

# CAMOC BARCELONA 2021 ANNUAL CONFERENCE

Connecting cities, connecting citizens:  
Towards a shared  
sustainability

## BOOK OF ABSTRACTS

December 1-4, 2021





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**Connecting cities, connecting  
citizens: Towards a shared  
sustainability**

## **BOOK OF ABSTRACTS**

**Organised by CAMOC and MUHBA  
(Barcelona History Museum – Ajuntament  
de Barcelona)**

**Barcelona, Catalonia, Spain**

**December 1-4, 2021**

Conference organisers:



COVER PHOTO: MUHBA, PLACA DEL REI



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## ORGANISING COMMITTEE

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**DESIGN:** Bingul Gundas

## ACKNOWLEDGEMENTS:

- Equip MUHBA (The MUHBA Team), especially Elena Pérez and Quim Brugada
- ICUB (Culture Institute of Barcelona)
- Ajuntament de Barcelona (Barcelona City Council: Councillor's Office for Democratic Memory, Councillor's Office for Tourism and Creative Industries, Directorate for Global Justice and International Cooperation Services, and Directorate for Institutional Relations)
- UCLG (United Cities and Local Governments)

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# PART 1: INTRODUCTION



# Connecting cities, connecting citizens: Towards a shared sustainability

**JOANA SOUSA MONTEIRO**  
*CAMOC, Chair*

Welcome to the CAMOC Barcelona Annual Conference 2021!

We are thrilled to invite you to our annual conference, taking place in Barcelona and online, from November 30 to December 4. The chosen theme is “Connecting Cities, Connecting Citizens. Towards a Shared Sustainability”, which follows a consistent evolution of city museums in the world, and the increased need for urban networks at all levels in the aftermath of the unprecedented global pandemic over the last two years.

Across all continents, the number and relevance of city museums are increasing, models and ways of engaging with citizens are changing in accordance with the rapid growth of cities themselves.

A more sustainable and humanized urban life can be encouraged, from the micro-scale of the neighbourhood to the larger level of the city, with direct effects on people’s life and the planet.

CAMOC and the conference host, MUHBA (Barcelona History Museum) propose three days of shared work to reflect on some of the most relevant issues for city museums of the 21<sup>st</sup> century, in the present times and the near future. We set the goal of moving from the idea of “city museum” to a “citizens’ museum”, grounded on research-based work in urban history, heritage management and citizen participation.

The conference sections are as follows: *Past, present and future of city museums; Organizing the museum; Dealing with urban sustainability; Reporting the city; The hidden potential of city museums; and Building citizenship.*

Last, but not least, tours to some of the MUHBA’s exhibitions and locations, an urban trekking about the industrial city and the peripheral areas, and no less than five optional free post-conference tours will be a part of the experience.



We are happy to count on the participation of more than 40 speakers, both in-person and online, coming from no less than 37 cities located over five continents. The programme will cover topics within the realms of history, urbanism, community engagement, sustainability, art, innovation and creativity, among others.

We hope that you will share our enthusiasm about this programme and that the presentations and discussions will unfold into new knowledge sharing, creative thinking, and novel ideas for the development of a new generation of city museums worldwide.



## Welcome To Camoc Barcelona 2021 Conference

**JOAN ROCA I ALBERT**

*Director, MUHBA / City History Museums and Research*

Barcelona, founded as a roman colony two thousand years ago, has been the only European capital that was a medieval trade center, with the Gothic splendor that still survives in many buildings, including Santa Maria del Mar, and a large contemporary industrial center, which has been called “the factory of Spain”. In Barcelona Ildefons Cerdà laid the foundations of modern urbanism and town planning, devising the new city or Eixample, in which modernism and Gaudí triumphed a few decades later. And from here we should go into the economic impulses, social unrest, cultural creativity and political struggles in the national capital of Catalonia throughout the twentieth century ... and finally we would get to the questions to be asked today.

We hope you will discover many things about Barcelona during your stay, face-to-face or virtual. A way of being in the world is distilled from the urban history and the multiple heritage modalities of a city. And this is where city museums can play a decisive role as cultural agents for the 21<sup>st</sup> century, if they are able to explain the trajectory of the city to residents and visitors, in an interrogative way. This is true for both well-established cities and emerging metropolises in many parts of the world.

This is the general purpose of the conference, as stated in its title. It has been very pleasant to work with the Camoc team, and from the MUHBA we want to thank especially the sensitivity and dedication of Joana Sousa Monteiro and Jelena Savic, who have given us a lot of freedom to propose and organize the programme. We set out the premises of the Conference in the issue 03/2021 of the CAMOC Review, published just before the Barcelona meeting, in the article “Connecting Cities through City Museums, towards a Global Strategy”.

When focusing on the program of Camoc Barcelona 2021, the previous conferences have been taken into account, to try to make a leap forward. If controversial stories were raised



in Mexico, it is now convenient to find a way to incorporate them without difficulty. If in Frankfurt the future of city museums was discussed, here the proposal is clear: the future will be for those who reliably display and explain the city. If in Kyoto the theme was city museums as cultural hubs, here they are spoken of as hubs of knowledge. And if in Krakow the issue was the right to the city, Barcelona must be the next step: how city museums can contribute methodically and in a very direct way to provide the cultural basis for exercising the right to the city, even with poor resources.

We have tried to organize three intense days, plus a day of museum and urban visits, for those who attend the conference in person. At the same time, we tried to organize the meeting to ensure maximum participation of online attendees. We wanted each and every one of the elements of the program, also those of the social and informal part, to have a direct relationship with the general approach proposed. We hope you find it interesting, welcome to Barcelona, virtually or in person!



AERIAL VIEW OF THE EIXAMPLE, BARCELONA. PHOTO: PEPE NAVARRO

# **CAMOC BARCELONA 2021**

**Connecting cities, connecting  
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sustainability**

**December 1-4, 2021**

## **P R O G R A M M E**

**Hosted by MUHBA (Barcelona History Museum –  
Ajuntament de Barcelona),  
Barcelona, Catalonia, Spain**

**Contact: [camoc2021barcelona@gmail.com](mailto:camoc2021barcelona@gmail.com)**

# PROGRAMME



## NOVEMBER 30, 2021 / TUESDAY (MUHBA Plaça del Rei)

### 19.00 Welcome to Barcelona - Padellàs Courtyard opening

Those already in Barcelona are invited to the public opening of the just renovated Padellàs Courtyard, at the Museum: the guests will have an opportunity to see the new skylight and the outstanding Barcelona Flemish clock of 1576 (measuring 4,4 meters and weighing 5,5 tons), followed by a free visit to the archaeological parcour underground through Roman and Medieval Barcelona.



## DAY 1: DECEMBER 1, 2021 / WEDNESDAY (MUHBA Plaça del Rei)

### 08.30 - 09.00 Registration

The conference bag can also be picked up on the day before at the Museum.

### 09.00 - 09.15 Opening speeches

Barcelona History Museum, MUHBA, Director - **Joan Roca**  
CAMOC - ICOM, Chair, **Joana Sousa Monteiro**  
ICOM National Committee of Spain, Chair - **Teresa Reyes**

### 09.15 - 11.00 *Past, Present and Future of City Museums*

**09.15 - 09.45** CAMOC, a short history, **Joana Sousa Monteiro**  
**09.45 - 11.00** Past, present and future of city museums:  
Roundtable with three key CAMOC developers: **Suay Aksoy, Ian Jones and Chet Orloff**

### 11.00 - 11.30 COFFEE BREAK

### 11.30 - 13.30 *Session 1: Organising the Museum*

In this session, we will explore the potential of the city museum as a centre of knowledge and innovation in history, heritage, and museology, with new technologies and new formats in a fast-changing urban environment; and as a R&D institution that deals with the museum structure and urban space for local development.

**Moderator: Glenn Perkins**

- **Michał Niezabitowski**, "Municipal museums and global polarization", Museum of Krakow, Poland
- **Elena Perez Rubiales**, "Museum narratives. The city in 55 rooms", MUHBA – Barcelona, Spain
- **Marco Edoardo Minoja**, "From Museum districts to Cultural districts. Linked open museums as a cultural strategy", Civic Museums of Milan, Italy
- **Anna Trapkova**, "Moscow without Outskirts: The Research of the Remote Kapotnya District in the Museum of Moscow", Museum of Moscow, Russia
- **Michael González Sánchez**, "Museum of the City of Havana and the "Havana Project": counterpoint or fusion of the interpretation of "stories" of the Havana territory?", Havana, Cuba
- **Paula Talib Assad, Nádia Bosquê, Marcos Cartum, Henrique Siqueira, and Danilo Montingelli**, "The city as a museum collection: management perspectives from the strategic planning of the City Museum of São Paulo", Museum of the City of São Paulo, Brazil
- **DEBATE**

### 13.30 – 15.15 RECEPTION & LUNCH

Reception by the Barcelona authorities and lunch


**15.15 – 16.30 Ignite session 1 - online**
**Moderator: Chet Orloff**

- **Senka Ibrsimbegovic**, “The city contemporary museum as a knowledge-generating institution. Case study: City of Sarajevo - Future Museum quarter”, Bosnia and Herzegovina Municipal Museums, Bosnia and Herzegovina
- **Manar Mazhar Ashour Hassan**, “The City Museum of Cairo: Khedival Cairo”, Cairo, Egypt
- **Patricia Elsa Brignole**, “Regional urban museology, between tradition and sustainable local development”, Cordoba, Argentina
- **Eddie Butler-Bowdon**, “The past is always tense, the future perfect!”, Melbourne, Australia
- **Ha Duong**, “City museums in sustaining cultural heritage of minority communities - a case study of the Danang City Museum and the Katu ethnic culture”, Danang City, Vietnam
- **Akiko Okatsuka**, “Changing Tokyo”, Tokyo, Japan
- **Cheng Yanni**, “How could museum play a role in rural-urban integration”, Xi’an City, China
- **DEBATE**

**16:30 -17:00 COFFEE BREAK**
**17.00 - 19.30 City museums: Dealing with urban sustainability**
**17.00 - 18.00 Visit to the exhibition *Feeding Barcelona***

Municipality, supplies and health in a long-term historical perspective

**18.00 - 19.30 Three city museum approaches to urban sustainability**

Roundtable: *The Urban Green Project* (Museum of the History of Frankfurt, **Jan Gerchow**), *Lisbon Vegetable Gardens* (Museum of Lisbon, **Joana Sousa Monteiro**), and *Feeding Barcelona* (MUHBA – **Ramon Pujades**)

**19.30 - 20.00 Evening Experience 1**

Medieval heritage for museum innovation: vi piment (a spiced wine) tasting experience, organised in cooperation with Fundació Alícia, the institution associated with MUHBA in food historical research and innovation.



## DAY 2: DECEMBER 2, 2021 / THURSDAY (MUHBA Plaça del Rei)

### 09.00 - 12:30 Session 2: Reporting the city

City museums are the portal and the mirror of the cities they exhibit. The city is their subject of study and action, at multiple scales, from the metropolis to the neighbourhoods. Reporting the city requires a coherent narrative of urban processes.

#### 09.00 - 10.00 Session 2, part 1

**Moderator: Annemarie de Wildt**

- **Lydia Muthuma and Flora Mutere-Okuku**, “Re-fashioning the city museum: Nairobi walking tours”, Nairobi, Kenya
- **Inga Sarma**, “Looking for city image and identity”, Jurmala, Latvia
- **Shruthi Ramesh, Bhagyashree Ramakrishna and Shriya Dhir**, “Curating Informalities: Syncretism of Social Innovation in the City”, Mumbai, India
- **DEBATE**

#### 10.00 - 10.45 Dialogue. History, heritage and museum: without research, no city reporting!

By Àlex Sánchez and Manel Guàrdia, Barcelona, Spain

**Moderator: Edgar Straehle**

### 10.45 - 11.10 COFFEE BREAK

### 11.10 - 12.30 Session 2, Part 2

**Moderator: Andréa Delaplace**

- **Johanna Vähäpesola**, “New interpretations of municipal school history – conceiving a self-service museum promoting access to education”, Espoo, Finland
- **Otto Hochreiter**, “The Fiction of Narrative. History in the Museum Space”, Graz, Austria
- **Lindixiwa Mahlasela**, “Forging collective memories to foster cohesive communities”, Port Elizabeth, South Africa
- **Anna Sirro**, “City museum. Long story of urban enlightenment with many names. Challenges during renovation of the main exhibitions of the museum of the History of St. Petersburg”, St. Petersburg, Russia
- **DEBATE**

### 12.30 - 13.30 CAMOC Assembly

### 13.30-14.40 LUNCH AT THE MUSEUM

### 14.40 - 19.20 WORKSHOP: *The hidden potential of city museums*

**Moderator: Jordi Pascual**

The workshop will begin with a visit to the *Barcelona Flashback* exhibition, MUHBA's proposal of a historical interrogative method for reading the city. The visit will be followed by the introduction on the keys to participate in a laboratory of ideas about the conception of 21<sup>st</sup>-century city museums, by Joan Roca. Afterwards, a debate is planned about city museums in fast-growing metropolises in all continents. Special focus will be given to African cities and the discussion on *The 4 Meridians Proposal*, with the support of the UCLG (United Cities and Local Governments) and the Barcelona Town Council.



**14.40 - 16.00**      **Methods.** Visit to *Barcelona flashback*

**16.00 - 16.30**      **COFFEE BREAK**

**16.30 - 17.00**      **Procedures.** A guide for assembling city museums, by Joan Roca  
**17.00 - 18.00**      **Patterns.** Drawing new city museum paradigms together  
**18.00 - 19.20**      **Strategies.** Discussion on city museums in expansive cities on all continents and on The 4 Meridians Proposal for Africa & Europe

**19.30 - 20.00**      **Evening Experience 2**

Cosmopolitan cities generating national heritage: *Barcelona jazz concert* by the Quatre Cordes Ensemble. We will discover how American Jazz, with its African roots, became in 20<sup>th</sup> century Barcelona a Catalan national tradition. The experience will take place at the Museum (Pati del Verger) and include an aperitif infusion of te de roca.



BARCELONA. PHOTO: JOSEP LIZ / MUHBA



## DAY 3: DECEMBER 3, 2021 / FRIDAY (MUHBA Oliva Artés)

**08.40** Bus transfer from city centre to MUHBA Oliva Artés

**09.00 - 10.45** *Urban trekking to deal with the urban peripheries.*

### A walk from industrial to postmodern Poblenou

The aim: looking for new methods of metropolitan tours in digital times. The walk will end at Oliva Artés, the MUHBA contemporary history laboratory, and showcase its latest project: *Barcelona & football*.

**10.45 - 11.15** COFFEE BREAK (INCLUDING POBLENOU WORKER'S SANDWICHES)

**11.15 – 14.00** Session 3. *Building citizenship*

The starting premise for the session: the role that city museums can play in the 21<sup>st</sup> century depends largely on their ability to explain the city by involving citizens, both those from the city itself and those who come to visit it, thus broadening the bases of cultural democracy and rethinking tourism.

