepts and characteristics of these museums. In summary, we aim at providing a global picture of city museums now.

CAMOC has already been working on these issues for years, including city museum definition(s) and major-related notions, gathering ideas and mission statements from different types of city museums. Parts of annual conferences of 2015 (Moscow) and 2018 (Frankfurt), and a special workshop in 2019 (Lisbon) were focused on the subject.

The Special Project will provide a conceptual framework to better recognise and follow the current international trends in city museums in different regions. We have already taken the first steps for the creation of an online platform to share what we learned about the city museums that currently exist on a global scale.¹⁵ The platform will be open-ended and it will continue growing beyond the conclusion of the Special Project. The city museum guidebook to share the main findings and conclusions is planned to be ready in 2023.

The network around the project

To pursue the project, CAMOC established partnerships within ICOM network, however, it branched outside as well, namely, through close collaboration with the team of the National Taipei University of Education, which has expertise in museum studies, cultural statistics and technologies applied to cultural studies. Among ICOM committees and alliances, CAMOC will be working with COMCOL and ASPAC.

¹⁴ Importantly, the concept, goals and scope of the project remain unchanged. The main alterations refer to the adjustment of the timeline and flexibility in the organization of the planned project events. During the first year, we focused on the research and building the key components of the project, the city museum survey and the website, which could be done remotely.

¹⁵ The dedicated website of the Global City Museum Mapping Project is already under construction and the content base is being built.

As collecting remains one of the crucial components of any museum's activity, the project will benefit from the contribution made by COMCOL and its expertise in the domain of practice, theory and ethics of collecting and collections, applied in the city museum context.

Our colleagues from South Korea, Japan, China, Singapore, Taiwan and other countries in the South-Pacific region will help obtain in-depth insights into very interesting cases of city museums and urban community museums in this geographical area and tackle knowledge gaps on the city museum trends in Asia-Pacific countries.

We have already been working with some of our scientific consultants - researchers in museum and heritage studies with a focus on city museums.¹⁶

Ongoing project activities

Since March 2020, we have been engaged on the development of the theoretical framework and glossary for the project, creation of a detailed city museum survey and the dedicated website infrastructure, gathering contacts and information on the network of city museums and their professionals. At the moment, we have been finalizing the design of the global survey, which will be sent out to as many city museums and museum professionals as possible, in order to help

¹⁶ To start building the main research tool, the city museum survey, we invited Francesca Lanz and Cristina Colombo from Politecnico di Milano, who have specific expertise on city museum trends and mapping. In the next stages, we will also include a pool of distinguished CAMOC members and consultants from the City History Museums and Research Network of Europe.

gather data and create a strong information base for the project.

With the help of CAMOC members and colleagues, the Survey will be made available in several languages, in line with our common goals - achieving broader accessibility and shareability of knowledge and experience.

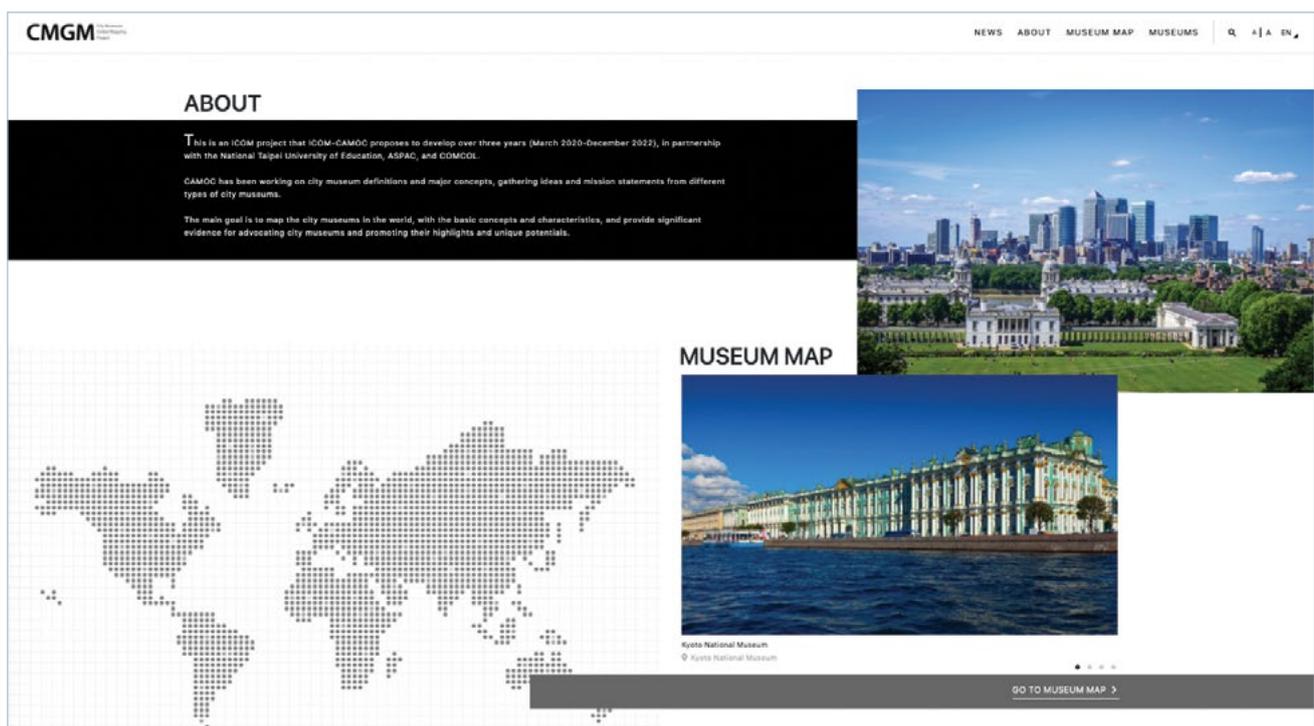
Please stay tuned – project news, updates and partial results will be regularly published on the CAMOC website, the online project platform and in the *CAMOC Museums of Cities Review!*

What will 2021 bring?

Our 2020 Annual conference has only been postponed, not cancelled: we will keep the 2020 conference theme and structure as initially planned, and soon we will be deciding on the definitive dates and format(s) for our Krakow meeting.

The two other main activities – the 2021 Annual Conference and the Special Project workshop - initially planned as on-site events may have to become hybrid or online-only, as the global sanitary situation and travel constraints might entail.

What we are sure of is that there is only one possible theme for the upcoming 2021 CAMOC Annual Conference, planned for Autumn 2021 in Barcelona: we can't but focus on the (post) pandemic cities and their museums.



A preview of the Special Project website (under construction)

Together We Find New Ways to be a Museum: The Growing Role of the Residents at the Turku City Museums

PIA HOVI*



*The folks from the “Happy Swan” association (Iloinen Joutsen) at the Medieval Day in the Turku Castle (2018)..
© Ville Mäkilä / The Turku City Museums*

to show their skills, their know-how, and to tell stories related to these. The volunteers play an important additional role in bringing museums to life – examples can be found at the Turku Castle or the Luostarinmäki Museum, which is dedicated to presenting various handcrafts. Volunteering at the museums offers a possibility for the residents to transfer knowledge, skills, tangible and intangible cultural heritage.

The City Museums’ interaction with the third sector is very extensive. There is collaboration with theater, - visual art- and circus groups, musicians, artisans, designers, blacksmiths, medieval and other organizations. In addition to this, some of the museums have their own support associations. The Kylämäki Village Living Museum has its own support association, and the members often participate in Kylämäki’s events.

The activities of the Luostarinmäki Open-Air Museum are supported by the Guild of the Golden Apple (*Kultaisen Omenan Kiltary*), which was founded to create a bond between the artisans and the museum. Over 70 artisans are members of the association. Most of the artisans who participate in the annually organized handicraft days are masters and apprentices of the Guild.

THE WORKING GROUP FOR DEVELOPING VOLUNTARY WORK

During the process of preparation of the Interaction Plan for the City Museums, the staff discussed what kind of internal and external interaction is being realized in the museums and how these should be developed. Based on the discussions, an interaction planner composed and conducted a survey to examine the interaction, its targets, target groups, methods and measures, which were addressed in a workshop. In the workshop, the staff discussed the themes they wished to develop, and one of the themes that the staff found to be important was voluntary work.

The interaction planner founded a working group for staff members who were in contact with the volunteers, who coordinated voluntary work and/or

According to the municipality law in Finland, the citizens need to be given a chance to participate and to have an impact on the activities and services organized by the municipality within communal institutions. The Turku City Museums have risen to this challenge and target. The Museum strategy has been rewritten to include the vision: “We find new ways to be a museum”. How is this being realized in the encounter of the museum staff and the inhabitants of Turku?

© CITY-OF-TURKU

Volunteers have an important role in bringing the museums to life

For over thirty-five years now, a large number of very active volunteers has participated in creating events and activities at the Museums. These volunteers are passionate about history and handicrafts. They wish

* Pia Hovi, Interaction planner at The Turku City Museums, Finland. From February 2021: Head Curator, Albert de la Chapelle Art Foundation, Tammissaari, Finland.

who were interested in developing it. Members joined the working group freely - the management did not appoint anybody. Further on, as many development issues in connection with voluntary work were raised, a project was created. The interaction planner now became the project manager, taking the responsibility of running the group and the tasks at hand. This project was going on until the end of the past year (2020).

A FEW EXAMPLES ON HOW CITIZENS PARTICIPATE IN THE PLANNING OF THE MUSEUM SERVICES

At the City Museums, it was possible to increase the citizen participation and impact of the planning of the museum services by establishing customer councils. Customer councils promote joint decision-making and provide a channel to collect information from the residents for planning and development of services.

The first customer council was set up as a co-creating forum for an exhibition at the Turku castle in 2018-2019. An open call was launched for the council members, and the aim was to include residents from various neighbourhoods. The council had 20 members from different social and ethnic groups: employed, unemployed, students and retired, Finns, Finnish-Swedes and immigrants. This was a pilot project for the City Museums. Some of the council members decided to stay on board as volunteers after the council finished. We are keeping contact with the members and planning to utilize the council in the development of the brand for the Turku Castle.



