



City Museums as Cultural Hubs Past, Present and Future

Kyoto, Japan
September 2-5, 2019

CAMOC Annual Conference 2019



ICOM international
council
of museums

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

ICOM
KYOTO 2019

SEPTEMBER 2019
www.camoc.icom.museum



ICOM Kyoto 2019
25th General Conference

CAMOC ANNUAL CONFERENCE 2019

**City Museums as Cultural Hubs –
Past, Present and Future**

Kyoto, Japan, September 2-5, 2019

Conference organiser:



The CAMOC conference and the post-conference tour were made possible thanks to:



Joint sessions with:





ORGANIZING COMMITTEE

Joana Sousa Monteiro, CAMOC Chair

Jenny (Chun-ni) Chiu, ICOM Kyoto 2019 Secretariat and
CAMOC Board member

Jelena Savić , CAMOC Secretary

Catherine C. Cole, CAMOC Vice Chair

Nicole van Dijk, CAMOC Vice Chair

Renée Kistemaker, CAMOC Board Member

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CAMOC ANNUAL CONFERENCE 2019

City Museums as Cultural Hubs – Past, Present and Future

2-5 September 2019

Kyoto, Japan

Welcome to CAMOC Kyoto 2019

Dear CAMOC members,
Dear friends,

It is a great honour for CAMOC to be holding a conference in Japan, for the first time. As you all know, we are the ICOM international committee that deals with city museums, a young, innovative type of museums, which is increasingly spreading out all over the world, like CAMOC members are. Being in Japan is for us a privilege, thanks to the unique cultural heritage and beauty of this country, embracing urban diversity as extreme as we can find in Kyoto and Tokyo.

Our conference follows the overall theme of the 2019 ICOM General conference, only adapted to CAMOC's core, city museums: *City Museums as Cultural Hubs – Past, Present and Future*. Modern city museums are commonly result of developments of traditional municipal museums into more inclusive, diverse and participatory forms. Over the CAMOC's conference, the question of tradition versus innovation will be ever present, as it is shown in the programme and the conference abstracts.

We are very happy to be holding two joint sessions: one with ASPAC, the ICOM regional alliance of museums of the Asia-Pacific region, on the important theme *Cultural Tourism, City Sustainability and Museums of Cities*, and another prepared with the international committee for historical houses, DEMHIST, about *City and House Museums in the Context of Revising Museum Definition*, which will certainly provide us new ideas and interesting debates.

Other sessions at the CAMOC conference include paper presentations, ignite sessions and a workshop on themes like *Reconsidering Multiculturalism: Living with Different 'Diversities' in Museums of Cities*; *City Museum Trends: Active Collecting and Activating Collections*; *Museums of Cities, Trends and Definitions: Connecting Urban Past and Present, Responses to Urban Issues*; and *Museums of Cities and Sustainable Urban and Local Community Development*.

We feel that we should share with you that CAMOC reached a record number of abstract proposals for this conference, which made the choice of presentations difficult, but promises a very diverse conference, too.

The CAMOC off-site meeting day will be held at the best place possible: at The Museum of Kyoto, which is an excellent opportunity for getting to know this impressive museum. On top of a great conference programme, CAMOC organised a Post-conference tour to Tokyo, open also to non-members, on the theme *Rethinking the Relationship between the City and the City Museum*, comprising two different tours.

I express my gratitude to our local CAMOC expert, the diligent Chunni (Jenny) Chiu, for helping us organizing every detail of this big conference, as well as to all our partners, both institutions and people. Among all our many partners, I would like to stress the relevance of having The Museum of Kyoto as the host of the off-site day meeting, with reference also to the museums and institutions that will host us at the Post-conference tour, namely the Tokyo Metropolitan Edo-Tokyo Museum, the Tokyo Metropolitan Art Museum, the Tamarokuto Science Center, the Implementation Committee for New Concept “Ueno, a Global Capital of Culture” and Arts Council Tokyo.

This conference organization, like most matters of CAMOC, would not be possible without the ever-lasting dedication and proficiency of Jelena Savic, our Secretary. My last word of gratitude goes to all speakers, delegates and colleagues who took the effort of working for CAMOC, making us lucky enough to learn from each other, and better work for all the city museums in the world.

Sincerely,

JOANA SOUSA MONTEIRO

CAMOC, Chair



Welcome to CAMOC Kyoto 2019

Dear CAMOC members,

It is a great pleasure for me to welcome museum experts from around the world and to be able to co-host the CAMOC Annual Conference 2019 during the 25th ICOM General Conference in Kyoto together.

The Tokyo Metropolitan Edo-Tokyo Museum opened its doors in Ryōgoku, Tokyo on March 28, 1993 as a historical museum that reflects on the history and culture of Edo-Tokyo over 400 years and envisions the city and life of the future. Since its opening, the museum has attracted many visitors including foreigners, as a city museum representing Tokyo. In addition, we have a branch called “the Edo-Tokyo Open Air Architectural Museum” located in Koganei. Representative examples of Japanese historical architecture were moved there, and they have been carefully restored, preserved and exhibited. Both museums opened simultaneously and this year marks their 25th anniversary.

In this conference, we have co-organized Session 3 “City and House Museums in the Context of Revising Museum Definition” with ICOM-DEMIST and a post-conference tour to Tokyo. We hope to enable a vigorous exchange of views and develop the discussion through the session theme with museum experts. Moreover, at the post-conference tour in Tokyo, you will enjoy our museum’s permanent exhibition. It will be a valuable opportunity to deepen direct dialogue with us. All our staff members sincerely look forward to welcoming you on your visit.

In closing, I deeply appreciate the great efforts of Suay Aksoy, the current ICOM President and the former Chair of ICOM-CAMOC and Joana Sousa Monteiro, the Chair of ICOM-CAMOC, and all of you who have worked so hard in preparation for this conference. Thank you for your cooperation.

TERUNOBU FUJIMORI

Director

Tokyo Metropolitan Edo-Tokyo Museum

ABOUT EDO-TOKYO MUSEUM:

The Tokyo Metropolitan Edo-Tokyo Museum opened its doors in March 1993 as a space to reflect on the history and culture of Edo-Tokyo and envision the city and life of the future. Housed in a unique building modeled after an elevated-floor type warehouse, the museum has been a landmark and popular tourist attraction in Tokyo since its opening.

The permanent exhibition, showcasing original objects and replicas, offers visitors a journey through the 400-year history since Tokugawa Ieyasu entered Edo. In addition, the museum holds special exhibitions five times a year. We hope that the museum can be Tokyo's center for the creation of new culture.

<https://www.edo-tokyo-museum.or.jp/en/>



Edo -Tokyo Museum



東京都美術館

TOKYO METROPOLITAN ART MUSEUM

Welcome to CAMOC Kyoto 2019

Dear CAMOC members,

I am delighted that the ICOM Kyoto 2019 Conference and CAMOC meeting will be held in Japan. To be able to co-host the CAMOC Annual Conference 2019 is a good chance for all concerned parties to reaffirm the significance and importance of the activities of CAMOC.

The Tokyo Metropolitan Art Museum opened in Ueno Park, Tokyo in 1926 as the first public art museum in Japan. It will soon be 100 years old and was renewed about seven years ago as a museum in the capital Tokyo suitable for the 21st century, as a “place for creativity and how to share our lives with others” for all people, and “a haven for the enrichment of the heart”. This is our mission. In addition to being able to encounter classical masterpieces and contemporary works of art, we are also focusing on communication activities through artworks that create opportunities for interaction between the people and the artworks – and each other.