**11.15 -12.00** **Dialogue. *City museums: global perspectives locally rooted and managed***, by Carme Turégano (on site) and Paul Van der Laar (online)  
**Moderator: Tim Marshall**

**12.00 - 14.00** Session 3, Presentations

**Moderator: Elena Pérez Rubiales**

- **Annemarie de Wildt**, “A colonial coach – Debating the future of contested national heritage”, Museum of Amsterdam, The Netherlands
- **Catherine C. Cole**, “The Nunavut Heritage Centre and Sustainability of Inuit Culture, Language and Identity”, Edmonton, Canada
- **Glenn Perkins**, “Democracy Tables: Remixing Civic Dialogue”, Greensboro History Museum, United States of America
- **Andrea Delaplace**, “Narratives of an HLM - urban and social history connected”, Paris, France
- **Neslihan Dogan and Christine de Weerd**, “Reconciling bottom-up heritage work with collection-based mediation: Two speeds?”, Ghent, Belgium
- **Luis Carlos Manjarrés Martínez**, “Our MeCA is as we paint it: Museum of the Self-Built City, community museology as resistance”, Bogotá, Colombia
- **DEBATE**

**14.00- 15.00** LUNCH AT THE MUSEUM (MUHBA Oliva Artés)

**15.00 - 16.15** Ignite session 2, on site [for those who can travel to Barcelona]

**Moderator: Chet Orloff**

- **Caterina di Felice**, “From the neighbourhood community to the global world: the case of MUHBA Oliva Artés”, Torino, Italy
- **Elif Çiğdem Artan**, “Intersectional Curatorial Practices: Questioning Migration and Gender in City Museums”, Berlin, Germany
- **Mercè Tatjer Mir**, “Doing research to report the city in an alternative way. The history of L’Esquerra de l’Eixample in Barcelona”, Barcelona, Spain



- **Flavio Milandri and Giovanna Conforto**, “5Ps. People, planet, prosperity, peace, partnership. Connecting museums and communities through Storytelling”, Forlì, Italy
- **Paola E. Boccalatte**, “Dirittibus. The Museum For/Around the City”, Torino, Italy
- **Almudena Cruz Yábar**, “How city museums in Spain deal with “difficult heritage”, Madrid, Spain
- **Ramon Graus**, “Behind the façade. Comparing three building traditions: London, Lisbon, Barcelona”, Barcelona, Spain
- **DEBATE**

#### 16.15 - 16.45 COFFEE BREAK

Including 18<sup>th</sup>-century Barcelona drinking chocolate

#### 16.45 - 18.00 CLOSING SESSION

#### 18.00 - 18.45 Evening experience 3

Industrial history feeding the arts: *Unravel*, by Àngel Duran, is a dance performance based on testimonies of spinning workers from the mid-20<sup>th</sup> century, mostly women supervised by the foremen. Àngel Duran delves into the process of bettering their living conditions at the cost of hard and alienating work.

#### 18.45 Bus transfer from MUHBA Oliva Artés to the city centre

#### 20.30 The Barcelona CAMOC night:

CAMOC official dinner at MUHBA Padellàs covered courtyard



FABRA I COATS FACTORY, BARCELONA. PHOTO: MANUEL COHEN



## DAY 4: DECEMBER 4, 2021 / SATURDAY

### POST-CONFERENCE TOURS

Optional visits for those attending the event in person in Barcelona. The registration will be on site, on a first come - first served basis. Minimum 8, maximum 15 persons. Free.

#### **TOUR 1: Historical change and cityscape. Urban trekking through Ciutat Vella**

How to read complex cityscapes that contain transformations of two millennia without falling into theming and zoning? The tour goes through the Old City, trying to structure a consistent story from the remains in the current landscape.

**Group:** Minimum 8, maximum 15 persons.

**Meeting point:** MUHBA Santa Caterina, 10 am.

**Length:** 3 hours.



#### **TOUR 2: Barcelona & Catalonia: the capital and the nation**

A tour fusing the rationalism of Cerdà, the creator of modern Urbanism, and the monumentalisation of Puig i Cadafalch. It runs through Via Laietana and Barri Gòtic, the Eixample, Casa Amatller, Montjuïc and MNAC, the museum preserving the Catalan Romanesque paintings recovered by Puig a century ago.

**Group:** Minimum 8, maximum 15 persons.

**Meeting point:** MUHBA Casa Padellàs, 9.30 am

**Length:** 4 hours including a break. Transfers by metro.



#### **TOUR 3: The literary narratives in the city museum**

In the Parc de Collserola, MUHBA Vil·la Joana is the literary house of the museum, going through the origins of literary creation, the "Era of literature" in modern Europe, Barcelona as a literary artifact and the Catalan poet Jacint Verdaguer.

**Group:** Minimum 8, maximum 15 persons.

**Meeting point:** MUHBA Vil·la Joana, 11 am.

**Length: 2 h30'.** Optional: lunch on site, at the Parc de Collserola Consortium, an institution associated with MUHBA.



**Tour 4: Gaudí and the invention of a sustainable Park Güell**

When he was asked by Eusebi Güell to create a residential park for sixty families, Gaudí not only had to think about urbanism and architecture, but also about climate, water and a sustainable vegetation in a Mediterranean area.

**Group:** Minimum 8, maximum 15 persons.

**Meeting point:** MUHBA Park Güell, Carrer d'Olot, 10 am

**Length:** 2h30'



**Tour 5: Turó de la Rovira. War and post-war Barcelona**

Anti-aircraft structures to defend the Republic in the Spanish Civil War (1936-39) and post-war shanties, inhabited until the 1980s, constitute a heritage complex about cities in crisis, which goes from a global perspective to Barcelona.

**Group:** Minimum 8, maximum 15 persons.

**Meeting point:** MUHBA Turó de la Rovira, 10.30 am

**Length:** 2h30'



## ACCOMMODATION

We propose a list of hotels in the centre of Barcelona, all of them at 5-minute walking distance from the main location of MUHBA (Barcelona History Museum), where most of the conference sessions will take place.

**- HOTEL COLON:**

<https://hotelcolonbarcelona.es/>

**- CATALONIA CATEDRAL:**

<https://www.cataloniahotels.com/es/hotel/catalonia-catedral?>

**- HOTEL BARCELONA CATEDRAL:**

<https://www.barcelonacatedral.com>

**- HOTEL CATALONIA PORTAL DE L'ÀNGEL:**

<https://www.cataloniahotels.com/es/hotel/catalonia-portal-del-angel>

**- EXE LAIETANA PALACE HOTEL:**

[https://www.eurostarshotels.com/exe-laietana-palace.html?td=I00ga00&referer\\_code=GMB&utm\\_source=google&utm\\_medium=gmb&utm\\_campaign=googlemb](https://www.eurostarshotels.com/exe-laietana-palace.html?td=I00ga00&referer_code=GMB&utm_source=google&utm_medium=gmb&utm_campaign=googlemb)

**- HOTEL BARCELONA COLONIAL:**

<https://www.hotelcolonialbarcelona.com>

**- GRAN HOTEL BARCINO:**

<https://www.hotelbarcino.com>

**- HOTEL GÓTICO:**

<https://www.hotelgotico.com>

**- HOTEL SUIZO:**

<https://www.hotelsuizo.com>

**- RESIDÈNCIA D'INVESTIGADORS:**

<https://www.resainn.com/alojamiento/barcelona/residencia-investigadors/>

## MAIN CONFERENCE LOCATIONS

MUHBA PLAÇA DEL REI, Sala Martí l'Humà

Plaça del Rei, s/n

08002 Barcelona

(days 1 and 2)

MUHBA OLIVA ARTÉS, Laboratori

C/ d'Espronceda, 142-146 (Parc del Centre del Poblenou)

08018 Barcelona

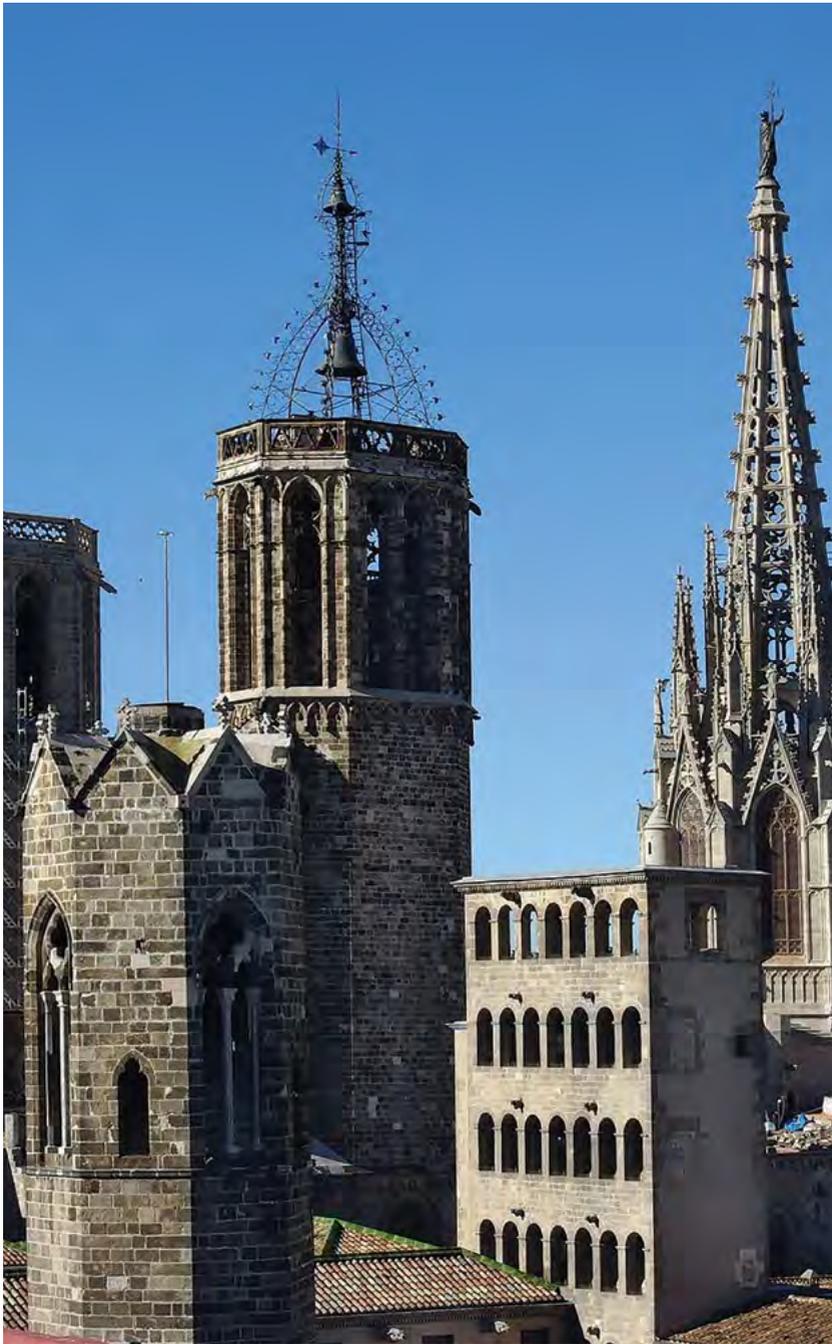
(day 3)

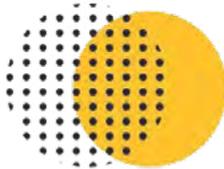


# PART 2: ABSTRACTS



CATHEDRAL OF BARCELONA, TORRE DEL REI MARTÍ AND BELL TOWER OF THE CHAPEL OF SANTA ÀGATA. PHOTO: VICENTE ZAMBRANO



**DAY 1****ROUNDTABLE:***Past, Present and Future of City Museums***Session summary**

*CAMOC, the ICOM International Committee for the Collections and Activities of Museums of Cities, was set up 16 years ago, in April 2005, in Moscow.*

*It is one of the youngest out of 32 international committees of ICOM, one of many organizations dedicated to cities and urban living, but the only worldwide group of city museum professionals and researchers.*

*City museums are increasing across all continents, changing models, shapes and ways of engaging with citizens, along with the rapid growing of cities themselves.*

*In this session we aim to share some of the highlights of CAMOC's work over the last 15 years, and to invite some of the founders of CAMOC - **Suay Aksoy, Chet Orloff and Ian Jones** – to reflect and discuss ideas on the future of city museums.*



## SESSION 1 - ORGANISING THE MUSEUM

**MICHAL NIEZABITOWSKI**

*Krakow, Poland*

### ***Municipal museums and global polarisation***

One of the processes taking place in the contemporary world is the deepening social division. It is disturbing that the lines of this division start to resemble barricades and on both sides of them we find people who are behaving more and more radically. Global disputes are becoming matters of an identity character. Therefore, differences of opinion and views do not lead to a conversation about differences but they create a feeling of danger on both sides. It is a common fact that every creature is ready to fight when it faces danger.

It is also disturbing that on both sides of these social barricades humanity is almost divided in half. This balance is disturbing because democracy is weakening - a system that bases its power on the election of the majority to governments. Since the majority is always so small and the minority is on the verge of becoming the majority - any social contract becomes an illusion, and the temptation of the majority to show strength towards the minority is enormous.

It is also disturbing that there are many dividing lines. Too many. The attitude to the rule of law, sustainable development, migration problems, women's rights, sexual minority rights, the vision of the state and more broadly the vision of society - divides us as a world population. Finally, it is disturbing that history teaches that social polarization has always been a prelude to violent changes - revolutions, revolts, rebellions and other social disasters.

Our cities are not free from the above-mentioned divisions. It is on the contrary. Tensions are cumulative in cities. Cities have become types of mirrors in which we can see all the diseases of the modern world.

What role should municipal museums play in face of these phenomena? The social involvement of museums does not raise any objections today. However, are we active enough to take part in the toning and mediation of disputes, or do we prefer to remain in positions of safe neutrality? Do we properly use the potential of collective memory accumulated in our collections to carry out a social therapy? To what extent do we, as museologists, prefer to spend time at the desks of our offices, and to what extent do we spend our time in the city? How to navigate between a half-divided world, if these divisions are so deep and museums should be available for everyone? Is this the right time for municipal museums to correct course programme?

**Keywords:** Global polarization, social division, cities, municipal museums



## ELENA PÉREZ RUBIALES

*Barcelona, Spain*

### ***Museum narratives. The city in 55 rooms***

The configuration of the Barcelona History Museum as a polycentric network museum, with the rooms distributed throughout the city, allows for weaving cross-sectional views between heritage spaces and diverse territories to establish conceptual relationships with a multiscale vision of the city.

A model of a sustainable polycentric museum does not equate to a set of autonomous micromuseums but, on the contrary, to a set of interconnected and conceptually complementary spaces, capable of generating a cohesive, transversal and plural narrative of the city's history.

One of the latest projects at MUHBA has been the conceptual restructuring of the museum, both physical and digital, based on the conception and numbered arrangement of the exhibition rooms of all its heritage spaces distributed throughout the city in a single set. The resulting numbered list consists of a total of 55 rooms in 17 locations, some of them under construction, which go down the city chronologically and thematically, from the founding of Barcino to the metropolitan city of the XXI century, to report the historical trajectory of Barcelona to its citizens and visitors.