A volunteer carving bottle ships at the Luostarinmäki Museum Handicraft Days. © Martti Puhakka / The Turku City Museums



Volunteers at the Pre-History Days (Esihistoria esille -päivät) in the Kylämäki Village (2018). © Ville Mäkilä / The Turku City Museums

The second customer council was established for the development project of the Luostarinmäki Museum. This council had an important role in the planning of the renewal of the exhibition themes, the workshops, the multisensory experiences and the accessibility of the Luostarinmäki Open-Air Museum.

The newest customer council is, again, connected to an exhibition at the Turku Castle. This time the members of the council will be children, who will collaborate as co-curators. The activity will be realized in partnership with a kindergarten.

• A pop-up museum in the heart of the city

The Citizen Space was a pop-up space that the City Museums opened in a shopping mall in the city centre during Finland's 100th anniversary year in 2017. The program of the Citizen Space was composed through an open call, and connected with the local history and cultural heritage. The space functioned as a communal space for small-scale events and exhibitions. It was a space for hanging out, sharing new ideas, new encounters and collaborations. The most popular event was when the local recycling activists and organizations temporarily turned the space into a sewing workshop. People could come in and get assistance in mending their clothes. There were sewing machines and materials one could use.

• The mobile museum container

The mobile museum container, as an experimental outreach project, brought the Museums into three suburbs during the summer of 2018. Museum professionals documented the areas together with the residents, among them both elderly people and children, encouraging a participatory approach. Furthermore, residents' stories, memories and photographs of the areas were collected. Landmarks and routes were researched with the help of an aerial map. Storytelling and joint photo-/video walks were



Conversation around the map of Turku. © Pia Hovi / The Turku City Museums

used as the main data gathering methods. Together with local libraries or youth centres, the container functioned as a village hub, situated on the main street of the neighbourhood. The gathered data were used as a background for community-based art videos that were uploaded to the City Museums YouTube site.

• **Environmental yard work in the open-air museum**

The City Museums have organised environmental yard work in the open-air museums and thus offered activities to unemployed citizens. The gardening is done together with the museum staff. The work consists of raking, weeding, spreading compost into seed- and flowerbeds, and planting. An hour of active gardening is followed by a guided tour, after which a free lunch is served. Environmental yard work has proven to be an excellent way for people to acquire deeper knowledge of the local cultural landscape and cultural heritage. For the Museums, the environmental yard work has been very useful, as there is plenty of gardening to do, but not enough staff in the open-air museums. It has also been a channel to provide tailored activity for people who may feel lonely and need to get out and about from their home.

• **A co-creation group for planning the new History and Future Museum**

There are plans for founding a new museum in Turku, which will focus on the history of Turku and Finland. The opening has been set for the year 2029. We plan to establish a co-creation group for the planning. The idea is that this development group should function as a platform for participation and co-creation for various stakeholders – groups, enterprises and individuals. Ideally it should be a hybrid of an advisory board and a customer council. The group will have 50 members, of which 15 members will be chosen via open call, 10

members will represent trustees and 25 persons will be invited to join the group. The first mandate for the group will be three years. The members will take part in the work on the concept for the new museum and in the planning of the museum spaces.

Due to the Covid-19 pandemic lockdown, the Turku City Museums were closed on March 17, 2020. During the lockdown, the priority of the museum staff was to ensure that the museum buildings and collections were safe. Also, the work “behind the scenes” did not cease. Most of the staff was transferred to work from home. Administrative duties and the exhibition planning continued. Soon after the lockdown began, the customer service staff started to plan how to realize the reopening the museums swiftly. And, in the beginning of June, the museums in Finland were reopened. At first, the number of visitors was low, but steadily the figures kept rising, and by the end of the summer there were even more visitors than during the previous year in most of the museums.

During the summer, the volunteer work was put on hold due to the pandemic outbreak. In August, the annual handicraft days were organized at the Luostarimäki Museum. Many volunteers participated and presented their skills in the workshops. We have been planning the project for the volunteers to care for the Kylämäki Village cultural landscape together with the museum staff, the museum gardener and the private entrepreneur whose animals are grazing at Kylämäki. The cooperation with the third sector is restarting.

According to the Faro Convention, “everyone, alone or collectively, has the right to benefit from the cultural



Cultural landscapes at the Kurala Village museum. © Pia Hovi

heritage and to contribute towards its enrichment".¹ By developing the possibilities for participation, the Turku City Museums' aim is to connect with the residents and work as an active agent in inclusion and socio-cultural cohesion in heritage work, and in the society. This development work is ongoing and continuous, and it needs to be realized together with the residents.

Post scriptum:

Due to the Covid-19 pandemic, all museums in Finland were closed in mid-March 2020. During the lockdown many museums put a lot of effort into digital content production. Museums were reopened on June 1, 2020, adhering to the safety regulations. During the summer, because travel restrictions were in place, Finns travelled mostly within Finland, and museums had a large number of visitors.

The effects of the pandemic worsened again at the end of the year, and the museums had to close in the beginning of December. This strongly affected the City Museums of Turku, as Christmas time is a high season for the museums with special events and festivities. The restrictions continued until mid-January 2021. Today, many museums remain closed, and their staff has been reduced. At the moment, the Turku City Museums is permitted to receive 10 visitors per hour. In practice this means that the vast Turku Castle receives only 40 visitors per day, very few compared to hundreds back in summer. Museum professionals have been criticizing the fact that the restrictions are the same despite varying sizes of museums.²

¹ Council of Europe, Faro, 2005, 4a

² The same rule, for example, applies to outdoor museums. Visitors can book their visit online, and guided tours for ten people can be organized.

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- The YouTube channel of the Turku City Museums <https://www.youtube.com/user/museokeskus/videos>

Cultural landscapes at the Kurala Village museum. © Pia Hovi



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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://camoc.mini.icom.museum/get-involved/become-a-member/>



BECOME A MEMBER.

Museum of Krakow - Museum of Municipal Diversity

MICHAL GRABOWSKI*

We describe, document and tell the story of Krakow. We listen to the city...

(from the Mission statement of the Museum)



The Underground Market. © Museum of Krakow

The Museum of Krakow and its branches

The Museum of Krakow is one of the biggest and the oldest Polish city museums.¹ Today, the institution features different exhibitions presenting cultural heritage, history and contemporaneity. Its branches, scattered around the city, include: its main branch in Krzysztofory Palace, as well as the Old Synagogue, the Schindler's Factory, the "Under the Eagle" Pharmacy, Pomorska Street, Hipolit House, Town Hall Tower, Barbakan, Defensive Walls, Celestat, Museum of Nowa Huta, Zwierzywiecki House, the Cross House, the Rynek Underground, The Podgórze Museum, The Rydlówka Manor House, Thesaurus Cracoviensis, KL Plaszow. In 2019, the number of visitors to all

*Michal Grabowski, International Relations Department, Museum of Krakow

¹ From March 1, 2019, along with the new statute, the Historical Museum of the City of Krakow also has the new name - The Museum of Krakow.

branches of the Museum reached 1, 335, 000. Among the many museum branches presenting the cultural heritage, history and contemporaneity of Krakow, the **Thesaurus Cracoviensis - Artefacts Interpretation Center**, with its modern storage rooms and restoration workshops, is especially worth mentioning. What makes this new MHK facility special is its availability to visitors, who not only can see museum collections that have not been exhibited so far, but also can learn the secrets of preservation of monuments.

One of the most popular museum branches, the **Rynek Underground**, opened in 2010. It presents Krakow's rich history, but also the connections between the city and medieval Europe's principal centres of trade and culture. Furthermore, the exhibition is enriched with interesting models and multimedia – touchscreens, holograms, projections and documentary films.



(Clockwise) A detail from the Nativity scene competition organised by the Museum. Barbican - the 120 years of the Museum. The Silent disco event at the Barbican. #JestemKrakow campaign. © Museum of Krakow

Another exhibition that has attracted high attendance of the public is the **Krakow under Nazi Occupation 1939–1945**, located in the former administrative building of Oskar Schindler’s Enamel Factory at 4, Lipowa Street. The exhibition is the story about Krakow and its inhabitants, both Polish and Jewish, during WWII.

The 120 years of the Museum

The Historical Museum of the City of Krakow was inaugurated by the City Council on **May 31, 1899**. The collection of the Museum is composed of iconographic materials about Krakow, portraits of famous citizens, graphics, historical items and documents related to guilds’ activities, stamps, numismatic collection and medals, weaponry and other material culture elements related to the heritage of the city. Some more items are also worth of attention: a collection of clocks dating from the 16th to the 20th century, famous nativity scenes (*szopka*), theatre exhibits, Judaica, items commemorating the Polish uprisings of the nineteenth century and of the two world wars. In 1937, upon initiative of the director Jerzy Dobrzycki, the first annual Contest of

Krakow’s Nativity Scenes was organised. Since then, it has been held every year except for the WWII period. In December 1945, during the City National Council, the proposal for the museum statute was presented. In the proposal, the Historical Museum of the City of Krakow was planned to be “an independent and self-managed city institution; its aims are gathering and proper protection of all historical materials related to life and culture of Krakow since the first ages of the city’s history until the present, as well as development of scientific, research and education activities”. The care of local tradition, customs and ceremonies was also designated as one of the Museum’s tasks.

Throughout 2019, we celebrated the 120th anniversary of the establishment of the Historical Museum. The decision was made to commemorate the Museum’s birthday by celebrating the subjects of its activities - Krakow and its inhabitants. Between December 2018 and December 2019, the Museum organized a series of events under the slogan **#JestemKrakow** (“I am Krakow”). The common denominator for all the activities carried out was the desire to look deep into the soul of contemporary Krakow residents.