In this session in Kyoto (September 4, Session 3), we will ask about the possibilities and potential that museums have on the subject of the coexistence of diverse people in the city. I want to organize the issues through the museum’s activities in recent years - and discuss our vision for the future. Also, the post-conference tour in Tokyo Ueno on September 8 is an opportunity to have a real look at Ueno Park, where many museums are concentrated. I hope that here we will have the chance to reconsider the relationship between the city and the museum - together with you.

In closing, I sincerely appreciate the great efforts of ICOM president Suay Aksoy and the members of ICOM, CAMOC’s Chair Joana Sousa Monteiro and Board Members of CAMOC, and the ICOM Kyoto 2019 Organizing Committee, and the members of the CAMOC 2019 Organizing Committee.

Yours faithfully,

YOSHITAKE MAMURO

Director

Tokyo Metropolitan Art Museum

ABOUT TOKYO METROPOLITAN ART MUSEUM:

The Tokyo Metropolitan Art Museum is a historic museum, which was founded in 1926 inside the Ueno Park as the first public museum in Japan. The museum holds nearly 280 exhibitions every year including the exhibitions of globally recognized museums and special exhibitions with treasured works as well as thematic exhibitions and public entry exhibitions. In its role as a “doorway to art”, the museum also offers art communication programs and other wide-ranging activities. The museum structure designed by Mayekawa Kunio, Japan’s great modern architect, is also one of the museum’s key features. Shops and various restaurants within the museum also welcome you.

<https://www.tobikan.jp/en>



Tokyo Metropolitan Art Museum

Welcome to CAMOC Kyoto 2019

Greetings!

I am delighted that CAMOC's first annual conference in Japan will be held at The Museum of Kyoto. I would like to express my heartfelt thanks to the CAMOC Executive Board and to all of CAMOC's members.

Kyoto is a fascinating city, with a unique history and culture. As the country's capital for over 1000 years it has and continues to play a fundamental role in defining the nation. The city holds a great many tangible and intangible cultural properties, and there are currently over 200 museums working to preserve and share these. However, until the 1980s there was nowhere the truly diverse nature of Kyoto's cultural properties could exist in one place.

For this reason, The Museum of Kyoto was opened in 1988 - as a comprehensive cultural facility that collects, preserves, researches and exhibits a broad range of cultural properties including archaeology, history, art, film and folklore - and also encourages the creation of new artworks and international cultural exchange projects.

Looking forward, museums in Japan need change in many ways. We must develop our understanding of international recommendations and goals, such as the 2015 UNESCO's Recommendation, SDGs and the new museum definitions that will be presented at this year's ICOM General Conference. For this reason, the CAMOC Conference is a very important opportunity for Japan.

I hope that the conference will be fruitful for city museums both in Japan and around the world.

Sincerely,

KEIJI YAMADA

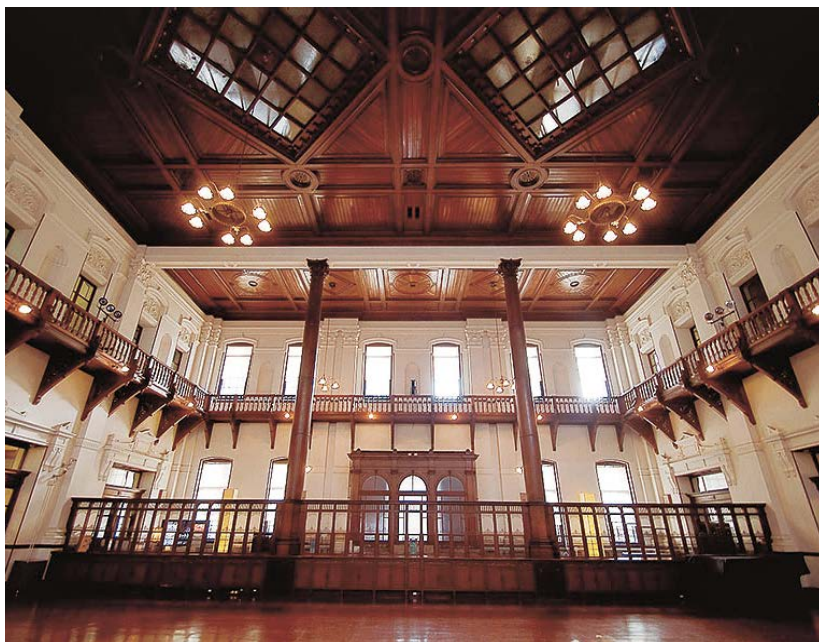
Director

The Museum of Kyoto

ABOUT THE MUSEUM OF KYOTO:

The Museum of Kyoto is located at the center of Kyoto and was opened in 1988 as a comprehensive cultural facility that introduces the culture of Kyoto.

Various exhibitions related to Japanese and world cultures as special exhibition are also held. There are regularly scheduled shows of classic films held by Kyoto Prefecture in the film theater. The annex (the former Bank of Japan Kyoto Branch), which was designated as the Important Cultural Property, is used as unique venue. You can enjoy a meal or shopping in the “Roji” shops with shop-fronts reconstructed in the style of 19th century’s house.



Annex of The Museum of Kyoto



Welcome to CAMOC Kyoto 2019

Dear CAMOC members,

I am very happy that ICOM Kyoto 2019 and the CAMOC meeting are being held in Japan this year. We hope that through the great opportunity to be co-organizer of the CAMOC Tokyo Post-Conference tour, we may deepen awareness of the importance of CAMOC's activities. I would like to thank ICOM President Suay Aksoy and the others involved the planning, Joana Sousa Monteiro and all board members of CAMOC, and express my sincere appreciation of all members of the ICOM Kyoto 2019 Organizing Committee.

Tamarokuto Science Center is in the northern part of Tokyo. It is an area where a number of important sites are located: The National Astronomical Observatory of Japan, that manage the Subaru Telescope and the ALMA Telescope, where some of the world's most advanced results in astronomical observation have been achieved. The former University of Tokyo Nuclear Research Institute / Institute for Cosmic Ray Research that has been fundamental in promoting the elementary particle physics and astrophysics research that takes place in Japan. These institutes are famous for hosting the activities of three Nobel Prize winners. Thus, the Tamarokuto Science Center can be considered to be located on the frontier of modern science and technology in Japan. With such rich resources, it is undoubtably one of our missions to fulfill the function of being a hub to share this modern science and technology with local residents.

This west course of the CAMOC Tokyo Post-Conference Tour shows the role that the Tama area has played in the formation of the city's culture in the western part of Tokyo. The natural environment of Tama is also displayed in our museum exhibition. We hope this will be an opportunity to exchange ideas with you and deepen the way in which science and technology can be shared with the local residents.

YUICHI TAKAYANAGI

Director

Tamarokuto Science Center

ABOUT TAMAROKUTO SCIENCE CENTER:

Located in Tama area in Tokyo, Tamarokuto Science Center celebrated 25th anniversary this spring and has been supported by people in all generations. It offers a wide variety of exhibitions at 5 rooms; “Meet the Science”, “Body & Senses”, “System & Mechanism”, “Life & Environment” and “Geoscience”. Touch, Think and Try at 4 Labo’s which inspire your curiosity.

In Dome Screen “Science Egg”, there is the projector which reproduces 140,000,000 stars. Another feature of our planetarium is the live commentary provided by our expert staff members. Enjoy current and seasonal and current topics about the universe.