Articulating the Museum and the heritage spaces that make it up in correlatively numbered rooms highlights both the singular nature of the spaces and the unitary character of the polycentric network, like the links of a chain, where all are necessary to explain the whole. The capacity of each space and its rooms to offer a point of view on the history of the city, with the objects as legitimizing witnesses of the narrative, allows the Museum to report the city in multiple perspectives. The power of the elites and the urban majorities through history, the city minorities, eg with the Jewish quarter, the stressed city by war and postwar periods, the contemporary metropolis with its centres and peripheries... In short, an urban history filled with the verbs (inhabit, work, provide, feed, urbanize, prevent, defend...) of human action in the city over time. The Muhba works with a rigorous research program on these human actions, with a historical perspective, as significant conceptual categories to bridge the gap museologically and museographically between urban history and citizenship.

**Keywords:** City museum, urban history, network museum, heritage, narratives

## MARCO EDOARDO MINOJA

*Milan, Italy*

### ***From museum districts to cultural districts. Linked open museums as a cultural strategy***

Museums are a single part in a city cultural network, which is made up of institutions such as libraries, schools, archives, cinemas, theatres, cultural and creative industries and associations.

The Civic museums have to be found and used, and, like data on the web, they need to be or become open, permeable, interconnected and interoperable, among themselves, and with all the cultural structures of the district to which they belong to.

Organizing the museums according to a territorial criterion certainly helps in their management and allows sharing of some specialised professionals, and projects and objectives linked to citizenship. The Milan City Council's program goes beyond a community or neighbourhood map. We know the location of a monuments, cultural venues, cultural associations in the neighbourhood, the contacts that exist in a given area. The program now aims to create a civic structure that will be more available to the city and capable of linking both public and private bodies, professionals and personal users, in a constant and stimulating relationship. This process is certainly complex and will take time and effort. Therefore, we constantly and carefully consider every aspect of the project, sharing, discussing and evaluating every proposal.

The city's temporary offer involves museums and can contribute significantly to this process, in particular through the "City" and "Week" palimpsests, like DesignWeek, FashionWeek, BookCity, it can create synergies between public and private sectors and identify stakeholders who do not perform cultural activities, but who show attention to the city's cultural life.

During temporary events, different areas of the city come alive in a different way. The districts configuration allows the use of different common spaces (squares, gardens). The Civic Museums themselves are included in the calendars of the main events, becoming cultural hubs, platforms where creativity is combined with knowledge and where visitors could kindly share and interact.

Recurring events could bring together users with cultural organisations and companies addressing different audiences, fostering connections, ensuring more stable relationships and promoting a sense of belonging to the territory.

**Keywords:** Citizenship, belonging, connections



## ANNA TRAPKOVA

Moscow, Russia

### **Moscow without Outskirts: The research of the remote Kapotnya District in the Museum of Moscow**

The report will be focused on the continuing museum programme *Moscow without outskirts* that was launched by the Museum of Moscow at the end of June 2021. The project responds to the recent course in Moscow urban development towards decentralization aimed at providing an equal level of development support for all the neighborhoods. The idea of the project *Moscow without outskirts* is to decentralise Moscow's history, specifically to explore the outskirts of Moscow together with the citizens of these areas and to attract the attention to these areas' past, present and future. Our goal is not only to share each district's history but also to study their current state, collect personal stories from their residents, talk to local history experts and local activists, and discuss the current affairs of their localities, be they related to the society, culture, industry, demography, or natural environment.

The district that is currently in the focus of the research is Kapotnya, a remote neighbourhood in the south of Moscow. Since the end of the 1930th the area developed around the oil refinery as an industry-based village near Moscow. Despite the fact that Kapotnya has been part of Moscow since 1960, the residents of the area still talk about "going to Moscow" as if it is a city nearby. In my report I will discuss the ways to tell the story of the remote city area where the majority of Moscow residents have never been and have never wanted to be. How can the museum change the view of these areas without exotising and romanticising them? How can the display represent the unique perception of time existing in the area due to its spatial remoteness and a mono-industrial specificity? How can the museum narrative reflect the dynamic of the recent rapid urban development of the area? The presentation will provide insights into the methodology of the research and discuss the main findings, challenges and limits of collecting residents' stories, studying their sense of identity and belonging, and exploring their daily routines and perception of space.

**Keywords:** Neighbourhoods, personal stories, decentralization, urban development, identity

## **MICHAEL GONZÁLEZ SÁNCHEZ**

*Havana, Cuba*

### ***Museum of the City of Havana and the “Habanía Project”: counterpoint or fusion of the interpretation of “stories” of the Havana territory?”***

Emilio Roig de Leuchsenring (1889 - 1964), who also has created Office of the City Historian (OHC) four years earlier, founded the Museum of the City of Havana in 1942. In 1967, Dr. Eusebio Leal Spengler (1942 - 2020) refounded the museum in the former Palace of the General Captains. Under his guidance, the institution grew in expositive rooms and collections to become one of the most important museums in the country. However, changes in public perceptions and the impact of technologies on cultural consumption patterns have made the OHC rethink / “reconstruct” the vision of a centralized city museum.

In opposite of that, Habanía Project is been presented as a complement / alternative which seeks to reinforce interpretive resources in a conception that will definitely remove traditional museology in order to enter a sensory era not based on the object. Our presentation will address to analyze what are the similarities and differences of these “narratives” in order to explain the appropriations and imaginaries of citizenship in a comprehensive approach to the territorial history.

**Keywords:** Havana, city museum, Habanía Project, sensory era, citizenship



**PAULA TALIB ASSAD, NÁDIA BOSQUÊ, MARCOS CARTUM, HENRIQUE SIQUEIRA AND DANILO MONTINGELLI**

*São Paulo, Brazil*

***The city as a museum collection: management perspectives from the strategic planning of the City Museum of São Paulo***

São Paulo can be defined as a megacity of unic proportions into the latinamerican plan, ruled by diversity of bodies, landscapes and memories. In this context, on 1993, City Museum of São Paulo (MCSP) was born. Nowadays its composed by thirteen historical buildings dated between the XVII and XX century situated at four zones of the city – north, south, east and west.

The present study lens discuss the potencialities of the City Museum of São Paulo's strategic planning as a tool for its work expansion from the central zone in direction of its edges, reinforcing a network that irradiates from our mutiple structures towards all the territory through sistemic preservation, reasearch and comunication actions.

City Museum of São Paulo aimes that this networks can be structured from two groups of collections: the instituional one and the operational one. The first of them, it is compound by collections of fotografia, oral history, museological objects, institutional archives, books and finally, the buildings that houses the City Museum of São Paulo. So, about this last ones, it carry a dialetic role as units that shelter exhibitions, but they are itself edified heritage empowered by proper social and historical meanings.

The operational collection is represented by the city of São Paulo itself comprehended from three keystones. The first one, it is represented as a dynamic result of the social tensions and conflicts. The next pillar talks about the city thru its materialitty represented by its buildings and districts. At last, it's possible to recognize the city as social representations that citizens daily produces of it.

Therefore, from the heritage preserved by City Museum of São Paulo, our institutional mission it's aimes result, order and socialize knowledge about the city, encouraging reflections and awareness of its inhabitants on behalf of development and fully exercising of citizenship.

In this way, the present study pretends introduce the strategic planning as a management tool that bases the performance of the curatorial, museological and educational department. This agenda aimes the construction of a solid operation on behalf of new interpretations of memories that are still asleep into the urban mesh. With this management strategy, City Museum of São Paulo might contribute with settings for the city future ruled by citizenship and human dignity thru this museological institutional compound by thirteem buldings.

**Keywords:** Sociomuseology, museum with multiple centers, territory development



## IGNITE SESSION 1 (online)

**SENKA IBRISIMBEGOVIC**

*Sarajevo, Bosnia and Herzegovina*

***The city contemporary museum as a knowledge-generating institution.  
Case study: City of Sarajevo \_Future Museum quarter***

Sarajevo, capital of Bosnia and Herzegovina, is facing phenomena by going through the process of transition, specific and difficult. The diversity of the urban image of the city was created as a result of complex historical periods, but also the geographical location where they are often quickly changing socio-political organization, and thus the cultural influences, which we ourselves are witnesses. This process resulted into the current situation, which is in a constant race between retrograde attempt to return to the nationally-oriented architecture and the establishment of a homogeneous cultural identity and architecture that wants to create a new identity relying on non-selective dictation market. These attempts clearly threaten the continuity of the development of cultural and spatial identity, what are, in the first place, threatened valuable examples of modern cultural heritage (1945 - 1992).

Its heterogeneous areas caused by complex and changing socio-political influences require an analytical approach to the creative renewal that paves the way Ulrich Beck concept of “trans-cultural”, open and diverse. This is the way to proper evaluation and regeneration of sites and facilities that have been and can again be a creative symbiosis of architectural, symbolic, metaphorical and historical value. One of the most valuable among them is the Historical Museum in Sarajevo, formerly Museum of the Revolution, which can be an example of cultural buildings that creates cultural identity and their sensitivity to the environment.

Next to this building future museum of contemporary art should be built. Ars Aevi with its collection, is the most ambitious cultural and developmental project of contemporary art in Bosnia and Herzegovina. It was conceived as an international artistic response to the Siege of Sarajevo.

The Ars Aevi Collection is now on display at the City Hall in Sarajevo, which is under the patronage of the City of Sarajevo since 2017 when the public institution Museum of Contemporary Art Ars Aevi was formed. It awaits the construction of the museum building, whose start is scheduled for 2022, to become a new space of social inclusion and generating knowledge institution.

**Keywords:** City museum, knowledge, urban space, social inclusion, education



## MANAR MAZHAR ASHOUR HASSAN

*Cairo, Egypt*

### ***The City Museum of Cairo: Khedival Cairo***

Doubtless that the capital city of Egypt, Cairo has huge and spectacular narrative, that reflects the values of tangible and intangible cultural heritage to be presented in several perspectives, according to the diversity of the people of Cairo. It is crucial that a project that introduces stories of people from the city, is considered an interesting destination, not only for local visitors, but also for international visitors. Assuredly the project has a distinctive vision and mission that entitles serving different communities and people with different background in such a big city like Cairo, particularly the area of Downtown Cairo. Compatible to the country's vision of demonstrating new types of museums that focus way more on people of the city as a museum subject, at the same time they contribute and facilitate donations to build spectacular and selective criteria in acquiring the museum collection. The city museum here can play a vital role in introducing people of Cairo, their thoughts and memories to the museum audience by giving them the right platform to express and narrate their stories related to what they think about their city. They can easily be placed in the position of Co-creators along with the museum staff.

Everyone has the right to the city to give a story or an object, when exhibited in an interpretive context, it reinforces the feeling of belonging to the city. Meanwhile, the Egyptian government has an ongoing mission of reviving Downtown Cairo, through preserving, upgrading and uplifting for the architectural elements of the city, can ensure giving insight for the city's urban development, and the future of sustainability of the city. Among the top themes introduced in the researcher's project that represent people in Cairo, Urban Development, Cinema and Theaters, Cafes and Literature, Streets and Memories.

**Keywords:** Tangible heritage, intangible heritage, downtown Cairo

## **PATRICIA ELSA BRIGNOLE**

*Cordoba, Argentina*

### ***Regional urban museology, between tradition and sustainable local development***

Within our territory and region, there are a set of museums that were born in the light of progress, with the aim of offering a space to the identities that were combined in those cities, as a result of migrant currents and industrialization. They were constituted as a reflection of the memories of towns and cities, forging themselves as spaces to preserve local stories about traditional migration, development and the value of production. Currently there are as many city museums as there are cities in the region.

From the perspective of critical cultural studies and field research, these spaces demand to make visible the deep and significant role they have as strategic institutions that owe local identity and are presented as nuclei of social cohesion capable of weaving links that draw certain regionalisms in a manner network.

Daily life, like the natural world that surrounds us, becomes an extension of life in cities, revealed by the pandemic, where ancestral customs reappear as means to demonstrate that meaning that had that fine balance between the past and the future, which is highlighted in the current context. City museums make up a map of resilient populations and stories. The new practices promoted on the world map on the sustainable development of the regions, as a glocal and global commitment to climate change; They are influencing the taking of innovative actions that contribute to urban economies and their speedy recovery.

**Keywords:** Urban museology, regionalisms, sustainable local development, resilience, global



## EDDIE BUTLER-BOWDON

Melbourne, Australia

### ***The past is always tense, the future perfect!***

*Intellect can build nothing firm. Moral ideas are castles in the air.  
Political and economic systems are mere cobwebs... But corruption of  
consciousness is the same thing as bad art.*

RG Collingwood – The Principles of Bad Art (1938)

As we consider ‘Reporting the City’, I am compelled to search the ‘consciousness’ of the City of Melbourne collection and how it records, informs and reflects our sense of place. The First Nations leader Noel Pearson has written of the three ‘epic strands’ of Australia’s history: “There is our ancient heritage, written on the continent and the original culture painted on its land and seascapes. There is its British inheritance, the structures of government and society transported from the United Kingdom fixing its foundations in the ancient soil. There is its multicultural achievement: a triumph of immigration that brought together the gifts of people and cultures from all over the globe - forming one indissoluble commonwealth.” [SMH 27/05/2019](#)

For Pearson, these three ‘epic strands’ form ‘one indissoluble’ confluence of Australian awareness and identity. However, for city collections throughout Australia and beyond, it is the middle strand that has dominated the narrative. Melbourne’s colonial roots are emphatically represented through art, artefact and photography.

Only now are the first and the third of Pearson’s ‘epic strands’ finding a place at the heart of our collection. Since 2005, an independent contemporary art acquisitions panel has actively engaged with work by urban-based First Nations artists and those of non-Anglo heritage. The result has been gradual, but profound, with acquisitions and commissions tilting the axis of the collection, not so much numerically, rather through the status given these new works within Melbourne Town Hall.

Similarly, interpretation can deliver more immediate results. The City of Melbourne has dispensed with the old model of the in-house curator as collection interpreter and exhibition maker. Through this process, guest curators have increasingly presented a ‘re-reading’ of Melbourne’s history ‘in terms of gender, sustainability, social power and cultural diversity’.

The new collecting emphases combined with diverse curatorial perspectives has begun to re-shape Melburnian dialogues. Together they admit daydreaming and are the heat and the heart of our sense of place.

**Keywords:** First Nations, diversity, collections, guest curators

## HA DUONG

*Danang City, Vietnam*

### ***City museums in sustaining cultural heritage of minority communities – A case study of the Danang City Museum and the Katu ethnic culture***

The relationship between museums and communities is a prominent issue in the theory and practice of modern museology, in which the role of museums in community development is evaluated in different aspects. Using the Danang City Museum based in Danang City, Vietnam, and the Katu people's culture as a case study, this research aims to identify the contributions of local museums in sustaining and presenting cultural heritage values of a minority group in local communities. Another objective of the research is to explore the participation of the Katu people and the local community in museum operations. This project examines the process that the Danang City Museum built a relationship with the Katu people, the only minority group in the Danang City, and encouraged them to participate in museum activities.

The importance of the museum in sustaining the cultural heritage of the Katu community was found in three dimensions: conserving Katu cultural collections, presenting the minority's culture to the museum audiences, and preserving Katu cultural heritage via public programs. It can be seen that the role of city museums in preserving cultural diversity is becoming increasingly important. City museums are cultural bridges that hold and convey rich cultural heritage values through generations. In this way, the Danang City Museum, a local museum in a developing city, is constantly performing its role in creating closer ties with its source community.