A detail from the Schindler's Factory - one of the Museum branches. The Rydlówka Manor House. © Museum of Krakow

The Museum is convinced that every inhabitant of Krakow carries a fragment of the city identity, and we have made efforts (some in the form of a creative provocation) so that the inhabitants of Krakow would tell us about themselves. The leitmotif of the jubilee was a mirror - an everyday item which is at the same time a symbol of looking into oneself. The mirror functioned both directly and metaphorically. In this way, we wanted to persuade contemporary inhabitants to discuss and ask questions about their urban identity, including: "Who are the today's townspeople? What does it mean to be a Cracovian? Where and how do the inhabitants of a large city look

for their identification and what are their passions and preferences?"

On the night of May 30/31, together with our partners, we placed over 1000 mirrors around the city, with the slogan #JestemKrakow. They could be found on walls, at transport stops, at hairdressers, in cafes and pubs, and, of course, in the branches of our museum. The two main events of the day followed: the gala ceremony with a concert and the silent disco in the Barbican, open to residents. Exhibitions, events and lectures organized as part of the celebrations also had the function of a mirror, providing a reflection upon ourselves and the city of Krakow.

CALL FOR CONTRIBUTIONS

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

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

- May 15th, 2021
- August 15th, 2021
- November 30th, 2021
- February 28th, 2022

The texts should be concise (up to 1000-1500 words), having not only informative but also an analytical component, and be accompanied with complementing images or other visual materials of your choice. For technical reasons, horizontal layout is preferred for images.

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

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

Coexistence – The Post – Pandemic Exhibition in Krakow

MATEUSZ ZDEB*



Krakow during the pandemic. © P.Mazur. Mask by painter Iwona Siwek-Front

The exhibition *Coexistence* deals with the year of the SARS-CoV-2 virus pandemic in Krakow and is unlike any of the previous exhibition projects by the Museum of Krakow. The methods and workflows used by the Museum to develop other exhibitions can hardly inform the work on this particular topic. This is obviously due to the fact that this is not a historical exhibition, and the research apparatus of a historian and museum professional would not suffice to cover such a complex theme.

Therefore, its programme has an open character, so that the viewer understands the idea behind the display and inclusion of particular items. It is not possible to address the events of the coming weeks and months, as we simply cannot foresee them. Neither do we know how the near future may impact the nature of the whole exhibition - the meanings it conveys and its status may change dramatically with the development of the pandemic.

The idea and the title of the exhibition

Coexistence is a narrative about Krakow and its inhabitants at the time of the SARS-CoV-2 virus

pandemic. As the epidemiological situation in Poland and globally is constantly evolving, we decided that the display should cover the period of one year and explore the theme of pandemic as it is unfolding. Microbiology and virology experts voice a unanimous concern that the pandemic will strike in waves for at least several months to come. The exhibition is scheduled to open on March 12, 2021, the anniversary of the imposition of the lockdown for cultural institutions. However, we still do not know if it will be possible to have the opening on that day. The initial working title of the exhibition was *Day comes after night*, marked by a sense of hope that, by autumn 2020, the pandemic would be sufficiently contained. As we now know, the current situation by no means aligns with the hopes implicit in the title. Consequently, the exhibition has been renamed into *Coexistence*. In the context of the exhibition, this word conveys several symbolic meanings. Above all, it suggests a “temporary permanent change” in our lives, which will last for an unspecified period of time. This oxymoron aptly reflects our everyday lives, which have been quickly and unexpectedly changed. Everyone is hoping for a return of normal life. However, we are uncertain what this normality will look like in the post-pandemic world.

*Mateusz Zdeb, Historian, Museum of Krakow



A figure representing a little Cracovian wearing mask.

Since January 2020, people all over the world have faced a situation that made them coexist with the SARS-CoV-2 virus. This dangerous, forced coexistence has given rise to immense changes across all realms of life, redefined the social order and reevaluated many aspects of how our society functions.

The exhibition concept and collecting process

As a result of the aggravating pandemic situation and based on an agreement with the Inventory Department of the Museum of Krakow, the campaign to collect exhibition artifacts, held between September 22 and October 23, 2020, took a virtual form – the artifact proposals were gathered by e-mail. In continuation, the Museum has been accepting the artefacts on a temporary lease basis, in line with the sanitary regime requirements and the Department's internal guidelines.

The programme has been divided into four main theme sections: **Closure/Lockdown**, **People of Krakow in the plague time**, **Coexistence** and **Participatory space**.

The first space will present stories, objects, photographs and audio-visual exhibits and provide a report on Krakow inhabitants' emotions around the first lockdown in Poland, which began on March 12-13, 2020. This is all the more important since the first section, *Lockdown*, and the second one, *People of Krakow in the plague time*, are meant to represent the evolution of emotions observed in the Polish society between March 2020 and September 2020 (with Krakow as an example). The lockdown period is the dominant feature in this section, as it

was at that time that, for most of the inhabitants of Krakow, the threat of the pandemic became real and tangible. Some of the topics covered here include the history of epidemics in Krakow before the SARS-CoV-2 pandemic, brief details of the virus and the related disease, as well as its origin, the "national quarantine" in March and April 2020, everyday life of the people of Krakow under lockdown, sport during the pandemic, frozen city life, photo-topography of the depopulated city, information chaos, behaviour of the media and statistical data.

The second section is devoted to individual accounts of Krakow inhabitants. The general backdrop is the time when the society, after the first shock, slowly started coming to terms with the pandemic in Krakow. Here we seek to explore the ways in which people of Krakow have dealt with this problem. The idea is to present as many diverse characters, attitudes and emotions in this space as possible. We believe that the different perspectives, which will take the form of a seemingly chaotic collage, will accurately reflect the actual situation – the chaos of thoughts, feelings and attitudes of people during the crisis caused by the pandemic.

Coexistence

The last section of the main exhibition has been the most difficult space to plan. This is because it presents the events of autumn and winter 2020. The leading theme of this segment is the *Coexistence*, the keyword for the exhibition as a whole. This section is about the everyday life of the people of Krakow before and during the impact of the second wave of the pandemic. This section also aims to address the so-called "pro-pandemic" and "anti-rational" approaches – all kinds of denial, conspiracy theories and some citizens' reluctance to accept hard scientific data and authorities' views. As a part of the educational aspect of the exhibition, the narrative seeks to be clear about how dangerous these attitudes can be. The research conducted by psychologists and sociologists shows that this year's relatively quiet pandemic summer in Poland was a catalyst for such behaviour and views. In this space, among other exhibits, we will juxtapose the "pro-pandemic" comments with those made by front-line professionals.

Apart from the main mission of the display, to narrate the story about the year of the pandemic in Krakow, it will also provide an ambiance for the visitors to come to terms with their emotions related with COVID-19 and vent them. Krakow residents and visitors will be asked to share their emotions and memories related to the time of the disease/closure/isolation in that final room. Questions such as *What have I lost? What have I gained? What hopes do I have?* will thus be embedded in the very exhibition narrative.

Exhibition Alert

EXHIBITION THEME

Corona in the City

Dates & Place

online
Amsterdam Museum, the Netherlands

Information online at

<https://www.coronaindestad.nl/en/about-the-exhibition/>

Description

The Amsterdam Museum's digital exhibition, *Corona in the City*, which is being held with a large number of partners, seeks to highlight the impact of the coronavirus on the city of Amsterdam and its inhabitants.

Corona in the City is a living, growing exhibition as well as an audio platform. Anyone can contribute – from moving stories of remote visits to atmospheric pictures of the empty city, and from the emotionally charged reports from the key sectors to creative images of life in quarantine. Every week, a team of guest curators and museum employees will put a selection of the many contributions into perspective in digital “rooms”.

The first rooms are dedicated to themes like Dam Square, *The Silent City*, *New Behavior* and *Life in Isolation*. Additionally, some of the participating partner organizations are showing the stories and images that they have collected over the past few months. New rooms are added every Thursday afternoon, and presented during the online *Corona in the City Live* public program.

The visitor can also discover the entire collection, since every contribution is added to the digital collection of the Amsterdam Museum. The result is that they form part of the story of the city. This will be the collective memory that the Museum records together and retain for the future.

New contributions are still welcome: to show the consequences of the coronavirus crisis for all the people of Amsterdam and the new developments in a social distancing society, the Museum is particularly keen to receive contributions relating to healthcare, children, religion, and life under the new rules.



“Trapped in your own head” © Maria Leon. “Stay safe; I make culture” © Raffaella Herbert.
www.coronaindestad.nl/



Neon Gallery and Entrance. Inside Neon Gallery @museumofvancouver.ca

EXHIBITION THEME

Neon Vancouver – Ugly Vancouver

Dates & Place

Currently on view

MoV – Museum of Vancouver, Canada

Information online at

<https://museumofvancouver.ca/neon-vancouver>

Description

In the 1950s Vancouver had approximately 19,000 neon signs – more than Las Vegas!

While some thought that thousands of signs signaled excitement and big city living, others thought they were a tawdry display that disfigured the city's natural beauty. This deep civic controversy resulted in a turning point in Vancouver's history and a change to the city's urban landscape.

The visitors may enjoy the big city lights of Vancouver and catch a glimpse of the city from the 1950s through to the 1970s with this extraordinary collection of neon signs. The remarkable signs, some lit for the first time since they were rescued from the junk yard, are accompanied by the tale of how the city went through a war of aesthetics that resulted in a transition of the very way Vancouver imagines itself.

The museum is in the process of restoring some of the classic neon signs that lit up Vancouver in the middle of the last century, made possible through a generous partnership with QuadReal Properties. This partnership project will restore over 20 neon signs to permanently light up public spaces at The Post, one of the most ambitious heritage redevelopment projects in Canada's history taking shape at the site of the former Canada Post building in downtown Vancouver.