Tamarokuto Science Center

CAMOC ANNUAL CONFERENCE 2019

“City Museums as Cultural Hubs – Past, Present and Future”

Kyoto, Japan, September 2-5, 2019

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

PROGRAMME

Organiser:



Off-site meeting:



The CAMOC conference and the post-conference tour were made possible thanks to:



THE PROGRAMME OVERVIEW

September 2, 2019

Inamori Memorial Hall (IMH 208)

- 14h30-16h00 **JOINT SESSION 1 – CAMOC+ASPAC**
Cultural Tourism, City Sustainability and Museums of Cities
- 16h30-18h00 **CAMOC General Assembly**

September 3, 2019

Kyoto International Conference Center, Room F

- 13h30-18h00 **JOINT SESSION 2 – CAMOC+DEMHIST**
City and House Museums in the Context of Revising Museum Definition

September 4, 2019

Kyoto International Conference Center, Room C-1

- 13h30-16h00 **CAMOC Session 3**
Reconsidering Multiculturalism: Living with Different 'Diversities' in Museums of Cities
- 16h30-18h00 **CAMOC Workshop**
City Museum Trends: Active Collecting and Activating Collections

September 5, 2019

Off-site meeting day at The Museum of Kyoto

- 10h00-12h30 **CAMOC Session 5**
Museums of Cities, Trends and Definitions: Connecting Urban Past and Present, Responses to Urban Issues
- 13h30-16h45 **CAMOC Session 6**
Museums of Cities and Sustainable Urban and Local Community Development
- 16h55-18h30 **Guided tour and visit, The Museum of Kyoto**

September 8-9, 2019

CAMOC Post-conference tour to Tokyo
Rethinking the Relationship between the City and the City Museum



CAMOC ANNUAL CONFERENCE 2019

September 2, 2019 Inamori Memorial Hall (IMH 208) JOINT SESSION 1 – CAMOC+ASPAC <i>Cultural Tourism, City Sustainability and Museums of Cities</i>			
14h30-16h00			
Time Table	Speaker	Title	Note
14h30-14h40	Welcoming speeches	Introductory address - CAMOC and ASPAC representatives	CAMOC and ASPAC
14h40-14h55	Yoshiaki Ishizawa, Japan	<i>Exchange in International Cooperation for the Inheritance of Cultural Properties and the New Role of Museums within ASEAN countries</i>	ASPAC
14h55-15h10	Alvin Tan Tze Ee, Singapore	<i>Community Hubs & Cultural Rejuvenators: Singapore's Community</i>	CAMOC
15h10-15h25	Akatsuki Takahashi, UNESCO Office for the Pacific States	<i>Pacific Islands Museums for Sustainable Development</i>	CAMOC
15h25-15h40	Feng Zhao, China	<i>The Future of Silk as Cultural Heritage in Museum</i>	ASPAC
15h40-16h00	DISCUSSION		
16h00-18h00	CAMOC General Assembly		

September 3, 2019 Kyoto International Conference Center, Room F JOINT SESSION 2 – CAMOC+DEMIST <i>City and House Museums in the Context of Revising Museum Definition</i>			
13h30-18h00			
PART 1 – 16h30-18h00			
Time Table	Speaker	Title	Note
13H30-13H45	Welcoming speeches	Introductory address - CAMOC and DEMIST representatives, Edo-Tokyo Museum representative (Joana Sousa Monteiro, CAMOC / Elsa Rodrigues, DEMIST / Terunobu Fujimori, Edo-Tokyo Museum Director)	CAMOC and DEMIST, Edo-Tokyo Museum
13h45-14h00	Junichi Kobayashi, Japan	<i>Globalization and the Role of City Museums</i>	Edo-Tokyo Museum
14h00-14h15	Placido Gonzalez Martinez, China	<i>A Recreation of Life: The Case of the Wuxiliang Shikumen Museum in Shanghai</i>	DEMIST
14h15-14h30	Yoshinori Kasai, Atsushi Nakagawa, Japan	<i>A Collaboration on Folklore Research between a City Museum and a Private University</i>	CAMOC
14h30-14h45	BREAK		
14h45-15h00	Martina Zervovnik, Austria	<i>Museum as Safe Space</i>	CAMOC
15h00-15h15	Nathalie Bondil, Canada	<i>Towards a Humanistic Museum with Inclusion and Wellbeing</i>	CAMOC
15h15-15h30	Yvonne Ploum, The Netherlands	<i>Integrated Conservation: How Museums Can Play a Meaningful Role on the Way to a Socially Sustainable Society</i>	DEMIST
15h30-16h00	DISCUSSION		
16h00-16h30	COFFEE BREAK		

PART 2 – 16h30-18h00			
Time Table	Speaker	Title	Note
16h45-17h00	Fang Hui-shih and Lin, Yi-hung, Taiwan	<i>Modern Architecture and City Museums: National Taiwan Museum System</i>	DEMHIST
17h00-17h15	Guy Thewes, Luxembourg	<i>Embracing Change – Digital Disruption in the City Museum</i>	CAMOC
16h30-16h45	Marlen Mouliou, Greece	<i>How Many Tales a Historic House Museum Can Tell in/for a City?</i>	CAMOC
17h15-17h30	Bonginkosi Zuma, South Africa	<i>THE EVIDENCE IS IN, THE HUNT IS ON: Reviving Historic House Museum's Relevance in South Africa</i>	CAMOC
15h40-16h00	DISCUSSION		

September 4, 2019 Kyoto International Conference Center, Room C-1 10h00-12h30 CAMOC SESSION 3 Reconsidering Multiculturalism: Living with Different 'Diversities' in Museums of Cities			
Time Table	Speaker	Title	Note
13h30-13h45	Sawako Inaniwa and Tatsuya Ito, Japan	<i>Cultivating Intercultural Communication Through Art and Participation: "Museum Start a-i-u-e-no"</i>	
13h45-14h00	Sarah Henry, USA	<i>Community Voices and the Museum Voice in a Diverse City: Case Studies from the Museum of the City of New York</i>	
14h00-14h15	Alec Coles, Australia	<i>Sharing Diverse Stories in the New Western Australian Museum</i>	
14h15-14h30	Eilat Lieber, Israel	<i>Jerusalem between a Rich Past, a Complex Present and a Promising Future: The Tower of David Museum as the Reflection of the City</i>	
14h30-14h50	DISCUSSION		
14h50-15h00	BREAK		
15H00-15H05	Mariko Murata and Akira Matsuda, Japan	<i>Museums and Multiculturalism in Japan</i>	IGNITE SESSION:5'- PRESENTA- TIONS
15h05-15h10	Alison Eardley and Serena Iervolino, UK	<i>Our City, Our Memory, Our Museum: Reimagining Diversity and Memory within Museums to Create Powerful City Futures</i>	
15h10-15h15	Antonella Poce, Maria Rosaria Re, Helen Chatterjee, Fulvia Strano, Italy	<i>The Inclusive Memory Project. Museum Education to Promote the Creation of a New Shared Memory</i>	
15h15-15h20	Csilla Ariese, The Netherlands	<i>Inclusive De-colonial Practices: From the Amsterdam Museum and Beyond</i>	
15h20-15h25	Angelita Teo, Singapore	<i>The National Museum of Singapore: Representing the Multicultural Ethos of a City-State</i>	
15h25-15h30	Kim Tao, Australia	<i>The Welcome Wall: Reconsidering a Multicultural Memorial in a Migrant City</i>	
15h30-16h00	DISCUSSION		