**Keywords:** City museums, museum community, minority culture, museums and culture diversity, community development



## AKIKO OKATSUKA

*Tokyo, Japan*

### **Changing Tokyo**

The Edo-Tokyo Museum was opened in 1993 as a facility to collect, store, and exhibit materials related to Edo-Tokyo, and to provide a complete picture of the history and culture of Edo-Tokyo.

The Edo-Tokyo Museum houses a half-length restoration of the “Nihonbashi” Bridge within the permanent exhibition gallery. The original wood bridge is said to have been built in 1603 and served as the starting point of Edo’s main arterial road, from where the transportation network spread across the country. It symbolized the center of Japan.

The reconstructed “Nihonbashi” Bridge that spans the large space of the gallery is a spectacular sight. The museum visitors will feel as if they are going back in time to the city of Edo as they cross the bridge.

In Edo, there also was a bustling fish market in the “Nihonbashi” area, filled with seafood traders for Edo was “a water city” with many rivers and moats running in all directions. Such aspect of the water city will be lost as the Tokyo Olympics were held in 1964, changing the landscape of Tokyo drastically. The elevated expressways were built over the canals and rivers, including the “Nihonbashi” Bridge as to not require expropriation of land. Therefore the image of Tokyo as “a city of water” disappeared without a trace, giving birth to an urban landscape where expressways dominate and run in all directions over the city center.

From July to September 2021, Tokyo hosted the Olympic Games for the second time: The 2020 Tokyo Olympic and Paralympic Games. For this time, the National Stadium, the main venue of the 1964 Olympics, was demolished to make way for the new National Stadium.

On one hand, the development of the central part of Tokyo is ongoing, replacing the old with new. On the other, there is a movement to restore the old Edo-Tokyo to its former glory. In May 2021, construction work began in earnest to remove the expressway that runs over the Nihonbashi area and run it underground. It is an attempt to revitalize the “the water city”. The tunnel is scheduled to open in 2035 and the construction work is underway to finish removing the elevated portion by 2040.

Tokyo will continue to change, and the more it changes, the more nostalgic people will become for its past. The Edo-Tokyo Museum will continue to convey the appeal of Edo-Tokyo as an ever-changing city and provide opportunities for all people to learn about its long history and culture.

**Keywords:** Edo-Tokyo Museum, Nihonbashi Bridge, a water capital

## CHENG YANNI

*Xi'an City, China*

### *How could museum play a role in rural-urban integration*

Han Yangling Museum was built on the site of a royal mausoleum with 2148 years history, and is a state-owned nonprofit organization under the provincial leadership. However, the museum is situated at the conjunction part between two cities, Xi'an and Xian'yang in Shaanxi Province China, more precisely, the new town of Xi'an and Xian'yang. The museum is composed of three galleries, an opened site and a huge park. The three galleries have entrance fee, while the other parts are free of charge.

Thanks to its position, rich cultural remains and beautiful scenery, the museum plays an important part in urban expansion and the integration of two cities. First, as far as the employees in the museum are concerned, they come from three areas, citizens of Xi'an and Xian'yang respectively, villagers from different villages around the museum. Secondly, frequent visitors of the museum are mainly from Xi'an, Xian'yang and local villagers. Third, as an education institute, the museum designs many educational activities and maintains sister relations with many schools, which situated both in Xi'an and Xian'yang city and the local villages. Fourth, the museum provides a platform for the cultural exchanges between two citizens and local villagers both in the fields of the history, the cultural heritage, the local folk cultural, the traditional cultural among others.

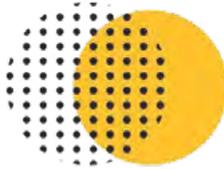
The article adopted some research methods as investigation, data analysis, comparison to get information of satisfaction, suggestion, comments from citizens, villagers and students. Those valuable data could help Han Yangling Museum improve its cultural influence in the urbanization process, give some advices for such museums located in the rural-urban continuum, even set some referential examples to such rural-urban cultural institution on how to release vicarious and media potentials during the process of city expansion.

**Keywords:** Han Yangling Museum, city connecting, culture, rural-urban integration



## ROUNDTABLE:

### *Three city museum approaches to urban sustainability*



#### Session summary

*Urban sustainability is one of the most important, and most urgent topics of our time. Through initiatives in partnership with other public and private institutions, city museums can and should do their part by means of raising awareness about this topic, which may lead to research projects, exhibitions, publications and other outcomes in the areas of food security, short supply chains, urban vegetable gardens, city green spaces, green mobility, etc.*

*This session will uncover how the Historical Museum of Frankfurt, the Museum of Lisbon and the Museum of the History of Barcelona are currently delivering research and exhibition projects in some of those areas.*

*Speakers: **Jan Gerchow**, Museum of the History of Frankfurt (The Urban Green Project), **Joana Sousa Monteiro**, Museum of Lisbon (Lisbon Vegetable Gardens) and **Ramon Pujades**, MUHBA (Feeding Barcelona).*



## DAY 2

# SESSION 2 - REPORTING THE CITY (Part 1)

LYDIA MUTHUMA AND FLORA MUTERE-OKUKU

*Nairobi, Kenya*

### ***Re-fashioning the city museum: Nairobi walking tours***

Nairobi does not have a dedicated ethnographic city museum. The Kenyan government using the expertise of the National Museums of Kenya is constructing a physical building, in the Uhuru Gardens, to serve this purpose. The official launch is intended for 12<sup>th</sup> December, 2021 — as part of the country's celebration of independence day.

This paper seeks to provide evidence that the absence of a physical museum — one that specifically showcases and reports Nairobi's contemporary culture — has been felt. Furthermore, the two authors will probe how one institution that concentrates on the city space, is captured by walking tours. Taking place since 2013 and organised as part of a city-wide festival, The *Nai ni who?* (translated: who is a Nairobiian?) festival takes place annually courtesy of The GoDown Arts Centre. It is an active dynamic response to fill this vacuum.

The tours are packaged into distinct routes; different in social and economic status, in culture, expression and demographics. Organising the walking tours involves training and apprenticing of young guides which constitutes an inter generational mode of educating and transmitting the heritage of the city. The training is layered with a context specific audience-responsive curricula, this is in order to provide rich experiences of the postcolonial city space. This is mediated as oral performance in an exchange of heritage knowledge. The walking tours enable a human connection as an expression that seamlessly creates community in what is termed as a re-fashioning of the city museum.

**Keywords:** Cultural heritage resources, ethnography, Nairobi Museum



## INGA SARMA

*Jūrmala, Latvia*

### ***Looking for city image and identity***

A city environment, or urban environment, is a complex social, economic and biophysical system, which emerges as a result of the interaction between humans and nature. Urban development issues, city image and urban identity exploration in Latvia have become a key subject in the city and district development direction, and priorities for urban development programs are also the reason for such interest.

Currently, the Jūrmala City Museum has begun its work on creating a new permanent exhibition for the museum. When creating the concept, we set a goal to find out what the image of the city of Jūrmala is, how the residents of Jūrmala understand their identity as citizens of the city, and what has the impression of Jūrmala been for the city visitors in the past - and what is it today.

The image that a city can create about itself can be both objective and subjective - it is determined by experiences, emotions, as well as a set of different circumstances.

A lasting impression of the city can facilitate communication between tourists and residents, because this impression is the depiction of the inner “personality” of the city for newcomers who want to get to know the city better. In addition to that, when people travel to different destinations, they take their impression of that city with them and spread it around.

Therefore, it seemed important for us to study what symbols, stereotypes, myths and prejudices have existed in people’s perceptions of Jūrmala, and which of those are still prevalent today.

With the aim of strengthening the image of the city and its urban identity, it would be essential to emotionally bind local residents and businesses to a particular place, as well as to attract a target audience and outside interest concerning the city. The uniqueness of the city and popularisation of the experience can contribute to the promotion of the identity of the city, where the key aspect is devoted to tradition and collaboration based on the heritage values as well as contemporary and innovative values of the modern world.

**Keywords:** Image, identity, citizens, tourism, symbols

## SHRUTHI RAMESH, BHAGYASSHREE RAMAKRISHNA AND SHRIYA DHIR

*Kannur / Ahmedabad / Mumbai, India*

### ***Curating informalities: Syncretism of social innovation in the city***

Mumbai's identity is set within a complex multicultural, plural landscape, despite its spatial inequities. These inequities, juxtaposed with the city's built heritage, evolved unique avenues of informal creative economies. Distinct systems of functioning within the robust workings of informality, allow for social innovation to subsist within and sustain the 'creative economy'. The subaltern system of knowledge-sharing facilitates creative and scholastic needs of lower-income groups through mechanisms of innovation systems. Though this production shares ideological similarities with knowledge-sharing institutions, they are discredited as 'informal' or even 'illegal' enterprises. 'Public streets' are central to the visibility of informal economies. This paper establishes that systems of exclusion through 'formal', 'sanitised' enclaves dilute the idea that museums can reach a wide spectrum of society.

An integral part of Mumbai's cultural landscape, the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (CSMVS) in Kala Ghoda precinct, is a 'city museum' chronicling historical narratives. The museum precinct's heritage value holds cultural and built associations. The precinct's spatiality is a binary of 'institutional' and 'informal' modalities of cultural commons. As evolved from colonial constructs, CSMVS looks at informality from the purview of social justice, placing the informal art vendors and street artists as external entities. The ICOM Webinar on Local Communities Strengthening Museums (2020) discusses garnering community support through representation of personal histories and cultural identities. The art district delineation realises systems of associations between the city and CSMVS. By indulging the local vendor community, museums could benefit through increased engagement of informal citizens and advance its economic and tourism agendas. The paper explores possibilities of a symbiotic relationship between the Museum and these informal modalities in Kala Ghoda precinct.

Can de-centralisation of museums in a complex city like Mumbai, enable agency in a micro-urban context? What would be the impact of deployable systems such as the 'museum on wheels' initiative on access and engagement? We attempt to critically examine existing interdependencies by interlinking museology strategies with urban social geography. By way of mapping and ethnography studies, we question: can restructuring the public space create engaging Museums? What initiatives sustain institutional collaborations with informal avenues of knowledge-sharing? Can



establishing interdependency of museums with the street vendor communities create 'citizen's museums'? Could street artists participate in decision making processes to better represent their cultural identities? Through spatial and policy development, the networks achieve uncontested access, extension of legitimacy, representation of historical and cultural identities and knowledge repository for their children's futures.

**Keywords:** Social innovation, museums, informality, Mumbai, street artists



## DIALOGUE

*History, heritage and museum - without  
research, no city reporting!*  
*By Àlex Sánchez and Manel Guàrdia,  
Barcelona*



**Moderator: Edgar Straehle**

### **Session summary**

*A conversation about generating urban historical narratives through shared research programmes between academic institutions and city museums. The transdisciplinary research on urban history and heritage as a basis for the museum's public activity in multiple digital and face-to-face formats.*



## DAY 2

## SESSION 2 - REPORTING THE CITY (Part 2)

**JOHANNA VÄHÄPESOLA***Espoo, Finland****New interpretations of municipal school history – conceiving a self service museum promoting access to education***

In my talk I will outline the transformation process of a traditional school museum. I will present the objectives of the new concept as well as the results and learning outcomes of co-creational experiments carried out in the fall of 2021. In addition to sharing the plans, I wish to engage colleagues in sharing best practices in similar new museum concepts.

Lagstad School Museum is one of the five locations of Espoo City Museum. The building was built as the first public primary education school in Espoo in 1873. Since 2003 Espoo City Museum has had one of the classrooms in exhibition use and the old teacher's house in the courtyard as a space for workshops or lectures. The School Museum has suffered from accessibility problems: the exhibition has been in one of the upstairs rooms and kept open only four hours weekly. School classes have attended the museum on reservation.

A need to redefine the museum was evident. The object was to develop a whole new museum concept, which would 1) enable independent use without museum staff being present, 2) attract new audiences reflecting the multicultural neighbourhood of the museum and the city of Espoo and 3) act as a platform for participation and promotion of equal access to education drawing a parallel between school history and contemporary global challenges.

The new museum will be based on trust, empathy and understanding. Its activities will be located only in the relatively small previous teacher's house, but combined with the historical surroundings it tells the story of a developing city and society as well as education and democracy.

In the fall 2021 we will test the concept with two groups: a local school and a local organisation, who can use the building at agreed times with their own key. A learning program with the theme of children's right to education will be developed together with the local school and both test groups will participate in shaping the self-service concept as well as the content of the museum itself.

**Keywords:** Social sustainability, new museum concepts, self service museums, participation, co-creation

## OTTO HOCHREITER

Graz, Austria

### ***The Fiction of Narrative. History in the museum space***

Most city museums have the task of comprehensively presenting the history of the respective city. The question of the narrative form of the respective city history is not always in the foreground in today's museum discourse. The difference between history and story is generally defined as follows: The story describes what happened. History describes how it happened. A history without the right story can be blind. The right story without history runs the risk of being empty.

The attitude of "storytelling" can also be naive. But the continuum of what we call "history" is broken open. There is no way back to the historicism of the 19<sup>th</sup> century. We cannot return to a clear-cut "eternal" picture of the past. In our way of curating historic exhibitions, we have to find adequate answers to the challenge of late 20<sup>th</sup> century "deconstructivist" ideas about the science of history in our museal practice. We have to answer the question: How do we respond to Foucault's "discontinuity", to the gaps and cuts that appear as we hand down historical knowledge, to the blank spaces and absences in historical explanation?

In his book *The Fiction of Narrative* - regarding written historiography - Hayden White writes that "storytelling" is ideological in its very nature. So, where can we find room for the critical use of history in the face of the predominating comfortable ambience that history has acquired in contemporary culture? The very existence of the museum with its specific order of things affirms a belief in some underlying order in the world. In our way of curating historical exhibitions, we have to find adequate answers to the challenge of late 20<sup>th</sup> century "deconstructivist" ideas about the science of history in our museal practice. That would be our task as exhibition curators: to brighten up the historical conditions and not to obscure them with master narratives.

**Keywords:** City history, historical knowledge, narrative, museal practice



## LINDINXIWA MAHLASELA

*Port Elizabeth / Gqeberha, South Africa*

### ***Forging collective memories to foster cohesive communities***

The exhibition “When Conflict and Strife Descended on the Land: Debating Legacy of the 1820 British Settlers” at Port Elizabeth Museum/Bayworld explores the conflicting memories of the history of the 1820 British Settlers. The exhibition was conceived to mark the bicentennial of the arrival of the settlers at the Cape Colony in May 1820. It contends that the memory of this history is divided along the racial lines. For example, two leaders of the official opposition party in South Africa represented this history as having a beneficial effects to the welfare of the country. Their view was fully supported by the museum’s curator of public programmes during the preparations for this exhibition. On the other hand the researcher of cultural history argued that the 1820 British Settlers were an important agents of colonialism, a system that marginalized, disfigured and subjugated the native’s cultures. His view was supported by other political actors including the Black members of the official opposition party who, in their opposition of their leader argued that, saying that colonialism was beneficial to the natives was tantamount to saying that the holocaust was good for the Jews.