EXHIBITION THEME

The Storytellers

Dates & Place

Exhibition on now
Museum of Brisbane, Australia

Information online at

<https://www.museumofbrisbane.com.au/whats-on/the-storytellers/>

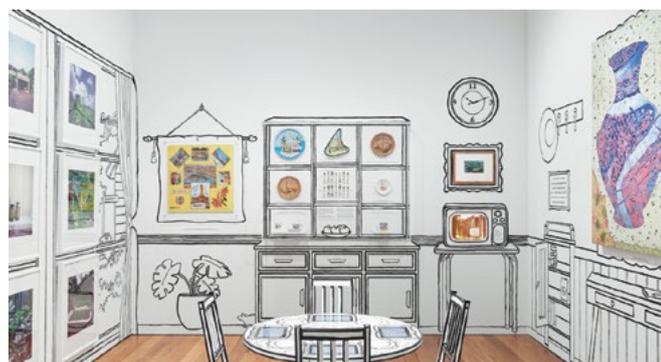
Description

The Storytellers uncovers the hidden histories, myths and tales of Brisbane as told by the contemporary writers of this city. Featuring new stories by Victoria Carless, Simon Cleary, Matthew Condon, Trent Dalton, Nick Earls, Benjamin Law, Hugh Lunn, Kate Morton and Ellen van Neerven, *The Storytellers* creates an immersive and interactive experience combining historical objects, artworks, and written and narrated histories to share Brisbane's many identities.

Over the decades, Brisbane has played host to conflict, celebration, scandal, disaster, ceremony and transformative moments. Through fact and fiction, *The Storytellers* reveals the layers of Brisbane's history, providing different perspectives and a deeper, human interpretation of the city.

The visitor can step into an immersive story book landscape of Brisbane and relax around the kitchen table or take a seat at the tram stop to discover the personal, funny, inspiring and darker stories of Brisbane told by some of the city's greatest wordsmiths.

The Storytellers captures the imagination of visitors of all ages and is complemented by an augmented reality experience created by Artists in Residence, Helena Papageorgiou and Kellie O'Dempsey. Directly responding to the artwork, objects, stories and graphic treatment in the exhibition, Helena and Kellie developed augmented reality experiences for the walls of the gallery space.



ACTIVITIES & EVENTS

EXHIBITION THEME

Black Lives Matter, London

Dates & Place

13 August 2020 – 28 February 2021
Museum London, Ontario, Canada

Information online at

<http://museumlondon.ca/exhibitions/black-lives-matter-protest-signs>

Description

On June 6, 2020, 10,000 Londoners converged in Victoria Park, carrying signs that declared “Black Lives Matter!”, “No Justice, No Peace!”, “Enough is Enough!”, and “Say Their Names!”

The spark for this peaceful protest? On May 25, 2020, Minnesotan George Floyd died at the hands of police. For eight minutes and 46 seconds, one officer knelt on Floyd’s neck while three others watched. Floyd’s became yet another in a long list of names of Black men and women killed during interactions with police.

George Floyd’s death outraged people around the world, including Canadians. In London, five young women called on the community to join them in a peaceful protest against the systemic racism Black people, Indigenous people, and people of colour experience in London and in Canada. Londoners responded. They came out in droves, marching, chanting, and listening to speeches. And they made a commitment to work for change.

In the days and weeks that followed, people have discussed and debated hard questions: What is racism? How can we overcome systemic racism? How can we be anti-racist? This exhibition of 117 of the signs carried during the June 6 rally is one way Museum London is keeping the discussions and debates going as part of its commitment to anti-racist practice.



Installation view of Black Lives Matter protest signs at Museum London, 2020



EXHIBITION THEME

Lisbon Vegetable Gardens. From Middle Ages to the 21st Century

Dates & Place

23 October 2020 - 19 September 2021
Pimenta Palace, Museum of Lisbon, Portugal

Information online at

http://www.museudelisboa.pt/fileadmin/museu_lisboa/sobre_nos/Folhetos/Folheto_HortasdeLisboa.pdf

Description

Lisbon’s vegetable gardens have been a special urban landscape feature since immemorial times, and vital to the subsistence of urban populations: scattered through backyards, irrigated valleys, monastic grounds, suburban farms, bourgeois homes, allotments, vacant plots and, more recently, horticultural parks. Today, vegetable gardens are essential to food sovereignty, security and sustainability in cities. They can also be places of enjoyment and enchantment, while reflecting diversity within the urban mesh and the city’s demographic composition. Based on a multidisciplinary approach, the exhibition displays cartography, painting, literature, photography and video, showing territories and trajectories, stories and characters, strategies and policies applied to the city’s vegetable gardens.

The exhibition presents the fascinating world of Lisbon’s vegetable gardens, from the

Middle Ages to the present day. With a fresh perspective, both on history and the present time, the exhibition is divided into six parts:

1. The vegetable gardens of a city
The different contexts of horticultural production since the Middle Ages to the 18th century help to understand the settlements in the urban space over time. Special attention is given to vegetable gardens in monasteries located in what is now the centre of Lisbon;
2. The horticulturists of the 19th century
The evolution of vegetable gardens in the 19th century through the presentation of two leading figures – Frederico Daupias and Francisco Margiochi – who stand out for their horticultural work in a city full of vegetable gardens, both located in the city centre and pushed towards the suburban periphery. This was the time of the first horticultural courses and a wider variety of almanacs;
3. A Lisbon of many vegetable gardens
A reflection on how public space, throughout the 20th century until now, has been appropriated and adapted for horticultural purposes, looking at new ways of growing food as an answer to the challenge of feeding modern cities;
4. Tools for a vegetable garden in the city
The discovery of the best tools to build and maintain a resilient and sustainable urban vegetable garden, through models, insect hotels and other devices that appeal to sustainability, recycling and nearness between cities and nature;

5. My vegetable garden — My world
An invitation to experience the sensory side of vegetable gardens, while meeting some of Lisbon’s horticulturists through their own voices, discovering their sense of belonging and identity, the mutual aid and the conflicts, their technical expertise and the journeys they have taken;
6. The gift and the transformation of seeds
The exhibition finishes with a focus on the seeds as the beginning and end of the plant cycle, towards a reflection about sharing, resistance and food autonomy.

The exhibition will be complemented by a catalogue to be published in 2021. The edition is meant to be an in-depth analysis of the theme, reproducing the main exhibition contents, added by scientific papers from the consultants’ pool.

EXHIBITION THEME

Natural History of Architecture: How Climate, Epidemics and Energy Have Shaped Our Cities and Buildings

Dates & Place

24 October 2020 - 11 April 2021
Pavillon de L’Arsenal, Paris, France

Information online at

<https://www.pavillon-arsenal.com/en/expositions/11867-natural-history-of-architecture.html>

Description

The history of architecture and the city as we’ve known it since the second half of the twentieth century has more often than not been re-examined through the prisms of politics, society and culture, overlooking the physical, climatic and health grounds on which it is based, from city design to building forms.

Architecture arose from the need to create a climate that can maintain our body temperature at 37 °C, raising walls and roofs to provide shelter from the cold or the heat of the sun. Originally, the city was invented as a granary to store and protect grain. The first architectures reflect available human energy. The fear of stagnant air brought about the great domes of the Renaissance to air out miasmas. The global cholera epidemic that began in 1816 initiated the major urban transformations of the nineteenth century. The use of white lime, which runs throughout modernity, is above all hygienic. More recently, oil has made it possible to develop cities in the desert... and now, carbon dioxide is driving the architectural discipline to reconstruct its very foundations.

The exhibition offers three chronological itineraries in one: the untold history of architecture and cities grounded in natural, energy, or health causes; the development of construction materials; and the development of energies and lighting systems through full-scale objects. This new approach, which could be described as an objective one, brings various historical ages closer and forges unexpected links. The secular whiteness of the roofs of Shibām in Yemen resonates with the project of modernity, the invention of the decorative arts with today’s thermal curtains, domes with the ventilation of social housing... Taken together, this brings out the real foundations of the forms, materials and arrangements that are necessary for living purposes, as well as storage, cooling, protection, ventilation, care and so on.

The exhibition and its companion volume will highlight the natural, physical, biological and climatic causes that have influenced the development of architectural history from prehistory until today, in order to understand how to face the major environmental challenges of our century and build in a better way in response to climate urgency and new health challenges.

EXHIBITION THEME

Taipei Biennial 2020 : You and I don’t Live on the Same Planet

Dates & Place

21 November 2020 – 14 March 2021
Taipei Fine Arts Museum, Taiwan

Information online at

<https://www.tfam.museum/Exhibition/Exhibition.aspx?ddlLang=en-us>

Description

Taipei Biennial 2020, titled *You and I don’t Live on the Same Planet*, is co-curated by French scholars Bruno Latour and Martin Guinand, along with Eva Lin as the public programs curator. This exhibition invites 57 artists and teams from 27 countries and territories with specialized expertise in fields such as political science, sociology, geography, marine science and relevant humanities and history departments. They endeavor to lay down a solid foundation for Taipei Biennial 2020.

Considering that the world is facing serious ecological conflicts and that acknowledgement and perceptions toward the world or planet are utterly disparate, the curatorial team introduces the concept of “political and diplomatic tactics” to create “new diplomatic encounters”. “Diplomacy” is defined as a series of skills, procedures and cognitive patterns adopted by stakeholders, either before or after a conflict occurs. The key feature of a diplomatic encounter is that there exists no supreme arbitrator that can determine who is right or wrong in a conflict situation. As such, the necessity for diplomatic negotiation is made even more significant.

The Taipei Biennial hopes to generate a multitude of such encounters through the exhibition. Based on the curatorial structure and the spatial plan, a planetarium-like space has been created and planets have been adopted as individual units to depict the gravitational forces among different entities. A series of public programs will result in moments of planetary collision, which in turn helps visitors come to their definition of the Earth on which they wish to live. ▶



Mika Rottenberg, Cosmic Generator (AP), 2017, single-channel video installation, color, sound, 26 minutes 36 seconds. Courtesy of the Artist and Taipei Fine Arts Museum

ACTIVITIES & EVENTS

EXHIBITION THEME

Refresh Amsterdam: Sense of Place

Dates & Place

11 December 2020 - 28 March 2021
Amsterdam Museum, the Netherlands

Information online at

<https://www.amsterdammuseum.nl/en/exhibitions/refresh-amsterdam>

Description

Refresh Amsterdam is a biennial initiative of Amsterdam Museum in which contemporary makers with an artistic practise give their perception on metropolitan themes. It has been on show at the Amsterdam Museum and various locations in the city. This is a biannual manifestation about Amsterdam city culture with works by contemporary makers.