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CAMOC SESSION 4: Workshop			
16h30-18h00	<i>City Museum Trends: Active Collecting and Activating Collections</i>		
16h30-16h45	Nicole van Dijk, The Netherlands	Active Collecting and Empowerment	CAMOC
16h45-18h00	Workshop activities coordinated by Nicole van Dijk		

September 5, 2019 Off-site meeting day at The Museum of Kyoto CAMOC SESSION 5 Museums of Cities, Trends and Definitions: Connecting UrbanPast and Present, Responses to Urban Issues			
13h30-16h00			
Time Table	Speaker	Title	Note
10h00-10h10	Welcoming speeches	<i>Introductory address - Keiji Yamada, Director, The Museum of Kyoto; Joana Sousa Monteiro, CAMOC Chair</i>	The Museum of Kyoto and CAMOC
10h10-10h25	Masakage Murano, Japan	<i>Discovering the Roles of the Museum of Kyoto in Contemporary Society</i>	
10h25-10h40	Patricia Brignole, Argentina	<i>Museum Expanded, the City as a File. Collections in Network</i>	
10h40-10h55	Victoria Campbell, Denmark	<i>Exhibiting the Future: Inclusivity & Relevancy in City Museums' City Labs</i>	
10h55-11h10	Maria Fratelli, Cristina Miedico, Annamaria Ravagnan, Italy	<i>In.Museum-Museum.out, Museums as Hubs for Cultural and Personal Services</i>	
11h10-11h25	DISCUSSION		
11h25-11h30	MINI-BREAK		
11h30-11h45	Joana Sousa Monteiro, Portugal	<i>Approaching the Future: An Experience at the Museum of Lisbon</i>	
11h45-12h00	Elena Pérez Rubiales, Spain	<i>Right to the City, Right of the Citizens: For a New Generation of City Museums</i>	
12h00-12h15	Michał Niezabitowski, Poland	<i>The City Museum... A Brief History of Tomorrow</i>	
12h15-12h30	DISCUSSION		
12h30-13h30	LUNCH BREAK		



CAMOC SESSION 6			
13h30-16h45-20		Museums of Cities and Sustainable Urban and Local Community Development	
PART 1- 13h30-15h15			
Time Table	Speaker	Title	Note
13h30-13h45	Teng Chamchum-rus, USA	A Community-Centric Framework for Urban Heritage Conservation and Roles of Museums in Communities	
13h45-14h00	Suin Jeong, South Korea	Sustainability of Exhibitions Co-Created with the City	
14h00-14h15	Christine De Weerd and Lars De Jaegher, Belgium	The Square Kilometre - Zooming in on the City through a Participation Project	
14h15-14h30	Marilia Bonas, Brazil	Museums and the Indigenous Cosmogonies: Paths to the Cities	
14h30-14h45	Elka Weinstein, Canada	Overcoming Colonial History in Ontario's Municipal Museums	
14h45-15h15	DISCUSSION		
15h15-15h40	COFFEE BREAK		

PART 2 - 15h40-16h45			
Time Table	Speaker	Title	Note
15H40-15H45	Noga Raved, Israel	<i>The Contribution of City Museums to Public Culture and to the Sense of Place: Evidence from Israeli Cities</i>	IGNITE SESSION: 5'-PRESENTATIONS
15h45-15h50	Giampaolo Nuvolati and Rita Capurro, Italy	<i>City Users, Public Spaces and a Possible City Museum in Milan</i>	
15h50-15h55	Robyn Daw, Australia	<i>Discovering Your Own City: Connecting people, Art and Heritage</i>	
15h55-16h00	Hiromi Takao, Japan	<i>What Can a Science Museum do for the Local Community as a "City Museum"?</i>	
16h00-16h05	Sigrid Bosmans, Belgium	<i>The National Museum of Singapore: Representing the Multicultural Ethos of a City-State</i>	
16h05-16h10	Hongguang Wang, China	<i>Community Museum and Urban Planners - A Community Building Approach to Response to Urban Issues</i>	
16h10-16h15	Chao-Shiang Li, Taiwan	<i>A Curator for the Urban's Historic Loci and Narratives — Kaohsiung Museum of History</i>	CAMOC
16h15-16h45	DISCUSSION		
16h45-16h55	MINI - BREAK		
16h55-18h30	Guided tour and visit, The Museum of Kyoto		

CAMOC ANNUAL CONFERENCE 2019

September 8-9, 2019

CAMOC Post-conference tour to Tokyo

Rethinking the Relationship between the City and the City Museum

Together, ICOM-CAMOC and the ICOM KYOTO 2019 Organising Committee are organising a post-conference tour of Japan's capital, Tokyo. This tour aims to bring together a diverse range of viewpoints on city museums that anyone interested in the relationship between a city and its museum will benefit from. This is an opportunity to connect and see the different faces of Tokyo, and ask:

- What are the issues a city museum faces? What are the solutions?
- What are our definitions of a city museum?

The tour will be divided into 2 groups allowing participants can choose to see different viewpoints, before regrouping to discuss their findings. Day One will be a longer bus tour and Day Two will center on a single museum visit.



DAY ONE

After arriving at Tokyo Station, participants will divide into two groups, east and west, before heading out by bus. In the evening, everyone will meet in Ueno to enjoy a reception we're calling "ICOM-CAMOC Café" to discuss what they discovered during the tours.

East Tour – Will bring participants to see the Edo-Tokyo Museum and Sensoji Temple (Asakusa Kannon Temple) located in one of the oldest Tokyo districts (Edo). It will then continue to the museums in Ueno Park to experience the first cultural cluster in Japan.

West Tour – Will bring participants to visit Tamarokuto Science Center, Tamagawa Aqueduct and Kodaira Fureai Sewage Museum in an interesting residential area (Western Tokyo, Tama area). It will then head into Tokyo Metropolitan Area and the cultural cluster Art Triangle Roppongi, newly created in the 2000s.

DAY TWO

Museum visit to Tokyo Metropolitan Art Museum

Organisers:

ICOM-CAMOC, ICOM KYOTO 2019 Organising Committee

Co-Organisers:

Tokyo Metropolitan Art Museum; Edo-Tokyo Museum; Tamarokuto Science Center; Implementation Committee for New Concept "Ueno, a Global Capital of Culture"; Arts Council Tokyo (Tokyo Metropolitan Foundation for History and Culture)

Support:

Tokyo University of the Arts

Information and registration:

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

ABSTRACTS

JOINT SESSION 1

Cultural Tourism, City Sustainability and Museums of Cities

CAMOC+ASPAC, September 2, 2019, 14h30-16h00

YOSHIAKI ISHIZAWA

*Professor, Sophia University, Tokyo, Japan
Director, Sophia Asia Center for Research and Human
Development, Cambodia*

Exchange in International Cooperation for the Inheritance of Cultural Properties and the New Role of Museums within ASEAN countries

It is fact that today in the ASEAN countries, the issue of museum has risen into focus. As in the past, today, artifacts of cultural heritage are exhibited in these museums, and in this way they have been fulfilling the purpose for which they were intended.