Thus, the exhibition highlights that the lack of collective memory adversely affects communities’ efforts at fostering social cohesion that the current dispensation aspires to. Moreover, it argues that the continuation of colonial narratives that trivializes natives’ suffering prevents healing and ultimately racial reconciliation. Furthermore, the exhibition highlights the role of museums in decolonizing artefacts and therefore, history and memory. For example, it argues that the representation of the 1820 British Settlers history and memory as that of emasculation and marginalization on the one hand, and the instruments of the struggle against it, and the memory of that struggle as the emancipation of the oppressed on the other hand, will to an extent promote restitution and endorse the rallying cry “Black Lives Matter”. Such an endorsement will go a long way towards the elimination of “White Superiority”, support symbolic reparations and achieve equality.

**Keywords:** Collective memory, decolonization, Black Lives Matter, restitution, social cohesion

**ANNA SIRRO**

*St. Petersburg, Russia*

***City museum. Long story of urban enlightenment with many names.  
Challenges during renovation of the main exhibitions of the Museum of the History  
of St. Petersburg***

The Museum of the History of Saint Petersburg is rather young, only 100 years of history. Its strategy of collecting and exhibiting starts from the position of city's architecture history museum to one that collects and presents objects as witnesses of city traditions and cultural practices. One century story has a lot of dramatic episodes including changes of museum title. In our days museum once again faces the challenge to recreate its legend its narrative.

As a rule, city museums are situated in such locations or historical monuments which are themselves – a visualized symbol of the city and its spirit. As a result, they attract a lot of tourists. This makes it necessary to represent the main museum exhibition as a chronological line, showing the main stages of the city history, and to keep in mind the logistic situation of touristic season as well. So, the narrative and the esthetics of the main museum show should be definitely politically correct, shiny, vivid and short.

At the same time city museum deals with another type of audience: citizens. Should city museums try to influence them and their system of values? Is it possible to speak through a bright, vivid, shiny and short touristic exhibition about dramatic pages of the city history and actual problems? In the nineteenth century elites saw museums as a tool to shape a citizenry, to mold a national identity. Now it is a real challenge for the city museums to keep this tradition, and not only to tell the stories from the past, but to stay in touch with the current life of the city.

More than three years ago we have started to develop a new concept for the renovation of the main museum exhibition. And during this period, we not only experimented with new faces of us but also tried to develop strong system of collaboration inside the museum. This report covers the challenges we faced while trying to construct a narrative and show space for both categories of our audience and ourselves. The paper focuses on the instruments of the conceptual stage: the characterization of the museum collections, analysis of the previous display method, study of auditoria, functional capacity of the building, needs of museum services and departments, the responsibility of telling historical truth, actual life of the city.

**Keywords:** Urban enlightenment, symbol of the city, tourists, citizens, museum influence on value system of citizens, renovation of the exhibitions, collaboration inside the museum



## WORKSHOP:

### *The Hidden Potential of City Museums*



#### Session summary

The workshop is organized in four parts. (1) **Methods**, with a visit to the Barcelona Flashback exhibition, the MUHBA's proposal for a historical interrogative method to “read the city”. (2) **Procedures**, with the presentation of “A guide for assembling city museums” by **Joan Roca i Albert**, as an introductory lecture to the workshop.

(3) **Patterns**, a laboratory of ideas on new paradigms in the conception of city museums for the 21<sup>st</sup> century. And (4) **Strategies**, with a discussion on city museums in fast-growing metropolises in all continents; special focus will be given to Africa in the debate on *The 4 Meridians Proposal*.

We await the participation of the Conference attendees and some other invited voices, such as **Edia Lesage**, **David Llistar**, **Oriol Nel·lo**, **Ciraj Rassool**, **Rodrigo Sala** or **Patricia Tamayo**, mostly online.

The workshop will be moderated by **Jordi Pascual** (United Cities and Local Governments).

CASCADE FOUNTAIN IN CITADEL PARK IN BARCELONA. PHOTO: BECKY VOGEL / UNSPLASH



**DAY 3**

***Dialogue. City museums: global perspectives locally rooted and managed, by Carme Turégano (on site) and Paul Van de Laar (online).***



**Moderator: Tim Marshall**

**Session summary**

*How can city museums promote public understandings of urban issues? How to carry out projects that are both local and global, approaching the world from a historical perspective rooted in a specific place? How to achieve the full involvement of the community in proposals of interest to the neighborhood and, at the same time, to the city as a whole? In short, how to be local avoiding localism?*



## SESSION 3 - BUILDING CITIZENSHIP

**ANNEMARIE DE WILDT**

*Amsterdam, The Netherlands*

### ***A colonial coach - Debating the future of contested national heritage***

The Dutch Golden Coach is at present exhibited at the Amsterdam Museum, on loan from the Dutch King, who usually rides in the coach to the yearly opening of Parliament. After a major restoration, the carriage has temporarily returned to the capital whose citizens gave it to Queen Wilhelmina in 1898. The Golden Coach is displayed in a glass enclosure in the museum courtyard. In the surrounding galleries various stories and perspectives are highlighted. Objects, photos and video's give a multifaceted picture of the history and use of the Golden Coach and the past and present discussions. Ever since its inception, the iconic vehicle had fans and critics. The carriage symbolizes many things; the House of Orange, democracy, the self-confident capital of Amsterdam, the fairy tale (or: golden cage) of royal existence, the relation between the King/Queen and the people, the colonial past. All of these meanings are addressed in the exhibition. To achieve a polyphonic and contemporary view, artists from different generations with various cultural backgrounds were commissioned to create artworks critically addressing rituals, materiality and coloniality of the coach.

These days the Golden Coach is the subject of a heated debate, because of the painting on the left side of the carriage: 'Tribute from the Colonies'. Depicted are people from the colonies offerings products and gifts to a young white woman symbolizing the Netherlands. An increasing number of people consider this depiction of colonialism inappropriate for national celebrations, such as Prinsjesdag (the opening of Parliament) and during royal weddings and inaugurations. In my presentation I will focus on the way the Amsterdam Museum not only made an exhibition, but also organizes the debate about the future of the Golden Coach. Can the carriage still be used, should it be adapted, or does it belong in a museum? The Amsterdam Museum invites visitors to share their views and use augmented reality to create an alternative Golden Coach. The museum also continues the debate about the future of the Golden Coach outside the museum: with a mobile installation we visit all the provinces to ask people for their opinions.

**Keywords:** Colonial past, contested heritage, monarchy, opinion poll, artistic research



## CATHERINE C. COLE

*Edmonton, Canada*

### ***The Nunavut Heritage Centre and Sustainability of Inuit Culture, Language and Identity***

Since the 1950s, Canadian Inuit [formerly known as Eskimos] have struggled due to the legacy of colonialism: government-forced settlement in communities, a tuberculosis epidemic requiring treatment in southern hospitals, and children being removed from their families to attend residential schools from the 1950s-90s, or be fostered by non-Inuit families in southern Canada in the '60s scoop'. Inuit must reconcile with the past to allow a better future. The Nunavut Heritage Centre is being established in Iqaluit, the smallest city in Canada (7,740), capital of the newest territory, Nunavut. The project is being led by the Inuit Heritage Trust (IHT) an Inuit organization established through the Nunavut Agreement.

The Nunavut Collection was developed by the Prince of Wales Northern Heritage Centre in Yellowknife, Northwest Territories from the 1970s to the establishment of Nunavut in 1999. The collection is now stored in southern Canada, art at Qaumajuk, a new Inuit Art Centre at the Winnipeg Art Gallery and the archaeology, paleontology, natural history, ethnology, and history collections at the Canadian Museum of Nature in Gatineau, outside of Ottawa. The Inuit Heritage Trust and Parks Canada co-own the Franklin Collection, artifacts excavated from the shipwrecks of John Franklin's failed expedition through the Northwest Passage, which are also being stored in Ottawa. These collections are largely inaccessible to Nunavummiut (people who live in Nunavut) due to isolation and expense.

Our goal is to consolidate these collections in Nunavut and to allow repatriation of additional collections. Equally important, the heritage centre will support the sustainability of Inuit culture, language and identity through research, recording oral traditions, Elder/youth programs, on-the-land programs, and workshops. The intention is to support concerns such as social justice, mental health, and awareness of climate change.

We're working with all levels of government – federal, territorial, and municipal - to plan the facility which will be built on Inuit-owned or municipal land and require a new road and utilities that will open the area for much needed housing. The primary audience is Nunavummiut and business travellers as the tourism season in Nunavut is very short (6-8 weeks/year) due to the harsh climate. The heritage centre will have a strong educational focus; we're working with Nunavut Education to develop curriculum-based educational programs on art and archaeology even before the facility is built to demonstrate the potential for future programming.

**Keywords:** Inuit heritage, Nunavut Agreement, reconciliation, sustainability, mental health

## GLENN PERKINS

*Greensboro, United States of America*

### ***Democracy Tables: Remixing civic dialogue***

Does community dialogue provide a path for citizens to increase their civic engagement? What happens when that path goes in unexpected directions? In this presentation I discuss how city museums can make space for responsive, adaptable forms of dialogue, in physical and digital settings, creating potential for expanding community and civic engagement.

Democracy Tables, an ongoing experiment within Greensboro History Museum's Project Democracy 20/20 initiative, offers insights into the above questions. The Project Democracy initiative grew out of two related impulses: (1) a desire to explore historical developments and contemporary challenges for democracy in the city of Greensboro and the state of North Carolina, and (2) an effort to build engagement with diverse audiences through community connections. Alongside exhibitions and public programmes, the museum collaborated with the Communication Studies Department at the University of North Carolina at Greensboro to offer another opportunity, one that would connect people to each other and to important civic issues through facilitated small-group conversation around civic issues important to them. These Democracy Tables conversations would implement communications theory within an engaged museum practice in order to generate small but meaningful shifts in the democratic culture of the city.

As it turned out, COVID-19 and racial justice demonstrations of 2020 transformed the project's expectations and outcomes. When the pandemic forced the museum to shift the Democracy Tables online, meeting in Zoom rooms allowed for surprisingly democratic interactions. Also, the museum's rapid-response exhibition *Pieces of Now* – co-curated with artists and organizers involved in racial justice demonstrations in Downtown Greensboro – brought street murals, music and protesters voices into the museum galleries, which further influenced the dialogues in dynamic and unexpected ways. Finally, innovations and responses of other museums inspired additional possibilities for adapting and remixing Democracy Tables within the city, such as developing conversations connected with LGBTQ+ experiences.

Democracy Tables and its adjustments prompt reflection on how museums can generate dialogue – and how adaptation and response can model democratic citizenship.

**Keywords:** Dialogue, community, democracy, engagement



## ANDRÉA DELAPLACE

Paris, France

### ***Narratives of an HLM - Urban and social history connected***

A new project in Aubervilliers, a popular and “difficult” neighborhood in the north-east of the parisian region, is dedicated to social housing and the different communities (most of them from a migrant background that live there). The project is totally created as an associative initiative led by AMuLoP<sup>1</sup> and has a first temporary exhibition running from October 2021 to June 2022 called “La vie HLM-Histoires d’habitant-e-s de logements populaires. Aubervilliers, 1950-2000”.

The famous HLM (habitation à loyer modéré or low-rent housing in English) is a type of housing built with the help of the State and which is subject to precise rules of construction, management and attributions. Rents are also regulated and access to housing is subject to a limitation of maximum resources. It’s an exhibition dedicated to these buildings and communities that are often connected to stereotypes such as social exclusion, poverty and criminality. The idea is to show the real lives of its inhabitants and social interactions that build the “vie de quartier” (community life). This exhibition will be a project to foreshadow the popular housing museum.<sup>2</sup>

The exhibition will retrace the daily life and the journeys of several families who lived in the building housing the exhibition between the 1950s and 2000s, based on a historical survey in the archives and interviews with the inhabitants, carried out by researchers and scholars.

Starting from the history of these families, the aims is to show the changes experienced by Aubervilliers over the last decades, and more broadly the working-class suburbs in the second half of the 20th century, under the effects of major economic and industrial changes: Housing and working conditions; Social and political movements; Regional, provincial, colonial and international migrations; Access to social rights, leisure, consumption; Mobility, transformation of the territory and, finally, Population health Gender, class and race relations

In my presentation I will analyze this important project as it aims to demystify stereotypes around popular housing in the *banlieue parisienne*.<sup>3</sup>

**Keywords:** Social housing, urban transformation, HLM, community, exhibition

<sup>1</sup> For more information on the Association pour un Musée du Logement Populaire:  
<https://www.amulop.org/fr/l-exposition-la-vie-hlm/>

<sup>2</sup> The exhibition will take place in an HLM a few steps from a future Grand Paris Express station, in an area that will be profoundly transformed by the construction of 1,800 housing units. In this context, putting the history of the neighborhood and the daily life of its inhabitants into perspective is a crucial issue

<sup>3</sup> Especially in the midst of the presidential elections in France, when more than ever talking about difficult neighborhoods and migration is a sensitive subject.

## NESLIHAN DOGAN AND CHRISTINE DE WEERDT

*Ghent, Belgium*

### ***Reconciling bottom-up heritage work with collection-based mediation: Two speeds?***

The European UIA (ERDF) project “collections of Ghent” (Coghent) opens up museum and archive collections by means of linked open data, a digital platform and an immersive experience box, which travels through three neighbourhoods in the city. Five heritage institutions in Ghent contribute, one of which is Ghent City Museum (STAM). Not only does the project aim to disclose cultural heritage data, it also invites citizens to digitally enrich collections via crowd-sourcing. In exploring methods for participation, Coghent also invites citizen groups to engage with the collection data through cultural projects focused on strengthening social-cohesion. The three selected neighbourhoods have different typologies, ranging from nineteenth-century working-class districts to modernist social high-rise neighbourhoods. For the Ghent City Museum (STAM), the selection allows to further research and engage with all neighbourhoods of the city of Ghent, and to integrate even the most recent histories.

While Coghent creates opportunities in terms of preservation and accessibility of cultural heritage, the project undoubtedly introduces some challenges as well. One of these is the inherent collection-oriented approach in which the undervalued heritage from the neighbourhoods is made to fit. After all, heritage and history are not purposely created to serve in fancy museums and dusty archives but above all, they are to be found on crowded street corners, in ordinary classrooms and forgotten attics. Local or personal narratives clearly surpass our understanding of ‘heritage objects’ and do not always match the tools at our disposal. In this paper we discuss our experiences in the Coghent project with participation, ownership, the instrumentalization of history, museum narratives and diversity.

**Keywords:** Cultural heritage, social cohesion, history from below, open linked data, participation



## LUIS CARLOS MANJARRÉS MARTÍNEZ

*Bogota, Colombia*

### ***Our MeCA is as we paint it: Museum of the Self-Built City, community museology as resistance***

The Museum of the Self-Built City – MeCA it's the first museum with vocation of service to community in the South of Bogotá, Capital of Colombia. It's a space in constant construction that is thought as a platform to make visible historical, identity, memory and heritage processes of the people who inhabit the town of Ciudad Bolívar and as a space to strengthen local initiatives and processes. But also as a space to dream, create and make autonomous decisions about the environment.

We understand self-construction not only as a process of physical construction of the neighborhood and the locality, but also as a social, intercultural, community, affective and identity process. For this, the Museum vindicates the practices and knowledge in the self-construction of the neighborhoods and also the organizational and collective processes that have arisen from the challenges that implies making a life in common in a territory built by the people who inhabit it, processes that, at the same time, have transformed the territory.