The theme of this edition is *Sense of place*. The exhibition at the Amsterdam Museum will feature works by over twenty-five artists (and collectives) from various disciplines, offering many perspectives on Amsterdam and its cultural diversity.

Perceptions of a city

Sense of place is about people and their perception of a location. Cities like Amsterdam are always in flux. The culture of

a neighborhood, the quality of the living environment and processes such as migration, gentrification and the impact of the colonial past affect the way people relate to a certain place and whether they can feel at home there. *Refresh Amsterdam*, the *Sense of place* edition, begins with the awareness that urban culture consists of the experiences of people from many backgrounds, networks and traditions, which are in

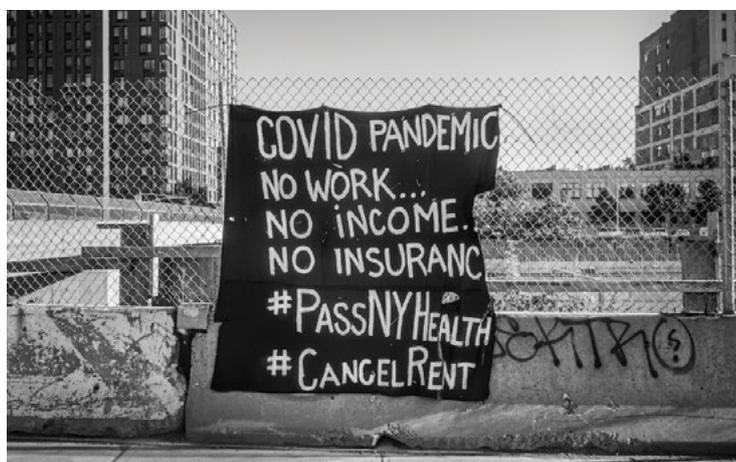
constant change.

25 artists

The participating artists are Tyna Adebowale, Goeun Bae, Brian Elstak, Camara Gueye, Antonio José Guzman, Nicoline van Harskamp, Raquel van Haver, Tja Ling Hu, Daniel Jacoby, Elisa van Joolen, KIP Republic, Bas Kusters, Yunjoo Kwak, Jaasir Linger, Tirzo Marta, Suat Ögüt, Kevin Osepa, Antonis Pittas, Judith Quax, Simon(e) van Saarloos, Tamara Shogaolu, The Shadows Assembly, Dustin Thierry, United Painting en We Sell Reality.

A collaborative project

This first edition of *Refresh Amsterdam* is organized together with leading artistic and cultural organizations across Amsterdam: De Appel, CBK Zuidoost, Compagnietheater, OSCAM, Rijksakademie van beeldende kunsten, SEXYLAND and The Black Archives. Several artists will also take part in the Refresh Amsterdam programming of partner organizations in the city.



No Work, No Income, No Insurance. June 8, 2020. © Graham MacIndoe / MCNY

EXHIBITION THEME

New York Responds: The First Six Months

Dates & Place

18 December 2020 – 11 April 2021
Museum of the City of New York

Information online at

<https://www.mcny.org/exhibition/nyresponds>

Description

History is happening now. *New York Responds: The First Six Months* looks at the still-unfolding events of 2020 through the eyes of over 100 New Yorkers. Drawn from tens of thousands of submissions and selected with the help of a community jury, the images, objects, and artworks presented here bear witness to a crisis that is still unfolding.

This crowd-sourced exhibition presents objects, photographs, videos, and other artworks that document and interpret the COVID pandemic, the racial justice uprisings, and the responses of New Yorkers as they

fought to cope, survive, and forge a better future. A jury of a dozen New Yorkers representing many walks of life helped to make the selection from among tens of thousands of submissions received from individual artists and from partner institutions.

On July 23, the Museum unveiled the first phase of this exhibition, an outdoor installation featuring 14 images that had been submitted as part of the ongoing collecting efforts. Together, these powerful artifacts and artworks speak to the dramatic effects of these unprecedented months on the city, its residents, and the dynamics of urban life itself.

EXHIBITION THEME

Japanese Architecture: Traditional Skills and Natural Materials

Dates & Place

24 December 2020 – 21 February 2021
Tokyo National Museum, Japan

Information online at

<https://tsumugu.yomiuri.co.jp/tatemono/>

Description

Japanese traditional architecture has undergone changes and diversification in accordance with the country's natural and social conditions. Over time, styles and features unique to Japanese buildings - such as temples, shrines, castles, and houses - have been developed, and there are many historical buildings that have survived to date.

Since 2018, the Agency for Cultural Affairs (ACA) of the Government of Japan has been working on the proposal of "Traditional skills, techniques and knowledge for the conservation and transmission of wooden architecture in Japan" for inscription on the Intangible Cultural Heritage list established by UNESCO.

The exhibition *Japanese Architecture: Traditional Skills and Natural Materials* features architectural models to examine the styles and skills employed in the historical buildings designated as national treasures or important cultural properties, with the aim of transmitting the traditional craftsmanship.

Visitors can gain an overview of Japanese architecture from ancient to modern times through these exquisite models of architectural masterpieces.

At the Tokyo National Museum, the origins of Japanese architecture are introduced, from ancient times to the early modern period, through the exhibition of models of wooden structures that are national treasures and important cultural properties. Among natural materials, the most used is wood, due to its excellent workability and high strength, in particular the hinoki cypress, layered on the roof, cypress (kokerabuki) and cedar. Visitors can appreciate the traditional techniques and wisdom and skill in doing the woodwork through the models.



Five-storied Pagoda, Horyuji Temple.
© Tokyo National Museum

EXHIBITION THEME

Princess Kazu Goes to Edo: The Objects She Held and the World She Saw

Dates & Place

2 January – 23 February 2021

Edo-Tokyo Museum, Japan

Information online at

<http://www.edo-tokyo-museum.or.jp/en/s-exhibition/project/29710/%e4%bc%81%e7%94%bb%e5%b1%95%e3%80%8c%e5%92%8c%e5%ae%ae-%e6%b1%9f%e6%88%b8%e3%81%b8-%e2%80%95%e3%81%b5%e3%82%8c%e3%81%9f%e5%93%81%e7%89%a9-%e3%81%bf%e3%81%9f%e4%b8%96%e7%95%8c-%e3%80%8d/>

Description

Aln the Edo period, ever since Takako, the lawful wife of third-generation shogun Tokugawa Iemitsu, it was customary for the wives of shoguns and their heirs to come from the houses of Imperial princes or the lines of regents and advisors. One of the most exceptional cases was the marriage of an Imperial princess. The daughter of Emperor Ninko and younger sister of Emperor Komei, Princess Kazu, was married to the 14th-generation shogun Tokugawa Iemochi. In the same way, many wives of shoguns came from the society of court nobles, and through them the courtly culture of Kyoto permeated deeply throughout Edo Castle. Princess Kazu tried to reconcile her lifestyle as a lady of the inner chambers with the customs of the samurai and the Imperial court. So what did Princess Kazu see, what did she touch, and what kind of life did she live at Edo Castle? This exhibition consists of various pieces that Princess Kazu actually saw and handled, with a focus on furniture used by Princess Kazu, which was handed down within the Tokugawa shogunate family, silver items that Princess Kazu received from Emperor Komei, and waka poems and correspondence written by Princess Kazu, in addition to items held in the collection of the Edo-Tokyo Museum in Tokyo. Through these pieces, the Museum hopes to offer a glimpse into Princess Kazu's interior world and how she lived.



EXHIBITION THEME

The city on the drawing board - Drawing a City

Dates & Place

6 February – 31 August 2021

Museum of Copenhagen, Denmark



Information online at

<https://cphmuseum.kk.dk/event/byen-paa-tegnebordet-drawing-city>

Description

Everything is drawn - and it's a lot:

It is a bit of a treasure chest that the Copenhagen Museum draws on in the new exhibition: A very special archive under the City Archives, which consists of no less than 180,000 architectural drawings of Copenhagen buildings. For a period of just over 100 years (1886 - 1998), the City of Copenhagen had the country's largest design studio, Stadsarkitektens Tegnestue. Here, a large group of employees was responsible for designing a large number of municipal buildings, from schools and homes to street lighting, street furniture and technical buildings. The old city architect Otto Kászner managed to gather a group with special insight into the ▶

ACTIVITIES & EVENTS

collection, which has helped to find the best from the caches. From February 2021, the Copenhagen Museum will showcase some of the most exciting.

The buildings - and the people behind:

The exhibition has never before shown original drawings on display, while historical photos have been taken from the museum's collections. All this is side by side with the photographer Jens Marcus Lindhe's latest photos of the city and the buildings. The Copenhagen Museum follows a number of buildings that are being built, have extensions and are being demolished again, all the while the styles are changing from rich use of ornamentation to straight lines. The great migration from country to city and new technology in the period changes the architecture and use of the city houses. At the exhibition, the visitor will get an insight into the thoughts behind, look at the drawings, and hear the experience of those who created the houses, those who used them and those who still use them. For example, a student tells vividly about his schooling in the 1940s at Rådmandsskolen, where boys and girls went separately.