However, today in the ASEAN countries, development has progressed, hotels and highways have been constructed, and this has resulted in the unearthing of vast quantities of artifacts. All such artifacts have been transported to museums where they are now accumulating, and such artifacts are referred to as “remains from development sites”. Besides these however, in all locations wherein there are ruins, works of conservation, restoration and upkeep are ensuing. Vast numbers of cultural remains and archeological finds that have been excavated from those spots have been taken to museums and preserved within repositories, where they now remain. We refer to these as “remains from development sites”. These remains from development and archaeological sites are entrusted to museums, for the purpose of exhibiting them to the public. Hence, they are subsequently seen by museum visitors and at times they even become objects of popular news. Yet, we are faced with barriers such as objects not having been registered, and so on. Hence, Sophia University have requested the presence of experts on museums from the ASEAN countries and held the workshop from 2017. It is an effort on our part to jointly discuss the issue as to how we deal with these remains, from development and archaeological sites. We shall make an appeal to ICOM by way of presenting reports of our activities and these will serve an occasion to present to the public the valued reports of all the experts on museums, who kindly gathered for our workshop.

Key words: ASEAN countries, development sites, cultural remains, museums, Sophia University



ALVIN TAN TZE EE

*Assistant Chief Executive (Policy & Community)
National Heritage Board, Singapore*

Community Hubs & Cultural Rejuvenators: Singapore's Community Museums

The museums of today not only preserve and present their collections but are increasingly expected to assume expanded roles and function as community hubs and cultural rejuvenators in the neighbourhoods where they are located. However, in the current museum operating context of stagnant or shrinking budgets and limited manpower, there is a pressing need to find a sustainable museum model which allows museums to assume these expanded roles while still performing their core functions.

This presentation will share Singapore's community museum model through the case studies of two heritage institutions managed by the National Heritage Board: Malay Heritage Centre and Indian Heritage Centre. It will illustrate how these institutions act as focal points for the Malay and Indian communities in Singapore and as place-makers for the historical precincts of Kampong Gelam and Little India where they are located.

This presentation will also illustrate how the two heritage institutions have adopted a sustainable operating model characterized by strong community partnerships whereby the communities co-fund the development and operating budgets as well as co-curate, co-develop and co-present exhibitions and programmes. More importantly, it will highlight these community initiatives helped to promote greater intra- and inter-community understanding and appreciation of Singapore's shared multi-cultural heritage so as to meet national objectives of strengthening racial harmony and social cohesion.

Finally, this presentation will share the key performance indicators adopted by the two heritage institutions to monitor and measure the effectiveness of their efforts as well as the challenges and the key learning points associated with Singapore's community museum model which puts communities right next to the driver's seat of Singapore's community museums

Key words: Museums, communities, sustainability

AKATSUKI TAKAHASHI

Advisor for Culture

UNESCO Office for the Pacific States

Pacific Islands Museums for Sustainable Development

Museums in Small Island Developing States (SIDS) in the Pacific have been playing an important role both in local community development and sustainable development of the nations. The museums in SIDS are multi-functional community centers which provide spaces for the transmission of traditional knowledge and skills for local community. They also provide tourists with a gateway to the Pacific cultures and histories.

At the regional level, the Pacific Islands Museum Association (PIMA) was recognized as an Affiliated Organisation of ICOM in 1998. PIMA has been active in supporting the institutional development of the museums in Pacific. As SIDS, the SAMOA Pathway Outcome Document of the 3rd UN International Conference on SIDS (Samoa, 2014) presents its support for developing and strengthening cultural activities and infrastructure in Pacific SIDS.

However, the investment in the Pacific museums is far from sufficient. In September 2018, the 1st Quadrennial Sustainable Development Report by the Pacific Islands Forum (PIF) was published, which states “Culture, in all its dimensions, is a fundamental component of sustainable development. Through tangible and intangible heritage, creative industries and various forms of artistic expression, culture is a powerful contributor to economic development, social stability and environmental protection. However, it is not generally acknowledged as a formal sector of the economy and as a consequence the economic and social benefits and contributions of culture are not fully recognized and receive less than 1 % of national appropriations.” More recently, the Culture Ministers in Pacific SIDS that met in Fiji in June 2018 took note of the current average 0.7% as a baseline, and set ambitious 2% target for the national budget for the culture sector by 2030.

Within this context, the paper will present case studies of the Fiji Museum, the Vanuatu Culture Centre and the Museum of Samoa, illustrating how they are contributing to local community development. It will analyze the linkages between the national cultural policy frameworks and the sustainable development plans which support the museum development. The paper will then make recommendations on how the international community could strengthen its assistance for the museums in Pacific SIDS.

Key words: Pacific islands museums, sustainable development

FENG ZHAO

Director

China National Silk Museum, China

The Future of Silk as Cultural Heritage in Museum

Silk collection in museums is not only records of physical objects, but also intangible cultural heritage. They document the technique of production and are reminders of historical sites, such as Tomioka silk mill in Japan and the silk trade hall in Spain. For the past decade, the China National Silk Museum (NSM) has developed several approaches to preserve this cultural heritage.

The first approach is through material conservation. Our Key Scientific Research Base is set up to handle the need for conservation and restoration of textiles from all museums and archaeological institutes in China. NSM staffs also provide training for textile conservators from all over the country. The second approach is through information sharing and public engagement. For example, NSM leads a nationwide team to work on the UNESCO ICH project and offers textile training for students, designers, and visitors.

The third approach is through scientific and art historical research, which culminated in two exhibitions: A World of Silk and A World of Looms. The exhibits highlight our investigations on archaeological materials, such as pattern loom, weaving method, and natural dyes. Based on these researches, we were able to recreate lost techniques. The exhibits also show the reconstruction of a famous, 2nd-century Han dynasty silk fabric and successful reproduction of the traditional colors of the Qianlong Reign (18th century).

Other approaches include documenting oral histories from old weavers and assisting the preservation or the re-using of important textile historical sites. We are also working with silk industrial sites, designers, and engineers. Finally, we collect historical silk patterns, and we experiment with new patterns using traditional techniques to produce modern textile products and design for fashion. In sum, we believe that NSM's initiatives and systematic approaches to preserve silk heritage for the future could be a possible role model for other museums.

Key words: China, silk heritage, intangible heritage, role model



JOINT SESSION 2

City and House Museums in the Context of Revising Museum Definition

CAMOC+DEMHIST, September 3, 2019,

13h30-16h00/16h30-18h00

JUNICHI KOBAYASHI

Vice-director

Edo-Tokyo Museum, Japan

Globalization and the Role of City Museums

As a result of the advance of globalization, people, goods and information flow freely through time and space around the globe. Globalization helps people to travel and stay in other countries and cities. Through an increase in cross-border movement of economic activities, such as international trade and Foreign Direct Investment, various goods and products are imported / exported and produced / consumed. The spread of internet technology and services makes information immediately transmittable around the world.

This leads to the worldwide homogenization of culture, and when the diversity of local cultures that have been nurtured in smaller localities gets caught in a huge wave of the “global”, there are concerns that original and invaluable culture will disappear. This may eventually result in conflict between cultures. Active cross-cultural exchange has positive aspects in influencing, activating and developing each other, but it also brings the negative aspect of friction arising from more challenging cultural differences.

In a globalized world, it is perhaps important to be conscious of the transformation process that happens due to cross-cultural exchange. I think that as a rule the city museum should present its processes clearly and share these details with its community. We, the city museums, need to make an effort to be the change that supports the positive aspects of cross-cultural exchange. In this session, I would like to examine the functions of a city museum that can contribute to friendship and mutual understanding between different cultures in the age of globalization.