This project has had a participatory character and has generated multiple spaces of dialogue with different actors from Ciudad Bolívar to listen to them, jointly build work strategies and incorporate their views, experiences and needs in the elaboration of the Museum's narratives and in the museography, as well as in the programs it offers.

The presentation will talk about learning methodological methods of participatory construction of this new space that includes community museology as resistance and self-representation as an ethical-political exercise to strengthen collective strategies for the construction of citizenship. Ciudad Bolívar is one of the most complex towns in Bogotá, it's a microcosm of the central issues on the international political agenda and the MeCA is a laboratory to comprehensively address these issues.

The MeCA materializes the territorialization strategy of the Museum of Bogotá, which seeks to recognize and incorporate historically marginalized territories and populations from the dominant heritage narrative of the city. Connecting and integrating with the city implies working IN, WITH and ON the territory to recognize it's processes, initiatives and social recognitions that enable the permanent social construction of the habitat.

**Keywords:** Self-construction, resistance, community, territory, self-representation



## IGNITE SESSION 1 (on site)

**CATERINA DI FELICE**

*Turin, Italy*

### ***From the neighbourhood to the global world: The case of MUHBA Oliva Artés***

The MUHBA-Museu d'Història de Barcelona- is a polycentric heritage institution, organised in different heritage spaces throughout Barcelona and connected to one another to create a collective story about the city. One of these polarities is the MUHBA Oliva Artés, within the increasingly dynamic axis of 22 @, dedicated to the history of contemporary metropolis.

This contribution aims to present the MUHBA Oliva Artés case study as part of my ongoing doctoral research that investigates new urban museum spaces and how the museum can be a dynamic agent in city transformation processes, examining European case studies through the use of a quali-quantitative method, based in particular, on observing investigation as an interpretative tool. In this context, the MUHBA Oliva Artés is interpreted as a place of urban cohesion due to the relational dynamics that are established with its surroundings, in a dialogue between internal and external space. At the same time, the study aims to deepen methods and tools used by the MUHBA museum to build new relationships both with the Poblenou district and the context of the city: the museum, becoming the starting point for questioning all citizens, is assuming a multiscale condition.

Furthermore, the re-signification of a building of industrial heritage, by keeping the memory of the place alive, opens a reflection on how we can relate memory, history and the present with a vision towards the future. Revealing the city museum itself as an example and at the same time a place for knowledge of heritage conservation and management.

The container, the architectural construction of the museum, merges with the content, dedicated to the story of the city in transformation and its heritage, with, in the background, the Poblenou skyscrapers, symbol of a historical industrial district that is now undergoing the most significant transformation in the city. Taking into account the neighbourhood, starting from the relationship with the place, new dynamics are created from a material and immaterial point of view to improve the metropolis scale and its citizens. The idea is that these considerations, which arise precisely from the place where the conference will take place, can trigger a debate open to the different cities and people involved, reaching a global perspective.

**Keywords:** Museum spaces, multi-scale network, heritage conservation, urban cohesion



## ELIF ÇIĞDEM ARTAN

Berlin, Germany

### ***Intersectional Curatorial Practices: Questioning Migration and Gender in City Museums***

The nature of social categorizations such as race, class, and gender are intertwined as migrant and refugee women, girls, and LBTQI+ communities are exposed to multiple discrimination (intersectionality of racial and gender-based violence). For instance, they have been struggling for their working and women's rights simultaneously by claiming equal pay for equal jobs and standing against the culturalization of domestic violence. In addition to migration museums, city museums have been collecting and displaying their struggles through the years, achievements in the present day, and goals for the future. However, who is telling stories? How can migrant and refugee women and diverse minority communities engage with city museums? How can city museums serve as a diversity hub for citizens?

This paper seeks to discuss these questions through the lens of intersectional curatorial practices that originated in participatory museology and feminist pedagogy. The discussion will be based on curatorial experiences in archiving the history of migrant women by examining two participatory exhibitions: Firstly, "ABC of Migrant Women Association: A Female Dictionary" (Cologne, 2015; Frankfurt, 2016; İstanbul, 2016; Berlin, 2017), an A to Z list of visual and textual interrogation of socially constructed words, objects, emotions, and even colors; secondly, "World from Female Perspective!" (Berlin, 2017), exposing colorful, fighter, and collaborator environment of migrant women through photo albums, and various art installations. More than 200 migrant women, members, and fellows of the Federal German Migrant Women's Associations (Bundesverband der Migrantinnen e.V.), were engaged in developing exhibitions from attending creative writing workshops and writing texts to selecting exhibition materials.

The discussion aims to list the principles of intersectional curatorial practices, such as developing different ways for increasing the engagement with minority communities in city museums, modifying the museum place for the meeting point of diverse communities and their communication by organizing various auxiliary activities, empowering the visitors for the participation of minorities in social, cultural, and political life in the city.

**Keywords:** Intersectionality, migration, gender, participative museology, feminist pedagogy

## MERCÈ TATJER MIR

*Barcelona, Spain*

### ***Doing research to report the city in an alternative way. The history of L'Esquerra de l'Eixample in Barcelona***

The Eixample of Barcelona has been the subject of a large number of studies in the last fifty years, mostly the work of architects, urban planners, engineers, urban historians and art historians. Their contributions have allowed for interesting exhibitions focused especially on urban analysis of a general nature and on the work and personality of Ildefons Cerdà, the founder of urbanism who designed modern Barcelona.

However, few researchers have approached the rhythms of housing construction and the installation processes of manufacturing activities, institutions and equipment, and also the settlement of the society that over 150 years has occupied the multiple neighborhoods of the current district de l'Eixample.

Little is known and shown about the Eixample beyond the “Golden Square”, a reduced area in its most central area, defined as a heritage complex characterized by the numerous Modernist buildings (the Catalan “art nouveau”) and by the inhabitants of the well-off classes.

This emphasis on the central part of the Eixample district has forgotten that, over time, within its vast uniform framework devised by Plan Cerdà, differentiated neighborhoods have been configured: Sant Antoni, L'Esquerra de l'Eixample, La Dreta de l'Eixample, the Sagrada Família and Fort Pienc, which are environments of neighborhood sociability that also offer an architecture of various forms of remarkable quality.

Our contribution to “Relating the City” tries to analyze the case of L'Esquerra de l'Eixample with a transversal vision that allows us to broaden our knowledge of the history of the neighborhoods of central Barcelona, in order to later incorporate them into the urban narratives of the city museum.

**Keywords:** Barcelona, L'Esquerra de l'Eixample, urbanism, history, society



## FLAVIO MILANDRI AND GIOVANNA CONFORTO

Forlì, Italy

### **5Ps. People, planet, prosperity, peace, partnership. Connecting museums and communities through Storytelling**

Museums have many heritages that need to be narrated: memories and stories, desires and dreams, objects and people. We have been experimenting with this for 10 years with the Travelling Metamuseum project. In 2020 our temporary art museum moved from Palazzo Sassi Masini (an eighteenth-century historic building) to an abandoned site (the shopping mall “I Portici” in Forlì (Italy)), where we restored life and (re)created a human cultural center. In November 2021 the museum will be housed in the EXATR structure dating back to the beginning of the 20<sup>th</sup> century, formerly a courier depot, to implement a urban regeneration project.

Connecting cities and citizens in a multiscale network, taking into account the neighborhood, the city and its global perspectives, can contribute to a more diverse and sustainable urban economy and sociability: in our speech we will focus on the third theme of the conference, on the democratization of access, and on how a museum can become a public space, be it physical, virtual or both, welcoming a polyphony of voices and stories through the use of storytelling as a powerful tool of (re)discovery, connection and development, making citizens co-creators of meaning and experiences.

Museums represent a relationship between present and past, between different cultures, between reality and imagination, and can become a powerful context of social action through storytelling, playful culture, expressive workshops, embodied cognitive approach. Today museums need to be inhabited and presented as places of everyday life, adapting them to the context, reinterpreting and recounting them in a creative way. They must be a research space to listen to the social environment and connect people and places through storytelling and co-creation. In short, strategic bodies of urban, social, cultural cohesion that allow to connect cities and citizens in favor of shared sustainability as a common democratic project, a center of knowledge and applied innovation (in the wake of the UN 2030 Agenda) and polarity for urban development. It is the historic moment to definitively rethink the paradigm of the role of museums for society by putting its inhabitants and the public at the center, and to move from the “city museum” to the “citizens’ museum”.

**Keywords:** Storytelling, global goals, democratisation, access, public space

**PAOLA E. BOCCALATTE**

*Turin, Italy*

***Dirittibus. The museum for/around the city***

At the end of 2019, the Museum of Resistance, Deportation, War, Rights and Freedom of Turin worked out a project, *Dirittibus: il Museo per la città* (pun meaning both “the Museum For the City” and “the Museum Around the City”) in partnership with some cultural institutes, and the Municipality. The Museum leaves its walls and reaches citizenship. The Museum crosses the city for more than 3 months. Starting point are personal stories and memories told by some testimonials around six big issues: health, gender, disability, environment, migrations, and work.

Between June and October 2021, the bus of the Turin Public Libraries becomes *Dirittibus* (bus of the civil rights), and makes a tour of the suburbs; more than 160 books dedicated to the issues of civil rights, and a sober multimedia installation with a number of testimonies on board; outside elements for temporary place-making, a space open to moments built with the communities that actively live the territory. An outreach project trying to enhance the presence of the Museum where it’s more needed, in the places less reached by the major cultural events of the city, in public gardens, schools’ courtyards, outdoor markets, small squares.

Around the *Dirittibus*, associations, and informal groups active in the neighbourhood organize, in collaboration with the Museum, some activities to interpret the civil rights, the territory and its related memories. A cultural mediation project, which aims to create ‘weak ties’ with people in conditions of social unease, low schooling, and poor access to culture, with a view to empowerment.

The project ends in November 2021. The intent of the contribution is to share with CAMOC members motivations, premises, and process leading the making of the project and its wide relationships. Primary aim is to highlight the critical issues the Museum faced and the strong willingness of the staff to work on meaning and relevance of the Museum, with the communities, in the complex and challenging organism of the city.

**Keywords:** Right to the city, citizenship, civil rights, mobile museum, communities



## ALMUDENA CRUZ YÁBAR

*Madrid, Spain*

### ***How city museums in Spain deal with 'difficult heritage'***

The main goal of the presentation is to discuss how city museums in Spain are dealing with 'difficult heritage' (Sharon McDonald, 2009) in the light of 2030 Agenda for Sustainable Development, and more specifically with respect to the objectives of fostering cultural diversity and intercultural understanding (Introduction, para. 8), education (Goal 4 / Target 4.7), and urban and other human settlements planning (Goal 11) while indirectly acknowledging the impact of cultural heritage on securing peaceful and inclusive societies (SDG 16).

Spain has a contentious past that remains visible through sites, buildings, monuments and other types of cultural heritage, which can be re-signified to reconcile it with a positive and mature contemporary identity which puts peace at the forefront of the Spanish society. The presentation further aims to describe how Spanish city museums are dealing within the cultural realm, with this vast amount of heritage, with a divided history, how the country is trying to not forget the past, preserving its cultural traces and promoting memory through heritage in order to never indulge again in antidemocratic behaviors.

**Keywords:** Spanish city museums, difficult heritage, dealing with the past to construct the future

## RAMON GRAUS

*Barcelona, Spain*

### ***Behind the façade. Comparing three building traditions: London, Lisbon, Barcelona***

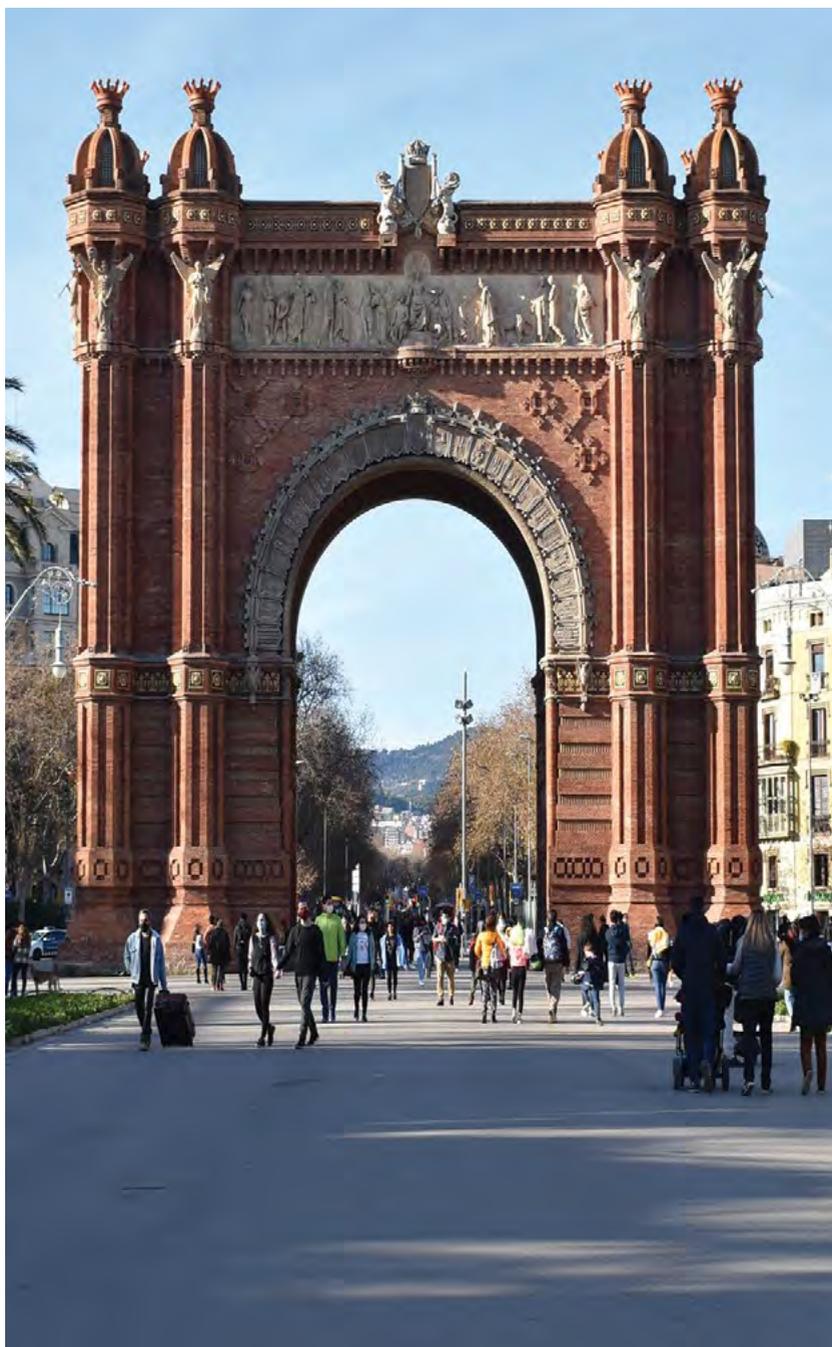
At first glance, a house in Regent Street in London, a tenement house in rua Augusta in Lisbon and Porxos d'en Xifré building in Barcelona look remarkably alike. They use the same type of neoclassical architecture. But behind the similarities of their façades, there was a wide-ranging world of construction systems. Comparative history is very useful to bring to memory the events that transformed the way to build the houses of different cities: The Great Fire of London of 1666, the 1755 Lisbon earthquake and the early industrialisation of Barcelona in late eighteenth century. London changed timber for brick, Lisbon improved their “gaiola pombalina”, and Barcelona replaced stone with brick. These new systems raised following the goals and methods of the Enlightenment and the Industrial Revolution and remained untouched until the arrival of reinforced concrete frame structures in early twentieth century. This would mean that fashion trends (Neoclassic, Gothic Revival, Arts & Crafts or Art Nouveau), which inevitably went away quickly, were used to coat the same external walls.