EXHIBITION THEME

Reconstructions: Architecture and Blackness in America

Dates & Place

20 February – 31 May 2021
 MoMa – Museum of Modern Art
 New York, USA

Information online at

<https://www.moma.org/calendar/exhibitions/5219>

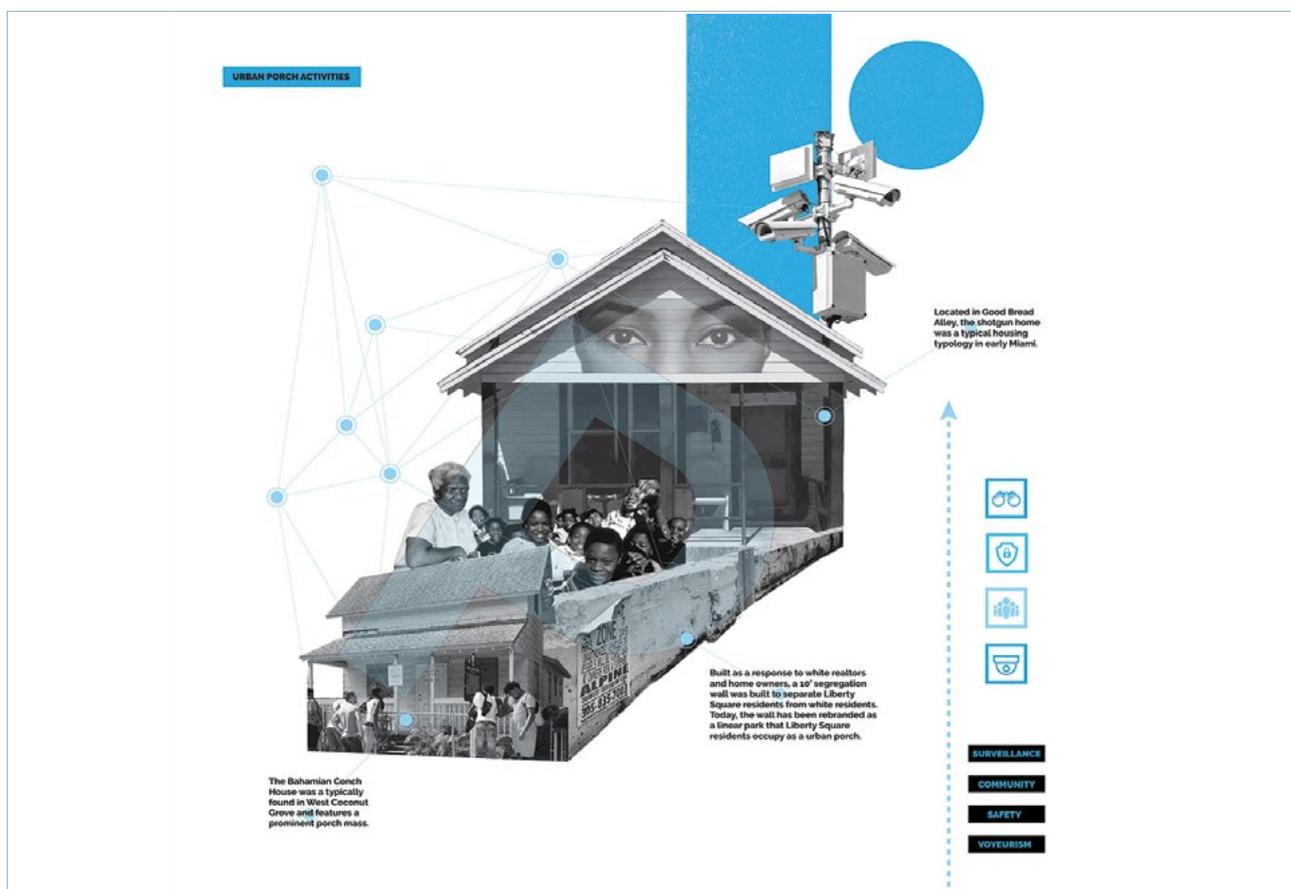
Description

How does race structure America's cities? MoMA's first exhibition to explore the relationship between architecture and the spaces of African American and African diaspora communities, Reconstructions: Architecture and Blackness in America presents 10 newly commissioned works by architects, designers, and artists that explore ways in which histories can be made visible and equity can be built.

Centuries of disenfranchisement and race-based violence have led to a built environment that is not only compromised but also, as the critic Ta-Nehisi Coates contends, "argues against the truth of who you are". These injustices are embedded in nearly every aspect of America's design — an inheritance of segregated neighborhoods, compromised infrastructures, environmental toxins and unequal access to financial and educational institutions.

Each project in the exhibition proposes an intervention in one of 10 cities: from the front porches of Miami and the bayous of New Orleans to the freeways of Oakland and Syracuse. Reconstructions examines the intersections of anti-Black racism and Blackness within urban spaces as sites of resistance and refusal, attempting to repair what it means to be American.

Reconstructions features works by Emanuel Admassu, Germane Barnes, Sekou Cooke, J. Yolande Daniels, Felecia Davis, Mario Gooden, Walter Hood, Olalekan Jeyifous, V. Mitch McEwen, and Amanda Williams, as well as new photographs by artist David Hartt.



Conference Alert

BOOK LAUNCH

Revisiting Museums of Influence. Four Decades of Innovation and Public Quality in European Museums.

DATES & PLACE

18 March 2021
online

INFORMATION AND REGISTRATION ONLINE AT:

https://europeanforum.museum/emya_book_launch_revisiting_museums_of_influence/

DESCRIPTION

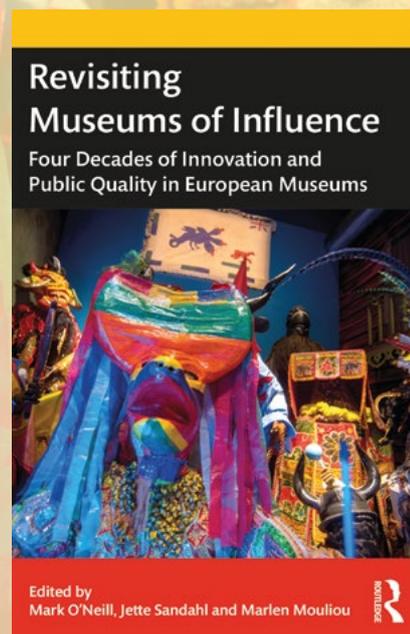
In this online event, Sharon Heal, Director, Museum Association and Trustee of EMF Board, meets Mark O'Neill, Jette Sandahl and Marlen Mouliou, the three co-editors of the EMYA book: *Revisiting Museums of Influence. Four Decades of Innovation and Public Quality in European Museums*. Together, they will have a public conversation on the manifold layers of insight offered by this EMF publication and the European museums portrayed in it.

Revisiting Museum of Influence was recently published by Routledge (2021), and presents 50 portraits of a range of European museums that have made striking innovations in public quality over the past forty years. In so doing, the book demonstrates that excellence can be found in museums no matter their subject matter, scale, or source of funding. Written by leading professionals in the field of museology, who have acted as judges for the European Museum of the Year Award, the portraits describe museums that had, or should have had, an influence on other museums around the world. The portraits aim to capture the moment when this potential was identified, and the introduction will locate the institutions in the wider history of museums in Europe over the period, as well as drawing out common themes of change and innovation that unite the portraits.

Providing many very diverse portraits, *Revisiting Museums of Influence* captures the immense capacity of the museum to respond to changing societal needs. As a result, the book will be essential reading for students of museology and museum professionals around the world in shaping the museums they wish to create. Scholars and students of art history, archaeology, ethnography, anthropology, cultural and visual studies, architecture, memory studies and history will also find much to interest them.

ORGANIZED BY

EMYA



CONFERENCE THEME

56th ISOCARP World Planning Congress: Post-Oil City - Planning for Urban Green Deals

Dates & Place
8 November 2020 – 4 February 2021
online

Information online at
<https://doha2020.isocarp.org/>

Description

One of the main activities of ISOCARP is the organisation of the annual World Planning Congress which focuses on a planning theme of foremost international interest. Attended by some 500-750 delegates, ISOCARP World Planning Congresses are small enough for a personal interchange of ideas on a given theme, yet big enough to encompass a broad professional and international range. While dealing with the COVID-19 pandemic crisis, we need to plan ahead to be more health resilient as a largely urban species. This needs to be combined and aligned with our imperative planning challenge to halt and reverse global warming and critical loss of biodiversity.

Therefore, we must move away from oil, gas and coal to reduce pollution, reduce various other environmental concerns and mitigate the processes of anthropogenic climate change.

Today, because most of the human population lives in cities and the trend of massive (and frequently unordered and uncontrolled) urbanisation is accelerating, the urban areas are in the foreground of this “battle for the future”, to reduce reliance on fossil fuels. To win this battle many cities and local authorities are already developing new approaches to urban planning, but efforts need to be stepped and scaled up in this Decade of Action to implement the SDG’s by 2030.

These new plans and strategies will include ideas associated with reshaping the overall city structure, including redistribution of uses, rethinking the transport system, greening of the urban structure and the provision of people-oriented design solutions to make our cities more health-resilient. Within these plans are new considerations about the nature of economic development and concerns to insure proper employment. And, as usual, the needs and expectations of local communities are a central part of this planning discussion. All of these elements constitute the core of the process to achieve sustainable urban and regional development designed to achieve health- and climate-responsive actions and policies. Since our cities differ a lot, reflecting the various geographies and cultures of the world, it is hard to define one set of solutions that will work globally. Globally acclaimed planning principles need a place-based and people-centred approach.

As cities produce their own place-specific plan – which may be generically referred to as their “Urban Green Deals” – a wealth of experiences is developed containing ideas to understand the problems, recognise possible solutions and identify ways to implementing changes. These Urban Green Deals are about ensuring the well-being of citizens while profoundly changing the way cities operate within the ecosystem. In light of this effort, the main purpose of the congress is to discuss how these Urban Green Deals may be shaped, which of the issues are most important in particular settings, how to plan and implement them, as well as discussing how they can contribute to the Global Agenda.

The Gulf States have been largely developed thanks to oil and other non-renewable resources exports. Their fast growing and thriving smart cities as forerunners in the region and beyond. At the same time, the cities and states in this region are facing environmental, social and economic consequences of this model of development. Therefore, there is a growing understanding of the need for complex action to solve these problems. Hence, the Gulf-cities’ leadership has initiated and propagated the need for a new planning paradigm of carbon-neutral, liveable and loveable, knowledge-based cities that has inspired planners and decision-makers from all over the world.