Key words: Edo-Tokyo Museum, Edo -Tokyo Open Air Architectural Museum, globalization, city museums, collection

PLACIDO GONZALEZ MARTINEZ

Associate Professor / Executive Editor

Tongji University / Built Heritage Journal, China

A Recreation of Life: The case of the Wuxiliang Shikumen Museum in Shanghai

The recreation of architectural heritage constitutes a major trend in the intervention in historic environments that affects established notions of authenticity, and which is particularly intense in the framework of urban redevelopment in Shanghai. The massive demolitions that the inner city center of Shanghai underwent during the 1990s and 2000s in the framework of the “365 Plan” has produced a variety of leftovers in the shape of historic house museums which include the Former Residence of Mao Zedong and the Site of the First National Congress of the Communist Party of China, where history is recreated after its literal physical erasure.

The Wuxiliang Shikumen Museum in Shanghai appears as an important case study in this process: located in the paradigmatic Xintiandi area, both its architecture and content display serve as a tool to legitimate the production of a “modern nostalgia” micro-narrative, which permeates authorized heritage discourses in Shanghai today solving the inherent contradictions between development and the conservation of the historic environment.

Built as a major feature of the commercial redevelopment of an old *lilong* (traditional Shanghai residential neighborhood) area promoted by the Shui On Company, the recreated domesticity of the Wuxiliang Shikumen Museum displays a variety of clichés of life in Shanghai during the 1920s and 1930s, which, after years of oblivion, has emerged as a monopolizing narrative of modernization that bridges the past “golden times” of colonial Shanghai with the blend of socialism and capitalism initiated in the Open Up and Reform Years. Furthermore, the museum’s architecture, also incorporating an art gallery and luxury shops, assembles diverse design strategies that produce a new, hybrid architectural type as a variation of the historic residential typology of the *shikumen*.

The paper will analyze the merge of museum narrative and architecture in the Wuxiliang Shikumen Museum Shanghai from a critical perspective, highlighting its connection with the urban heritage recreation that dominates the whole Xintiandi site where it is located, and which, due to its success, has become not only an emblem – and heritage – of Shanghai itself, but also a successful formula for further heritage-based urban commercial redevelopment all over China.

Key words: Authenticity, authentication, urban heritage, commodification

YOSHINORI KASAI AND ATSUSHI NAKAGAWA

Associate Professor / Curator

Keio University (formerly Ryukoku University) / Ritto History Museum, Japan

A Collaboration on Folklore Research between a City Museum and a Private University

The Ryukoku University and Ritto City entered into the comprehensive partnership agreement in 2017; it is the first comprehensive agreement with a university for the city and an anticipation has been built for their workable relationship. At those times, the first author, Dr. Kasai, an associate professor of sociology in the University, showed a proposal to pursue a research on the folklore known as Sagicho or Dondo, shown in almost all areas of the city. Then, the second author, Mr. Nakagawa, a curator oin the Ritto History Museum or Rltto City Museum, came to collaborate on the research in the context of the agreement. An outcome of the collaborative research will be published as a book entitled *A Local Community from the Viewpoint of Sagicho in Ritto City* (2019, Sunrise Publishing); in addition, the commemoration symposium of the publication, titled as *The Future of Tradition*, will be held on May 18, the International Museum Day, to celebrate the day.

In this paper, we will show three functions of the city museum by describing process of the research: the first is the function of providing past researches as resources for the current research; the second is the function of referencing to the professional researchers; the third is the function of bridging between the citizen and a research institute such as university. By shown them, the case will be drawn as an example that the city museum has been an institution not only for “about the community”, but also for “for the community” through the collaboration with the university.

Key words: Collaborative research, folklore, university

MARTINA ZEROVNIK

*Chief Curator / Head of Exhibition Department
GrazMuseum, Austria*

Museum as a Safe Space

Discourses of representation, gender, diversity, colonialism and inclusion have altered the way in which museums are dealing with exhibitions, collections and the public. For a city museum it seems particularly relevant to open itself to the city and the people, to be closely intertwined with the daily (urban) environments and to reflect current debates. The challenge is to react to the constant changes of politics, society and media. The lecture will refer to the significance of museums with regard to the contemporary crisis of communication. How are museums concerned by fake news, fading etiquettes and growing radicalism? History museums not only have to face these developments, they also have to reconsider their own views and strategies. Which and whose stories are told? Who is addressed and who is made visible? Whose voices are heard and who is empowered to speak in the old, venerable halls? In fact, can museums still be seen as venerable halls, or should we – regarding contemporary debates – rather speak of museum as a safe space, in which democracy and human rights, standards of tolerance and an open society are held up, in which perspectives of minorities, gender and diversity are thematized? How to deal with the whole range of anti-positions, which sometimes can turn out very radical? The question is, in which way can a museum fulfill the aim to be a communication forum in the city? If we think of a museum as a safe space, how does this change the terms of exhibiting and communicating in the museum?

These questions will be reflected upon proceeding from the work of the GrazMuseum, the museum of the city of Graz.

Key words: safe space, communication, diversity, gender, democracy

NATHALIE BONDIL

Director General and Chief Curator
Montreal Museum of Fine Arts, Canada

Towards a Humanistic Museum with inclusion and wellbeing

The Montreal Museum of Fine Arts (MMFA) has developed a wide array of exemplary public programs supporting the role of the museum as a humanistic and inclusive institution. Our innovative actions have recently been brought to the limelight by the OECD and ICOM in their latest international study published under the title: *Culture and Local Development: Maximising the Impact. Guide for Local Governments, Communities and Museums* (2018).

Some among the highlighted actions are the following:

Partnering for urban regeneration: The MMFA's participation in the creation of Zone Éducation - Culture in 2016, in collaboration with Concordia University and the City of Montreal;

Promoting inclusiveness and diversity: supporting the Pride Festival. The MMFA's support for and participation in the Montreal Pride festival and parade since 2016, reflecting the Museum's vision of diversity and togetherness;

Partnership for education: *EducArt* digital platform: The interdisciplinary teaching tool *EducArt* launched in 2017, which enables Quebec high school teachers to incorporate works from the Museum's collection into their teaching of the school curriculum.

Museums and criminal rehabilitation: The Art therapy workshops organized in collaboration with the Restorative Justice Service Centre, bringing together monthly at the Museum people affected by violence in sessions focused on a restorative process that combines meeting, sharing and dialogue;

Promoting inclusiveness, health and well-being: A Manifesto for a Humanistic Fine Arts Museum. "The Manifesto for a Humanist Museum"¹ I have written in 2016, which supports the view that Museums play an essential social role and that culture is vital to the well-being of society. This vision has led to the development of the art therapy program at the MMFA, the establishment of its Art and Health Advisory Committee program in partnership with the Médecins francophones du Canada, as well as the creation of the very first Museum Prescriptions.

These and other exemplary actions of the MMFA as a vector of social enable us to advance our message to strengthen the role of culture and expand the definition of a trailblazing museum in the areas of inclusion and well-being. This is why I propose to enlarge the ICOM definition of a Museum including two words: inclusion and well-being.

Key words: Well-being, art therapy, health, inclusion, social role

¹ Bondil, Nathalie, Montreal Museum of Fine Arts (2016). "Manifesto for a Humanist Fine Arts Museum", The Montreal Museum of Fine Arts, Michal and Renata Hornstein Pavilion for Peace: International Art and Education: Michel de la Cheneliere International Workshop for Education and Art Therapy, Montreal: The Montreal Museum of Fine Arts, pp. 20-28.