This fact offers a new interpretation of the architecture of these cities and poses the following question about their genuine identity. What is it that explains the inner forces that make the city? One common answer is the variability of the façade, as a matter of personal or collective taste; however, a fresh approach can be the invariability of the wall.

**Keywords:** Urban history, history of architecture, history of construction, cities' identity



MONTJUIC, BARCELONA. PHOTO: VALDENIARAS D. / UNSPLASH



BARCELONA, POLINA KOCHUYA / UNSPLASH



# PART 3: BIOGRAPHIES



**Joan Roca i Albert** has been trained as an urban geographer and he has worked in the fields of urban history, city planning and education. He is the director of the Barcelona History Museum since 2007.

**Joana Sousa Monteiro** is director of the Museum of Lisbon since 2015. She was a museum adviser to the Lisbon Councillor for Culture (2010-2014). She was Deputy Coordinator of the Portuguese Museums Network at the National Institute of Museums (2000-2010). Previously, she worked at the Institute of Contemporary Art (1997-2000) and at the National Museum of Contemporary Art (1994). She holds a degree in Art History, an MA in Museology, and an MA in Arts Management. She has been a member of the Portuguese National Committee board of ICOM (2014- 2016) and is Chair of ICOM – CAMOC, the International Committee for the Collections and Activities of the Museums of Cities (since 2016).

**Suay Aksoy** is a cultural heritage and museum expert and former CAMOC Chair (2010-2014). She used to be the Chair of the ICOM's Advisory Council and the President of ICOM. In her country, Turkey, she was the founding Chair of the Association of Museum Professionals of Turkey (2010-2013), has taught Museum Management and Cultural Heritage at two well-known universities in Istanbul and led a number of major museum projects. She was also the Director of Cultural Heritage and Museums at the Istanbul 2010 European Capital of Culture Agency. Suay Aksoy has a transdisciplinary background in economics, political science and museum studies.

**Ian Jones** is a native Welsh speaker from Wales. He has worked in Finland, New Zealand, in Poland for the British Foreign Office, and in Guyana for the Inter American Development Bank. For a few years he was a university lecturer in management, then with a group of friends he set up a company doing building projects. One project was to create a museum about Cardiff, the Welsh capital. The idea was to show how the city had developed over the years to where it was today, and how it could be in the future. He then thought - why not an organisation to represent a new sort of museum about cities? But he was not the first to think that. It's a long story but some time later he discovered ICOM who put him in touch with the Director of the Museum of Moscow who had a lot of ideas and who, with her colleagues, arranged an inaugural meeting in Moscow in 2005 to convince ICOM that an international committee for a new sort of museum about the past, present and future of the city was necessary. As a (bad) Russian speaker he went along. The rest is history.

**Chet Orloff** taught urban studies and planning, history, and museology at Portland State University and the University of Oregon and has served as director of the Pamplin Institute, the Museum of the City, the Oregon Historical Society, and other organizations. He has served on numerous local, state, and national arts, historical, planning, and museological commissions and committees. He served as a CAMOC board member 2007—2010 and remains an active member of the Committee.



**Michał Niezabitowski** is the director of the Museum of Krakow and lecturer in department of 19th c. history in Pedagogical University in Krakow. He studied history and museology (Jagiellonian University). In 1985, he started working at the Historical Museum of the City of Krakow, where he became the curator of museum collections in 1995. In 2004 he became the director of this museum. He is also the head of the Polish Museum Museologists Association. Elena Pérez Rubiales joined the Barcelona History Museum (MUHBA) in 2017 as a member of the Projects Department. She holds a degree in Art History and a PhD in Production and Consumption of Culture by the Universitat Autònoma de Barcelona, where she has taught in the degree of Humanities.

**Elena Pérez Rubiales** joined the Barcelona History Museum (MUHBA) in 2017 as a member of the Projects Department. She holds a degree in Art History and a PhD in Production and Consumption of Culture by the Universitat Autònoma de Barcelona, where she has taught in the degree of Humanities.

**Marco Minoja** is a cultural manager, with a long experience in public administrations management and over 100 contributions to collective works, specialised journals, monographic studies and exhibition catalogues. Graduated and specialised in archaeology, he directed various archaeological territorial offices of the Ministry of Culture, museum networks, autonomous museums, national archives and libraries. Currently he directs the Culture Department of Milano City Council, to which all city's culture departments refer, including 20 museums.

**Anna Trapkova** graduated from the Russian State University for the Humanities, Moscow, and obtained further education in Strelka Institute for Media, Architecture and Design in Moscow. She worked as Deputy Development Director at The Pushkin State Museum of Fine Arts (2014 - 2017) and as Deputy Director of Reconstruction and Development at The Garage Museum of Contemporary Art (2017 - 2019). In 2019, she was appointed as General Director of the Museum of Moscow.

**Michael González Sánchez** holds a PhD in Art History (University of Granada, Spain, 2016). He is the director of the Museum of the City of Havana and director of Cultural Heritage of the *Oficina del Historiador de La Habana* since March 2018. He is also Assistant Professor at the University of Havana. He has published a number of articles on heritage and history and participated in national and international events on these matters. He is a member of ADHILAC, UNHIC and ICOM Cuba.

**Paula Talib Assad** holds a BA in History and PhD in Museology from the University of São Paulo. She is the Supervisor of Museology at the City Museum of São Paulo.

**Marcos Cartum** holds a BA in Architecture and Urbanism from the University of São Paulo. He is the CEO of the City Museum of São Paulo.

**Henrique Siqueira** holds a BA in Social Science at Fundação Escola de Sociologia e Política. He is also a photographer. Henrique is the Supervisor of Curatorial Program at the City Museum of São Paulo.

**Danilo Montingelli** is pursuing BA in Philosophy and Museology (expected graduation: December 2023). He is the Supervisor of the Program “Diálogos no Museu” and member of the administration board of the City Museum of São Paulo.

**Nádia Bosquê** holds a BA in Visual Arts at Universidade Estadual de São Paulo. She is the Supervisor of the Educational Programs of the City Museum of São Paulo.

**Senka Ibrimbegovic** was born in Travnik, Bosnia and Herzegovina. She graduated from the Faculty of Architecture, University of Sarajevo, and got MSc from Università di Siena, Politecnico di Milano, IUAV di Venezia. Since 2008 she teaches at Faculty of Architecture, UNSA. In her PhD thesis, she addressed the topic of “Architecture of Museums of Contemporary Art as a capsule of time”. She works with the Museum of contemporary art Ars Aevi in Sarajevo since 2004. Senka is a member of ICOM, CIMAM, AABH, DA and ATINER.

**Manar Mazhar Ashour Hassan** is a double MA degree holder in Museum studies 2021 from University of Wuerzburg in Germany and University of Helwan in Egypt. His background is BA in Egyptology. In his thesis, as a researcher, he worked on the first assumption of a city museum in Egypt. He chose Cairo, and then, to narrow down the research, he chose the area of Downtown that is officially named Khedival Cairo. His thesis title is “The Role of City Museums in preserving the values of tangible and intangible heritage: A Case study on Khedival Cairo”.

**Patricia E. Brignole** is a Board Member and treasurer of CAMOC. Patricia is a museologist, consultant, with experience in curatorship, design and project development, with training in visual arts and communication. She holds a Master’s degree in International Relations from the National University of Córdoba. She is also a Researcher in the International Studies Program: globalization, late capitalism and Postmodernity, CEA, and Professor in Heritage Management and Project Laboratories at the Provincial University of Córdoba. Patricia was a participant in the UNSSC Program for specialization in the 2030 Agenda, ODS and The Paris Agreement on Climate Change as a Development Agenda. She works as advisor in the management of museum projects of the Directorate of Culture and Heritage of the Municipality of Córdoba, Coordination of the Museum of the City of Córdoba, Argentina.

**Eddie Butler-Bowdon** has overseen the strategic development of the City of Melbourne Art and Heritage Collection since 2003. He was previously a Senior Curator in social history at Museum Victoria and an Assistant Curator at the Powerhouse Museum in Sydney. Eddie holds a Bachelor of Arts (Hons) from the University of Melbourne and a Master of Arts (History) from the University of Technology, Sydney.



**Ha Duong** is the Vice-head of the Research, Collection, and Exhibition Unit of the Danang City Museum. Ha has worked for the museum for over 10 years, including 7 years as a museum curator where she has curated exhibitions in collaboration with the local community. She holds a Master of Museum Studies at the University of Queensland (Australia). She is also cooperating with the Tourism Department of the Danang University of Architecture as a visiting lecturer.

**Akiko Okatsuka** is a Doctor of Art and Design, a Graduate School of Comprehensive Human Sciences, University of Tsukuba (2016). She is a specialist in History of Photography. After serving at Tokyo Photographic Art Museum and Tokyo Metropolitan Teien Art Museum, Akiko assumed a post of a Director of Research Center of Edo-Tokyo Urban History, Tokyo Metropolitan Edo-Tokyo Museum.

**Cheng Yanni** is the head of the Education Department with Han Yangling Museum, an assistant research fellow, and deputy head of the Education Committee of Shaanxi Museum Association. She got a master degree of museology and cultural heritage. Having been working in the museum education fields for two decades, she has published dozens of theses and a few books. She has taken part in the international cooperation projects like Cultural Management in Berlin, the Han-Pisa Archaeological Museums.

**Jan Gerchow** was appointed in 2005 director of the Historical Museum Frankfurt (HMF). From 1978 until 1984 he studied History, German Literature and Philosophy in Freiburg i. Br. and Durham (GB). Graduated (1984) at the University of Freiburg with a doctoral thesis in early mediaval history, he taught at the history department of the University of Freiburg, in 1990 he became fellow of the Max-Planck-Institute for History in Göttingen. In 1993 he changed as curator to the Ruhrlandmuseum in Essen, until he came to the Historical Museum Frankfurt in 2005. During his directorate the different historical and newly constructed buildings forming the museum were renovated. Also all the exhibitions were renewed. In 2012, the historical buildings were reopened, in October 2017 the newly constructed exhibition hall. In 2018, Jan Gerchow was awarded the KAIROS-award by the Alfred Toepfer-foundation. Since 2019 he is member of the board of CAMOC.

**Ramon Pujades** was born in València, in 1972. He is currently Head of Research of Barcelona History Museum. He was appointed Head of the sections of Royal Audience and Royal Heritage of the Archives of the Crown of Aragon (Barcelona, 2001-2014) and senior researcher and associate professor at University of Valencia (1998). He is member, since 2001, of the Professional Body of State Archivists, Librarians and Archaeologists. Degree in geography and history specialized in mediaval history, University of Valencia (1995). Bachelor's degree with the thesis: *In the eyes of God, in the eyes of men: moral*

*stereotypes and social perception of some professional status in the late medieval Valencia.* PhD in Geography and History, University of Valencia (2005) with the thesis: *Writing in the late medieval space: cartographic production in the western Mediterranean in the 13<sup>th</sup>, 14<sup>th</sup> and 15<sup>th</sup> centuries.*

**Lydia Muthuma** is a lecturer in Visual Arts at the Technical University of Kenya. She publishes journal articles and book chapters. Some of her research is disseminated through city walking tours. Dr Muthuma mounted an exhibition 'A photographic story, Changing Perspectives: Nairobi Past and Present' at The National Museums of Kenya, in 2019. She was guest speaker, Barnard College, Columbia University, in 2020, tackling 'Monumental Landscapes'. She collaborated with CSSD, Barnard, in *Insurgent Domesticities*, in 2021.

**Flora Mutere-Okuku** is an Assistant Lecturer in Interactive Media in the Design at the Technical University of Kenya. A researcher in Multimedia arts and culture. Flora is taking a considered look at a subaltern research project that aims to infuse activation and debate, research and story-telling around the building of the railways and forging of the nation of Kenya. Flora will be dissecting the disruption of technology in cultural heritage.

**Inga Sarma** is a Mg. Hist., Mg. Phil., and Jūrmala City museum historian since 1981. She has established cooperation network of Baltic coastal Spa Cities' museums. Inga is engaged in research of the cultural and historical heritage of seaside resorts. She has created exhibitions in Latvia, Lithuania, Estonia, Russia, Finland, Poland and Germany. She is an author of several books, and regularly participates in educational programs on Latvian TV and radio.

**Shruthi Ramesh** is an Architect and Urban Designer. She received her undergraduate degree from GEC Thrissur and holds a Masters in Architecture with a Major in Urban Design and Minor in HTC from CEPT University. She currently runs her independent practice Meander Design Studio in Kannur, Kerala. Her research centres around subaltern historiographies and gender, politics and cultural practices in inclusive urban geographies.

**Bhagyashree Ramakrishna** is an Architect and Urban Designer. She received her undergraduate architectural degree from Mumbai University and holds a Masters in Architecture from CEPT University in Urban Design and a minor in Urban Conservation. She is currently a visiting faculty in CEPT and Mumbai University. Her research focuses on examining themes of social innovation and territorial development in the global south context.

**Shriya Dhir** is a final year Urban Design student at CEPT University, Ahmedabad. She is currently pursuing her research on the topic "Cities as a platform for Social Innovation",



which focuses on unraveling the spatial characteristics that induce creative exchange and knowledge sharing in urban districts. She is specifically interested in public participation, open source data and tacit forms of knowledge.

**Edgar Straehle** holds a PhD in Philosophy and a degree in History. He is a member of the MUHBA team and a professor at the University of Barcelona.

**Alex Sánchez** is a lecturer of Economic History at the University of Barcelona. With a PhD from the same university with a thesis on 'The cotton manufacturers of Barcelona in the 18<sup>th</sup> and 19<sup>th</sup> centuries', he has published several works on the industrial and business history of the Catalan capital. These include *Indianes. Els orígens de la Barcelona industrial i Barcelona, ciutat i treball al segle XX*. He has been Director of the Department of History and Economic Institutions at the University of Barcelona and Curator of several exhibitions organized by the MUHBA. For his work on the origins of industrial Barcelona he has received the Bonaplata Research Award and the Special Mention of the Premis Ciutat de Barcelona. He is also Editor-in-Chief of the *Revista de Historia Industrial-Industrial History Review*.

**Manuel Guardia** (Barcelona, 1949) holds a doctorate in architecture from the Polytechnic University of Catalonia. Already retired as a lecturer at the Vallès Higher Technical School of Architecture of the same university, he mainly focuses his research in urban history. The publications he has edited include *Atlas histórico de ciudades europeas*. (editor with Oyón, J.L. and Monclús, F.J.), Salvat-Hachette, Barcelona, 1994-1996; *La revolución del agua en Barcelona. De la ciudad preindustrial a la metrópoli moderna, 1867-1967*, Barcelona, 2011; *Making cities through Market Halls. Europe, 19<sup>th</sup> and 20<sup>th</sup> Centuries*. (editor with Oyón, J.L. Eds.) Museu d'Història de Barcelona: Institut de Cultura Ajuntament de Barcelona, 2015, and 'Markets and markethalls', in *The Routledge Companion to Retail History*, edited by: Jon Stobart, Manchester Metropolitan University, UK, and Vicki Howard, Hartwick College, USA, nov. 2018.