Selected topics and issues for Future Post-Oil Cities include:

- Track 1: Understanding Urban Metabolism
- Track 2: Ensuring the Economic Diversity and Resilience
- Track 3: Planning for Urban Connectivity
- Track 4: Safeguarding the Urban Resilience
- Track 5: Focusing on Heritage and Smart Culture
- Track 6: Creating Healthy and Inclusive Urban Environment
- Track 7: Shaping Liveable Places

Special Track: The Future of Hot Cities

ISOCARP Congresses rally a fine sample of urban and regional planners from across the globe and they also provide a unique platform for dialogue with decision-makers and other urban and planning stakeholders, both from the Global South and the Global North.

Organized by
ISOCARP

CONFERENCE THEME

RC21 2021: Shaping & Sensing the city | Power, people, place

Dates & Place
14 - 16 July 2021
Online from Antwerp, Belgium

Information online at
<https://www.uantwerpen.be/en/conferences/rc21-conference-2021/>

Description

How we see, hear, feel, smell and perhaps even taste the city, shapes urban life materially, socially and imaginatively. Through our sensory experiences, cities as heterogeneous constellations of places and people acquire meanings, create place attachment or detachment and offer ground for boundary work along lines of class, ethnicity, gender and other categories. How citizens experience fragmentary, unequal and contradictory realities of global urbanity has long been of interest to urban scholars. It inspired Simmel

to explore the mental life of urban citizens in the early 20th century metropolis. Ever since, scholars have analysed the **embodied experience of urban life**, its materiality and the social inequalities produced, reproduced and challenged by it. Although sensing the city is an everyday urban engagement of citizens, the air we breathe, the sounds we hear or the views we enjoy obviously are shaped by political and economic power. A first theme of this conference is how urban inequalities are affected by and result in **unequal access to varieties of sensory experiences**. How do segregation patterns, intersectional disadvantages and other forms of exclusion affect who gets to enjoy what in our cities? How do groups with different urban power positions access and create 'pleasant' sensory experiences?

The sensory city is also a city of control. On the one hand, governing, regulating and policing sensory experiences is a prerequisite for any political status quo to remain in place and socio-spatial segregation to be (re-)produced. Visibility enhances potential for surveillance. On the other hand, possibilities for resistance, resilience and the imagining of alternatives reside in those figurations and spaces that escape or elude the sensory technologies of the state and private corporations. A second theme of the conference, then, focuses on the policing of urban populations through the **governing through sensory interventions** as well as on the ways in which urbanites find ways to create an infrastructure of people invisible to and beyond the control of powerful institutions. How do ways in which the city unfolds 'unseen by the state' (bound as it is to seeing in fixed categories) impact the shaping of the city through their everyday visibility and claims of presence, in informal markets and other social gatherings?

Both the urban as material site and as a social experience are constituted at the **intersection of bottom-up practices to use our senses and top-down strategies of states, corporations and other large-scale organisations**. Third, the conference hence invites proposals that focus on the ways in which large-scale organisations shape urban spaces as sensory experiences of visuals, sounds, smells and tastes in modalities that bring matters of place, people and power in dialogue with each other, as is the case in the commercialisation of food festivals, religious rituals or large events?

Shaping, sensing and imagining the city was always mediated through technologies. However, the emerging corporate-driven smart city pushes us to analyse the multiple ways in how we sense and navigate the urban. Some smart city innovations may disempower and reinforce social exclusions, e.g. by surveillance and control, while others may empower citizens and support inclusion of marginalized groups, e.g. by citizen science projects or digital storytelling. As a fourth theme, scholars are invited to reflect not only on the gaze of control and surveillance of smart city and big data, but also on the ways in which these digital technologies are being or could be used to enhance citizen's symbolic and political ownership of their urban environments.

Senses are also a crucial tool to study the city. As a fifth and final conference theme, we invite contributions addressing in particular the creative blend of established and emerging techniques and technologies for methods to research in urban settings, including notably **visual, artistic and auditory methods**.

Organized by

University of Antwerp

CONFERENCE THEME

MuseumNext Digital Summit

Dates & Place

22 – 26 February 2021

online

Information online at

<https://www.museumnext.com/events/digital-museum-summit/>

Description

The MuseumNext Digital Summit is Europe's major conference on the digital side of museums. The event usually takes place annually in Amsterdam, but in February 2021 it will be taking place online.

The Digital Summit is a one-of-a-kind event sharing insightful talks, actionable ideas and unexpected connections to help museum experts to do their best work.

In a year when digital has played a vital role in museums, the conference speakers will offer pragmatic, real world insight into how they overcame the challenges of pivoting to digital. The Digital Summit offers a huge programme of talks with more than sixty speakers sharing their ideas, experiences and innovations.

Delegates will be able to watch sessions live and on demand, making it easy for them to revisit talks that they miss or rewatch the sessions that had the greatest impact.

All content will be available for six months after the event.

Organized by

MuseumNext

CONFERENCE THEME

SITEM - International exhibition of museums, places of culture and tourism: equipment, promotion & innovation

Dates & Place

30 March - 1 April 2021

Carroussel du Louvre, Paris, France

Information online at

<https://www.sitem.fr>

Description

The foundations of SITEM, as its 25th edition is being prepared, are based on the analysis and understanding of the global museum: its structure, its functioning, its particularities, its evolutions.

Illustrated by its exhibitors, SITEM presented and analyzed all the major technological phases of museums. Today, digital is ▶

ACTIVITIES & EVENTS

everywhere, marketing in common use, ticketing essential. A growing part of their activity is joining the business economy. The creation and development of own resources is gaining importance. New objectives and actors appear. Cross-cutting is essential. SITEM is sensitive to the roles and permanent interactions that museums establish with their territory. Having become attractive gathering places, they are actors of local sociability. SITEM has thus become a space where public and private professionals in culture, the city, the economy, the territories and tourism, meet, understand and collaborate.

The SITEM Conferences bring together international actors and the themes approached go off the beaten track. They explore museums from within, and, increasingly, in their urban, territorial and social projections. The previous thematic conferences included themes such as "Research innovations at the service of Museums: towards technological innovations for the benefit of professionals and the public", "Immersive technologies, augmented reality, virtual reality", "Youth at the museum" or "International museum engineering", while the latest worksite conferences were dedicated to: Wallonia and its museums, Depot Boijmans Rotterdam, The Humboldt Forum in Berlin or Montreal's entertainment district.

The 2021 program, including the new series of thematic and worksite conferences and workshops, will be available soon.

Organized by

MUSEUMEXPERTS SAS

CONFERENCE THEME

Europe's "Big Museums" and Covid, the biggest museums talk about the impact: present and future

Dates & Place

30 March 2021, 13h GMT

online

Information online at

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

Description

This year, the annual spring seminar of ICOM Europe will take place under the modality of a webinar, focusing on one of the hottest topics in European museums, a topic where trends already in development intersect in the most dramatic way with the current pandemic crisis. Put in simple terms: what happened, and most of all, what will presumably happen in the future to Europe's biggest museums, which are also among the biggest in the world ("biggest" as synonymous of most visited).

Ten speakers from the top 20 of the most visited European museums of 2019 will address these issues, developing perspectives for the future, and facing, not avoiding "sensible questions".

Will the pandemic crisis originate consequences to "being a big museum"? Will these museums, especially the ones that in recent years took the new, market-oriented directions, "turn back to basics" again, namely, consider their mission as essentially to promote citizenship? Will focus on mass tourism diminish? Will temporary and travelling blockbuster exhibitions reduce and, in cases where the opposite happened, will permanent or fundamental galleries return to their traditional centrality and maybe be reconfigured? In which senses? How will digital, remote offer articulate with *in loco* visiting? And what about management and funding: will public, state dependent models be relaunched?

Organized by

ICOM Europe

CONFERENCE THEME

International Museum Forum: Museums' Collections for the Future

Dates & Place

1 – 4 April 2021

Kazan, Tatarstan, Russia

Information online at

<https://forum.tatmuseum.ru/?lang=en>

Description

The International Museum Forum in Kazan has been postponed to April 1-4, 2021 due to the difficult sanitary and epidemiological situation in the world. The programme of the Forum includes plenary and thematic sessions, discussions and workshops.

The Republic of Tatarstan is a major museum center in Russia. There are a huge number of museums of various kinds. Dozens of cities and villages of Tatarstan are associated with the names of prominent writers, scientists, people of art, statesmen and public figures, with the rich cultural and historical heritage of the region and the country. The capital of Tatarstan is Kazan, one of the largest economic, scientific, educational, cultural and sports centers of Russia.

Every five years, Kazan becomes the central venue for the International Museum Forum organized by the National Museum of the Republic of Tatarstan with the support of the Ministry of Culture of the Republic of Tatarstan and the museum community of Russia.



The Metropolitan Museum of Art, NY, USA . © alex-simpson / Unsplash

The main theme of the Forum is Museums' Collections for the Future.

Museums have always been created for the benefit of society, preserving the history and heritage of various cultures and social

groups. Nowadays there are a lot of conflicts and risks in the world; however, museums and their collections influence the development of society, its humanistic values and cultural traditions, promote education and enlightenment, and foster the interest in the world cognition.

Museums are facing issues and challenges of interacting with the society through the representation of collections. There are no simple and universal answers, but the Forum will allow to get acquainted with successful practices and think about possible solutions.

Organized by

Ministries of Culture of the Russian Federation and the Republic of Tatarstan, National Museum of the Republic of Tatarstan, ICOM – COMCOL, ICOM Russia, Union of Museums of Russia, Association of Museums of the Republic of Tatarstan + partners

CONFERENCE THEME

MW21 - The 25th annual MuseWeb conference

Dates & Place

5 – 9 April 2021

online

Information online at

https://mw21.museweb.net/?_ga=2.95640095.289326786.1605609552-32037221.1605609552

Description

Museums and the Web was founded by David Bearman and Jennifer Trant, who hosted its first conference in Los Angeles in 1997. At the time, museums were at the beginning of exploring the Internet as a new platform, experience, and place to engage audiences and participants. Putting “museums” and the “web” together was a radical gesture that ultimately transformed the field. MW conferences have been held annually in North America every year since.