YVONNE PLOUM

Director
Heritage Academy, The Netherlands

Integrated conservation: how museums can play a meaningful role on the way to a socially sustainable society

Although local conditions differ, societies worldwide are subject to major physical, socio-economic and governance transitions. The purpose of my paper is to emphasize how it is of great importance that city and historical house museums link up with these current and major social changes. This view is internationally known under the name of integrated conservation. In this way the city and historic house museum broadens relevance, fulfills a meaningful role in a changing society and contributes to a social and sustainable living environment for everyone.

This approach requires a lot from the museum professional: the traditional museum tasks such as conservation, management, presentation and communication alone are no longer sufficient. The museological thinking will change from collection building and presentation, valuation and maintenance to a context-oriented and more dynamic view of museums. In this approach, museums become an essential component for continuous, messy change processes in our city and rural places - as an ingredient, to be combined with many other contemporary influences. But how?

With help of the terms *commons*, *placemaking* and *co-creation*, I investigate the possibilities of such socially sustainable role for the city museums and historic house museums. Museums no longer fulfill (exclusively) the role of product or service, of “stuff that is”. They assume the role of platform that makes the participation of many possible, for the benefit of many. Our visitors are not considered as consumers but as potential contributors. Museums function as bearers of identity, adding quality to the living environment and playing a connecting role here. These means that museums support our development as a real sustainable society and play a role in tackling societal challenges.

In the last part of this presentation I zoom in on three examples in which the principles of *commons*, *placemaking* and *co-creation* have been applied and through which museums have become more closely connected with social players and better aligned with the value of local communities: Impact Hub Birmingham (UK), Haveli Project, Old Delhi (India), and Van Abbe Museum, Eindhoven (the Netherlands). Finally, I want to address a number of questions and thereby call for further research and discussion.

Key words: Transitions, socially sustainable society, integrated conservation, museums as platform

FANG HUI-SHIH AND LIN YI-HUNG

Research Assistant, curator, National Tawan Museum, Taiwan

Assistant Researcher; PhD, curator, National Tawan Museum, Taiwan

Modern Architecture and City Museums: National Taiwan museum system

National Taiwan Museum, established in 1908, is the oldest museum in Taiwan. One of the major issues concerning the Museum's redevelopment is how to emphasize Taiwan's cultural subjectivity by transforming the Museum from a monument of the colonial period into the showcase of Taiwan's natural history and culture.

In 2004 in downtown Taipei, the Museum initiated the "Taiwan Museum System Plan" based on four modern architectures from colonial period, including the Museum main building, the former Land Bank Headquarter, Taipei Nanmen Factory and the Railway Department historic sites. The Plan aims at a novel integration and interpretation that connect the building enclosures, landscape, transportation and tourism, and emphasize modernity in the postcolonial and post-authoritarian period.

In terms of the hardware, the extension of the Museum was achieved by heritage preservation and reuse. The new branches are themed with natural history, industrial history and environmental education, and railway history of Taiwan and modernity. This brings the citizens close to the monuments and thereby makes the historic spaces open the public. In terms of the software, the "Blast to the Past" English Walking Tour of Old Taipei organized by the Museum becomes a way to interpret the city. Conducted in a foreign language, the tour enables a reflexive reinterpretation of the cultural heritages and the history of the city, and turns the old Taipei City (the walled city area of Qing Dynasty) into an atypical roofless museum that incorporates the historic buildings as the fifth category of museum collection.

Key words: Modern architecture, historic building, Taipei walled city, restoration, modernity

GUY THEWES

Director

Lëtzebuerg City Museum (Luxembourg City Museum), Luxembourg

Embracing Change – Digital Disruption in the City Museum

Lëtzebuerg City Museum as a Subject- and Story-driven institution is putting stress on digital education and experience to let historical content come alive throughout new technologies. Our goal is to accelerate visitor engagement and education in an entertaining yet historical valuable and accurate way. By this, we try not only to motivate our current audiences to participate more but also to target new audiences, especially younger public between the age of 15 and 25, also without the commitment of physically visiting. Within the traditional physical museums, artifacts are often regarded as passive since they are positioned so that people can only see but usually cannot really interact with those objects. Older generations are accustomed to this practice; however, potential younger visitors are striving for more stimulating experiences – this is where developments in digital technology are stepping in. Pushing the physical limits of a Museum and creating new paths for both culture and technology is a key strategy to anchor our Institution in the 21st century. We see, at the intersection of the digital and physical worlds, an immense opportunity to redefine how city museums engage the contemporary visitor by delivering a seamless and personalized experience at every touch point at an unprecedented scale. With this in mind, since the renewal of our permanent exhibition on the city's history, we spearheaded several digital innovation projects in collaboration with leading research institutions and startups in Luxembourg and other European countries. We explored applications across mobile, virtual and augmented reality, robotics and 3D modelling to shape our idea of the “Museum of the Future”. In my presentation I will illustrate our digital approach by showing one of our digital projects, for example, Mansfeld 2.0, an animated portrait, or our new museum app “The Luxembourg Story”.

Key words: Storytelling, public engagement, audience development, digital development, museum experience

MARLEN MOULIOU

(in collaboration with Anna Missirian and Vivi Gerolymatou)

Lecturer of Museology

National and Kapodistrian University of Athens, Greece

How many tales a historic house museum can tell in/for a city?

This presentation will discuss the challenges of a new museum definition for city and historic house museums through the fascinating tale of an 18th century historic house in the city of Kavala in northern Greece. Built as a residence of Muhammad Ali, the founder father of Egypt who was born and lived in Kavala till the age of 30, the monument has been restored in the early 21st century by a renowned tobacco family and turned into a museum, whose key object is its architectural shell.

The same family has been also responsible for the exemplary renovation of another historic monument, adjacent to the historic house museum, the impressive complex of an Imaret (this one turned into a luxury hotel-museum), which was built in 1817 by Muhammad Ali as a place for Islamic instruction and refuge for poor local children. Both monuments stand as symbols of the history of Kavala and of an almost mythical historic personality whose personal biography is deeply connected to the multicultural and turbulent history of Eastern Mediterranean in the 18th and 19th centuries.

The historic house museum is now in a turning point of its life, preparing to redefine its identity and social role in the city and in the cultural politics of the region. The historic hotel-museum is a unique source of beauty and richness in Kavala, which was once upon a time a tobacco trade capital but presently struggles to redefine itself.

What can be the role of both historic house museum and hotel-museum in the contemporary branding of the city, beyond the obvious one of cultural tourism? How are they connected with a wider aim to further the study of the cultural history of Islam and to voice the need for intercultural dialogue and peace in the global contemporary? What does this example offer in relation to the museological “riddle” for a new museum definition?

Key words: Museum visions, city branding, historic house museums, intercultural dialogue

BONGINKOSI ZUMA

*Researcher, Durban Local History Museums
South Africa*

THE EVIDENCE IS IN, THE HUNT IS ON: reviving historic house museum's relevance in South Africa

When the UNESCO Commission for Culture adopted the Draft resolution 33C/29, entitled *Roads to Independence: African Liberation Heritage*, to recognize the universal value and significance of this heritage, little was known that this initiative would end up witnessing South Africa pronouncing certain struggle heroes more than others, a phenomenon evident along the Inanda Heritage Route in Durban. Proposed and existing historic house museums along this route have triggered an outcry wherein concerns have pointed to the notion that some struggle heroes/heroines are more pronounced than others. This scourge has culminated in instances wherein certain Historic House Museums are viewed in light of political interferences in heritage matters. Questions arise over whether such pronouncements assist political leaders in pushing the agenda of winning political scores in the next elections. This paper examines the extent to which proposed and existing historic house museums are conduits for political interferences in heritage matters in South Africa. The author argues that leaders are more concerned with the next generation whereas politicians are more concerned with the next vote. In short, historic house museums in South Africa are becoming less and less specific on heritage matters – and more and more political.