**Johanna Vähäpesola** works as Senior Advisor at the Espoo City Museum. She has a MA diploma in history and has been working in the museum sector for 15 years. Her special interests include public engagement and participation, museum strategy and the role of museums in society. She is the secretary of ICOM Finland since 2020 as well as secretary of ICOM CIMUSET in 2016–2022.

**Otto Hochreiter** is exhibition curator, museum planner and publicist. He has been Director the Graz Museum (EMYA Nominee 2014) since 2005, and also head of the Graz City Archive since 2014. Since 2018 he has been general secretary in the Executive Committee of ICOM Austria. He is the European Museum Forum's National Correspondent. In the 1980s, he worked in the Galerie im Taxispalais, Innsbruck, and

the Museum of Modern Art, Vienna, also directing exhibitions at the Vienna Festival. He has taught at the Institutes of Design (Innsbruck University), Graphic Arts (Vienna), Applied Cultural Sciences (Karlsruhe), the University of applied Arts (Vienna) and at the Department for Image Science (Danube University Krems). He recently curated the permanent exhibition “The Story of Graz“ and designed the new Graz Museum Schlossberg.

**Lindinxiwa Mahlasela** researches and manages cultural history collection at Port Elizabeth Museum/ Bayworld in Gqeberha, Eastern Cape, South Africa. He majored in history and has obtained Masters in Heritage and Museum Studies. His interest is exploring the role of memory towards achieving racial reconciliation.

**Anna Sirro** is a lector and museum facilitator. In 2000 she graduated from Saint-Petersburg University with the diploma of art historian. Since 2000, Anna Sirro works as a researcher and facilitator at different museums of Saint-Petersburg: The State Hermitage, the State museum reserve Peterhof. In 2015, with Elena Kalnitskaya, Anna created a concept for educational centre of the Peterhof museum. Since 2019 Anna has been working at the State Museum of the History of St. Petersburg, renovating the museum strategy for enlightenment and public programs.

**Jordi Pascual** is a geographer and the coordinator of the Committee on culture of the world organisation of United Cities and Local Governments (UCLG).

**Tim Marshall** is a planning academic, having also been a practising urban planner. He is emeritus professor at Oxford Brookes University.

**Carne Turégano** is the Territorial Coordination and Proximity Manager of Barcelona City Council from 2019 until today. Degree in Geography and History specializing in Anthropology. Postgraduate degree from UPF in Quality Management and projects in Public Administration, Master's degree from EAPC in Public Administration. She has previously been the Manager of the Sant Andreu District and has held other positions related to the Sant Martí and Nou Barris Districts, with a direct involvement in promoting projects related to heritage museification and participatory management models, among others. Award for innovation by the association 22@ Network in 2010, has articulated in its field art spaces such as the Sala Can Felipa, this in close relationship with the Hangar and La Escocesa creative factory, the open workshops of Poblenou, and Pyramid; or the municipal area of La Fabra i Coats, a cultural node where the CAC and the creation factory of the same name are located. He has supported the promotion of urban art and has maintained a direct relationship with cultural spaces such as Bostik or Canòdrom, this last one also municipal.



**Paul van de Laar** holds a chair in cities as a portal of globalization and urban history and is head of the History department, Erasmus School of History, Culture and Communication. Between 2013 and 2020 he was general and artistic director of Museum Rotterdam, the city museum of Rotterdam, and developed great expertise in the heritage of diversity. His research focuses on comparative port city history and migration history. He is one of the principal investigators associated with the HERA Joint Research Programme: ‘Public Spaces: Culture and Integration in Europe’. PLEASURES CAPES. Port Cities’ Transnational Forces of Integration (Barcelona, Gothenburg, Hamburg, and Rotterdam) (2019-2021) <https://pleasurescapes.eu/>. He is core group member of the Leiden-Delft-Erasmus PortCityFutures Centre (<https://www.portcityfutures.nl/home>). His research focuses on comparative port city history and migration history.

**Annemarie de Wildt** is a historian and senior curator at the Amsterdam Museum. Her focus is on daily life, urban conflicts and culture, migration and identity with exhibition subjects such as prostitution, slavery, neighborhood shops and graffiti. These exhibitions are characterized by human stories, a hybrid variety of objects, often a mix of ‘high’ and ‘low’ culture, and participatory practices. She has published various books, catalogues and many articles and blogs on the practice and dilemmas of collecting and curating the city.

**Catherine C. Cole** is Director of Planning for the Nunavut Heritage Centre being developed by the Inuit Heritage Trust in Iqaluit, the smallest city in Canada with a population of 7,400, and Principal Consultant, Catherine C. Cole and Associates. Catherine is Vice-Chair of CAMOC and the former Secretary-General of the Commonwealth Association of Museums. She is a Fellow of the Canadian Museums Association and recipient of the ICOM Canada International Achievement Award and the Alberta Museums Association’s Lieutenant-Governor’s Award.

**Glenn Perkins** is Curator of Community History at the Greensboro (NC, US) History Museum, where he facilitates collaborations with local universities and organizations and helps develop exhibitions, including 2020’s AASLH and AAM Muse award-winning *Pieces of Now*. He holds MA degrees in Public History/Historic Preservation from the University of North Carolina Greensboro and in East Asian Languages and Cultures from Columbia University and is a fellow of the US-Japan Leadership Program.

**Andrea Delaplace** has a PhD in Museum studies and heritage from Université Paris 1 Panthéon-Sorbonne. Her thesis research examined New York’s Ellis Island Immigration museum, the Museu da Imigração in Sao Paulo and the Musée national de l’histoire de l’immigration in Paris. She is an active member in ICOM-CAMOC and participated at the Project Migration Cities from 2017 to 2019. She most recently has worked as a researcher at the Picasso Museum in Paris on a new exhibition opening fall 2021, “Picasso, étranger”.

**Neslihan Dogan** is a trained historian who has studied the impact Turkish women had on the post-war labour migration to Ghent and the roles they fulfilled. She is currently working at Ghent City Museum (STAM) and within the Collection of Ghent project (<https://www.collections.gent/>). As 'onsite participation manager' she aims to connect heritage preserved in the participating heritage institutions on the one side, with undervalued heritages to be found in the chosen Ghentian neighbourhoods on the other.

**Christine De Weerd** studied art history at the University of Leuven and currently serves as general director of STAM – Ghent City Museum. She gained extensive experience in cultural management and heritage projects.

**Luis Carlos Manjarrés Martínez** is a museologist from the National University of Colombia, specialist in Cultural Cooperation and Management at the University of Barcelona and social communicator from the Javeriana University. Currently, he is the manager of the Museo de Bogotá, spokesperson for the ICOM-Colombia board of directors and founder of MuseoQ. Luis is a fellow of the TyPa Museum Management Laboratory, the Curatorial Intensive of the Independent Curators International and the Museums Ethics Workshop of the Rørelsernas Museums. He has ten years of experience in participatory and community museology.

**Caterina Di Felice** is an architect, graduated with First-Class-Honours at the Politecnico di Milano. She gained experience working in the museum sector, in particular at the Musei Reali di Torino, and in 2018 she won a fellowship through MiBACT for an advanced training course in Cultural Project Management, Communication and Cultural Marketing. At present, she is a PhD Candidate in Architectural and Landscape Heritage at the Dipartimento di Architettura e Design (DAD) of the Politecnico di Torino, with an on-going thesis entitled "The new urban museum spaces: the museum as a dynamic agent in city transformation processes".

**Elif Çiğdem Artan** is a researcher in the "#Selbstbestimmt!" project at DaMigra e.V. (Umbrella Association of the Migrant Women's Organizations) in Germany. She received her PhD in Humanities from TU Berlin-IGK-Center for Metropolitan Studies in February 2021 with her thesis "The Future of the Present: Autonomous Archiving of Activist Videos". She is curator and coordinator of the MigrantinnenVerein Frankfurt e.V.'s memory project at the Historisches Museum Frankfurt in the "Bibliothek der Generationen" project. She has published both nationally and internationally, as well as presented papers and conducted workshops. Her research interests span museology, urban, digital culture, migration, and gender.

**Mercè Tatjer i Mir** (Barcelona, 1942) is Professor Emeritus at the University of Barcelona. She is the author of articles and books, especially on Barcelona, its neighborhoods, and



the history of popular and working-class housing. She collaborates with the FAVB and the CONFAVC. She has won the Bonaplata Award for her studies on Industrial Heritage carried out with interdisciplinary teams, and the Medal of Honor of the City of Barcelona in 2017. **Flavio Milandri** is the President of the Fantariciclando Association - *Education, creativity, innovation* and Co-founder of LUnGi - *Free University of the Game*. He is the trainer of the Italian Storytelling Center, museum educator, Curator of the Travelling Metamuseum.

**Giovanna Conforto** is an international storyteller with 20 years of experience. She is the creative director of the Italian Storytelling Center and founding member of Stories in Place (<https://storiesinplace.net>). Giovanna is a part of these educational institutions: School of Storytelling, Emerson College (UK, [www.emerson.org.uk/school-of-storytelling](http://www.emerson.org.uk/school-of-storytelling) - [www.schoolofstorytelling.com/about-us](http://www.schoolofstorytelling.com/about-us)). She holds IED Masters degree in Arts Management.

**Paola E. Boccalatte** holds a PhD in History of Art. Since 2000 she has been working for museums of history, art, and archaeology as a consultant. In 2011 she was curator of MuseoTorino, online museum of Turin. She's currently working on the museological project of some museums of history such as the Cervi Museum (Gattatico) and the National Museum of Resistance (Milan). Since 2018, she works at the Museum of Resistance (Turin) on projects of public engagement and citizenship.

**Almudena Cruz Yábar** is a state curator currently responsible for cultural affairs at the Ministry of Presidency, Relations with the Parliament and Democratic Memory of Spain. She was previously involved in cultural heritage protection at the Department of Fine Arts at the Ministry of Culture and Sports where she was head of European affairs and Spanish delegate at the EPA Cultural Routes and the CDCCP. She is member of HEREIN and the Reflection Group "EU and Cultural Heritage", ICOM and ICOFOM. She worked for almost a decade in the Contemporary Art Museum Reina Sofia in Madrid, where she was in charge of the coordination of art works acquisitions, exhibitions, film series, seminars and publications, and she was a curator at the photographic department. She worked later at the law department of the National Prado Museum. Furthermore, she is currently an associate professor at the Art History Department of the Complutense University where she teaches museology, Spanish art of the 20<sup>th</sup> century and Avantgardes. She has a law degree and a Master in Contemporary Art History and Visual Arts and is an independent researcher and curator.

**Ramon Graus** (b.1968). BSc (1990), Architect (2000), PhD (2012). Ramon is a professor of history of architecture and construction of the Universitat Politècnica de Catalunya (Barcelona, Spain). He is specializing in the interdependencies between technology and architecture. His doctoral thesis was entitled "Modernització tècnica i arquitectura a Catalunya, 1903-1929" (Technical Advances and Architecture in Catalonia 1903-1929).



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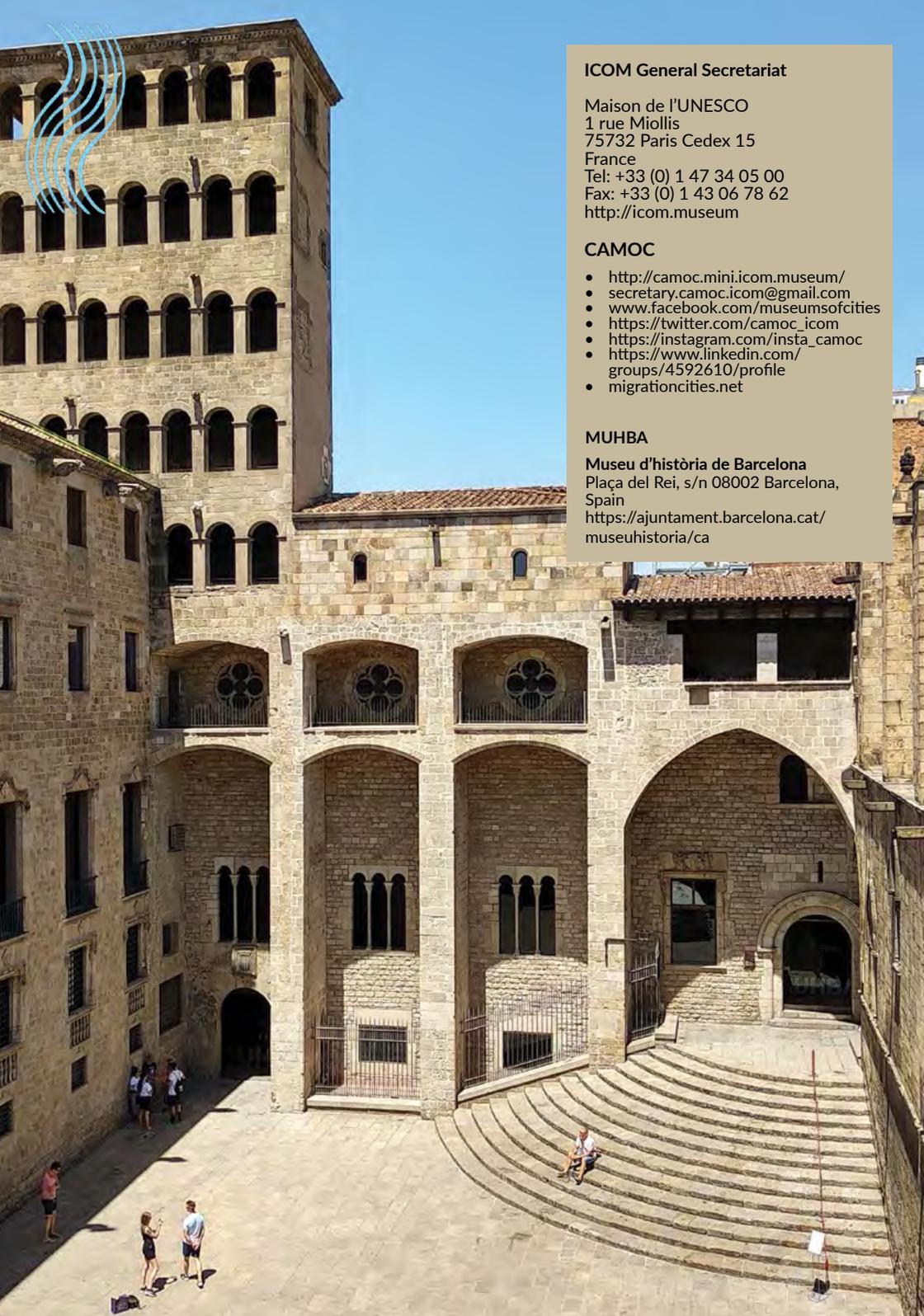


### MUHBA

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- <https://www.linkedin.com/groups/4592610/profile>
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