The MW (MuseWeb) conferences convene annually in North America and Asia. Their meetings and proceedings feature advanced research and exemplary applications of digital practice for cultural, natural and scientific heritage. Formed by leading professionals from around the world, this community has been meeting since 1997, and recognizing the best in cultural heritage innovation through the GLAMi awards annually. More than 1,200 papers from the past 20 years of MW conferences are freely accessible online and offer an unparalleled resource for museum workers, technologists, students and researchers that grows every year.

MW offers a range of professional learning opportunities, from plenary sessions to un-conference sessions, from formal papers to informal networking, from museum project demonstrations to commercial exhibits, from professional debates to lightning talks, from how-to sessions to crit rooms and the Best of the Web awards.

MW21 features speakers from around the world, presenting their latest work and research findings. Proposals were peer-reviewed by an International Program Committee in a very competitive process.

Organized by

Museums and the Web, LLC

CONFERENCE THEME

ICVMMM 2021: 15. International Conference on Virtual Museums and Mass Media

Dates & Place

3 – 4 June 2021

New York, USA

Information online at

<https://waset.org/virtual-museums-and-mass-media-conference-in-june-2021-in-new-york>

Description

ICVMMM 2021: 15. International Conference on Virtual Museums and Mass Media aims to bring together leading academic scientists, researchers and research scholars to exchange and share their experiences and research results on all aspects of Virtual Museums and Mass Media. It also provides a premier interdisciplinary platform for researchers, practitioners and educators to present and discuss the most recent innovations, trends, and concerns as well as practical challenges encountered and solutions adopted in the fields of Virtual Museums and Mass Media.

Some of the conference themes of interest are: Virtual museum, Digital museum, Personalization, interactivity and richness of content, Digital footprint of a physical museum, Virtual museum design, 3D graphics to present cultural information, Research and scholarship, Interactive environments or Mobile telepresence.

ICVMMM 2021 has teamed up with the Special Journal Issue on Virtual Museums and Mass Media. All submitted papers will have the opportunity to be considered for this Special Journal Issue.

Organized by

WASET



ACTIVITIES & EVENTS

CONFERENCE THEME

UFGC21 - Urban Future Global Conference

Dates & Place

16 - 18 June 2021
Rotterdam, the Netherlands

Information online at

<https://www.urban-future.org>

Description

The *URBAN FUTURE global conference* is Europe's largest event for sustainable cities. But it is also so much more than that. It's a community of passionate CityChangers from all over the world. Active, passionate and visionary decision-makers – the CityChangers – are the ones who drive change and create sustainable urban spaces.

The next UFGC edition in Rotterdam will shape around the following core themes:

- URBAN MOBILITY:

Whether you want to get cars off of streets, to become the new cycling capital, or to encourage more men to take public transport, you'll soon run into both systemic and behavioural obstacles. The objective is to learn how to overcome them: by, for and with the next generation.

- SKILLS & LEADERSHIP:

Any project's success depends on leaders who are able to convene a powerful team, who nurture their followers and teach the skills they learned by winning and making mistakes along the way. Some of the most exciting urban leaders of today will share their experiences.

- CIRCULAR:

Looking back, we'll be puzzled by how we could think it was normal to simply throw away so much stuff. However, the participants will have an opportunity to learn from people who do things differently.

- DISTRICTS:

People identify with their neighbourhoods. The aim of this conference stream is to discover how to make them livable (again), where architecture and district visions are going hand in hand, and what brownfield redevelopments can do for better cities.

Organized by

UFGC



CONFERENCE THEME

Heritage and Development – 6th Heritage Forum of Central Europe

Dates & Place

16 - 18 June 2021
Krakow, Poland

Information online at

<https://mck.krakow.pl/conferences/6th-heritage-forum-of-central-europe>

Description

the aim of the 6th Heritage Forum of Central Europe is to discuss and analyse the links and mutual dependencies between heritage and development.

The period of political and economic transformation in Central European countries has given rise to a vast utilisation of heritage assets, both tangible and intangible, for the purpose of economic development. However, among others, the current global context highlights the importance of understanding heritage resources as means of a deeper and more sustainable development – not merely material, but also socio-cultural, transgressing the hitherto prevalent economy-oriented viewpoint.

By means of addressing such issues as, for example, the role of heritage in sustainable development, civic engagement, and social integrity, the Forum's objective is to demonstrate new, implementable approaches required by the unprecedented challenges Europe is currently facing.

Professionals from a variety of fields (e.g. history of art, architecture, history, cultural studies, heritology, specialist in heritage protection and management, sociology, conservation and museology, economics and management) are welcome to submit their proposals for papers on the following themes, although submissions are not limited to them:

- Heritage and Post-Growth
- Heritage and Social Integrity
- Heritage and Urban Renewal
- Heritage and Climate Catastrophe
- Heritage and Resilience

Due to the unpredictable character of COVID-19 pandemic the conference will be organised either in traditional form in the seat of the ICC in Krakow or in a hybrid way using on-line technologies. The conference will be held in English and followed by a peer-reviewed publication.

Organized by

MCK (the International Cultural Centre), Krakow

CONFERENCE THEME

CONVERGENCES - Memory Studies Association Conference 2021 Museums and Memory Working Group

Dates & Place

5-9 July, 2021

Warsaw, Poland, and/or online

Information online at

<https://www.memorystudiesassociation.org/conference-warsaw-2021-call-for-papers-groups/#>

Description

The 2021 conference will be the inaugural in-person meetup of the Museums and Memory working group of the Memory Studies Association. The newly formed Working Group welcomes panels, workshops, exhibitions, events, or papers related to this year's conference theme **Convergences** that speak specifically to the relationship between memory and museum institutions.

Topics addressed might include:

- Rethinking national memory with #BLM
- Decolonising the museum
- Recoding the museum – going digital
- Public institutions in private spaces #museumathome
- Letting go of curatorial control: what happens to memory when museum objects and narratives circulate on social media?
- Transnational memory and museum partnerships
- Lockdown online-only commemoration activities in 2020
- Memory/History ... exhibition, research, commemoration, community, education – how does the relationship between memory and history play out across different museum departments?

The Museums and Memory working group also plans a **workshop** in which academics and museum professionals together will devise a **manifesto for the post-pandemic museum**.

Organized by

Memory Studies Association

CONFERENCE THEME

Grand Projects: Urban Legacies of the late 20th Century

Dates & Place

17 - 19 February 2021

Online from Lisbon, Portugal

Information online at

<https://www.grandprojects2021.com/>

Description

The International Conference *Grand Projects - Urban Legacies of the late 20th Century* aims to debate the transformations that have taken place in urban territories over the last two decades by considering the impacts of late 20th century policies and conjunctures.

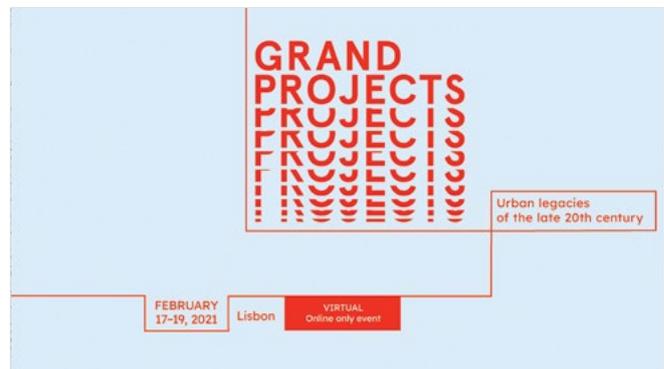
The consolidation of European Union unity was monumentalized in the 1980s in several interventions that were carried out in the core of Paris, which were based on the visions of then French President François Mitterrand. This was the anticipation of an optimistic feeling that would feature at the end of the millennium. The case of Paris would become a reference for a post-modern period that was also marked by the end of the cold war after the fall of the Berlin Wall in 1989 and the disintegration of the Soviet Union in 1991. In the 1990s, the impacts of new technologies and the widespread use of the internet created a sense of globalization, which introduced new challenges to the world economy. The existence of a vast cheap work force ready to be hired in under developed countries, created the idea of a post-industrial era in the West. Many industrial areas became disactivated, creating a transitory urban scenario. This process was particularly visible in the proximity of harbour areas, which constituted the main opportunity territories of the late 20th century. In the majority of cases, the harbour areas located close to city centres reduced their activities, freeing up areas and old warehouses for real estate investments as well as leisure and cultural programs.

The speculation of vacant areas was also increased by international events, as a strategy to concentrate and canalize capital in new urban operations of change. In the short period of eight years four international events were organized - the 1992 Expo in Seville and the Olympic Games in Barcelona, the 1998 Expo in Lisbon, and the 2000 Expo in Hannover. Urban areas associated to each event were labs of architecture and urban design, inspiring and seducing people's imaginary for new century landscapes. Bilbao's Guggenheim should be mentioned as a particular case, due to the huge impact it generated in the context of the city's renovation. The terrorist attacks of 9/11/2001 in New York can be seen as a first cooling off of this optimistic period. The collapse of the World Trade Centre towers was a hard blow, as an architectural symbol of The United States of America was destroyed. Another moment of inversion was the subprime crisis of 2008.

More than twenty years passed from the "golden era" of the 1990s. The West is now committed to new challenges such as the need to respond to climate change, refugee crises and to new democratic demands. Nevertheless, the model pursued at the end of the previous millennium is still seen as being a viable alternative to boost the urban economy. In this sense, the conference *Grand Projects* intends to confront and analyze the impacts this late 20th century legacy has had on urban territories and policies over the last two decades.

Organized by

DINÂMIA'CET-Iscte



ICOM Membership Campaign

#MuseumHaveNoBorders

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- Participate in our flagship **General Conference** at a preferential price
- Feature your work on **#ICOMVoices**, the editorial space for our members



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- Help us continue our decades-long fight against **illicit traffic** and **emergency preparedness** programs
- Advocate museum standards of excellence and **museum ethics**
- Contribute in the development of a **new museum definition!**