This paper examines three proposed and existing Historic House Museums along the Inanda heritage route, namely: Mahatma Ghandi, Pixley KaIsaka Seme and Allison Wessels Champion house. All these are and will be city owned. Given some revelations about how these struggle icons conducted themselves whilst still alive, the paper seeks to address three key questions: Do historic house museums benefit local communities in South Africa? Are historic house museums poised as agents for politicking in the country? Is political interference in heritage matters in South Africa masquerading as heritage preservation? These three questions beg the master question – is the current definition of museums apt in the wake of the above observations and questions? The paper concludes that the observations regarding historic house museums in South Africa make one wonder how our past will look like in the future. The paper concludes that the over-pronunciation of selected struggle heroes does not bode well for local community development and sustainability.

Key words: Heritage, museums, development, community, political

SESSION 3



Reconsidering Multiculturalism: Living with Different 'Diversities' in Museums of Cities

CAMOC, September 4, 2019, 13h30-16h00

SAWAKO INANIWA AND TATSUYA ITO

Curator, Chief of Learning and Public Projects, Tokyo Metropolitan Art Museum

Associate Professor, Tokyo University of the Arts, Japan

Cultivating intercultural communication through art and participation: 'Museum Start a-i-u-e-no

This presentation will report on viewpoints on education and social inclusion, and how the museum of city thinks and acts on the subject of social issues; it is called “The Multicultural Symbiotic Societies”. Today, there are about 520,000 foreigners living in Tokyo. The new policy “Japan New Immigration Visa Policy for Foreign Blue Collar Skilled Workers” (effective 2019) is expected to cause an increase in foreign migrants sharper than ever. With the 2020 Olympics and Paralympic Games in mind, Tokyo aims to promote a change in the people’s understanding of “Multicultural Symbiotic Societies”, and museums will play an important role in this.

The Ueno area in particular is renowned for its high concentration of museums in Japan, including both Tokyo Metropolitan Art Museum and Tokyo University of the Arts. These two organizations have been working on two social and learning projects that promote new approaches to social issues, centering on two unique factors. One is 150 “Art Communicators” who are recruited from citizen try to deepen communication through artworks and they try to make activities for social issues by themselves. The second is the nine cultural facilities in Ueno Park collaborating together for the issues. The presentation focuses on these recent activities, their ideals, and current issues.

Key words: Multiculturalism, visitor diversity, Tokyo 2020, access programs

SARAH HENRY

Deputy Director and Chief Curator
Museum of the City of New York, USA

Community Voices and the Museum Voice in a Diverse City: Case Studies from the Museum of the City of New York

This paper looks at a range of practices that the Museum of the City of New York has implemented to advance the multiculturalism of its programming and its representation of diversity in one of the most diverse cities in the world.

Among the exhibitions discussed are installations on the Puerto Rican activist group The Young Lords and on the emergence of transgender activism, both as part of the ongoing exhibition *Activist New York*; *Germ City*, an exhibition on contagion in an urban context; *Cycling in the City*, an exhibition investigating the diverse subcultures of cycling as well as the urban planning aspects of cycling history, and *Native New York Now*, a contemporary art and history exhibition examining Native American identity in the metropolis.

Among the strategies investigated are: community conversations during the planning phases of the exhibitions; public collecting initiatives that engage communities in building the content of exhibitions; family programming that engages community members as historical experts, and co-curation initiatives that involve shared authority with communities. The paper explores the opportunities and challenges inherent in these approaches: How do we define community? Who is included and who not? How much authority can be shared in co-curation? Are there non-negotiables that must be established from the start? How can multiple perspective be incorporated in exhibitions and programming?

Key words: Community engagement, multiculturalism, public collecting, diversity

ALEC COLES

Chief Executive Officer
Western Australian Museum, Australia

Sharing Diverse Stories in the New Western Australian Museum

It is sometimes said that meaning can be lost in translation. This might account for the title to a theme that alludes to “coping with different ‘diversities’”. It is a title that almost suggests that diversity is a bad thing!

For the Western Australian Museum, diversity is definitely a good thing, providing almost endless opportunities to explore ideas of identity, community and belonging.

We are building a brand new museum in the centre of Perth. Due to open in 2020, with an AUD\$400 million budget, an international team of architects (HASSELL + OMA) and an imposing structure, it promises to be a significant building: but for us, it is not the bricks and mortar that are important, but the diverse peoples and places that create its stories. Western Australia, contrary to popular belief, is one of the most diverse places on Earth. On the one hand, its indigenous Aboriginal and Torres Strait Islander People comprise part of the longest surviving continuous culture on our planet. On the other, Western Australia is now officially the most diverse state in Australia, with a population bolstered by successive migratory events from Europe and from East Asia.

In order to enable Western Australia’s diverse communities to share their stories with the Museum, we have now engaged with over 40,000 people through forum groups, community days and digital programs. We believe that no museum has ever done more to inform a new development.

This approach is true to the Museum’s vision: *To inspire and challenge people to explore and share their identity, culture, environment and sense of place, and contribute to the diversity and creativity of our world.* It also affirms our commitment that we will not speak for those who can speak for themselves – our communities are our co-curators.

When the new Western Australian Museum opens in 2020, it will feature the stories of many of the different cultures represented both within and without its walls. It will share the stories of those people, told in their voices, on their terms.

Far from “coping with diversity”, the new Western Australian Museum will celebrate it!

Key words: New museum; diversity; engagement; sharing; co-creation

EILAT LIBER

*General Director and Chief Curator,
Tower of David - the Museum of Jerusalem, Israel*

Jerusalem between a rich past, a complex present and a promising future: The Tower of David Museum as the reflection of the City

The Tower of David - The Museum of the City of Jerusalem is located in the city's ancient and magnificent citadel, at Jaffa Gate, the entrance to the gated city. It is located between the modern western city and the historic city in East Jerusalem. The museum presents the full story of Jerusalem, its 4000 years, and its importance to the three monotheistic religions - Judaism, Christianity and Islam - through a permanent chronological display together with changing exhibitions.

The challenges the Museum is facing in the 21st century

1. The Tower of David Museum is founded on the idea that Jerusalem is a sacred city for the three monotheistic religions, as well as being the capital of modern Israel. The museum chose to include the narratives of the three religions and to allow all visitors to Jerusalem to recognize the rich history of the city and the various traditions that sanctify it, as well as the religious worship that takes place there simultaneously. Naturally, due to the geopolitical situation this issue is complex and sometimes, in times of crisis and violence, under great stress.

How do we cope with that?

A. the staff: The museum works as a multicultural team and members of three faiths work together! Only this way could we have a special education department in Arabic, just like a special department for ultra-orthodox Jews, in which the content is developed together with the communities.

B. The Museum is a Cultural Hub: we offer a variety of events that connect all the city's populations. It is at this very heart of Jerusalem that the museum has become a bridge that unites cultures. Some examples: A Sacred Music festival, A Song Festival singing one song in three languages; international sporting events, etc. The cultural event program is an inseparable part of every exhibition - and here, too, the emphasis is on integrating artists from the city's various communities - do we always succeed?

2. Looking towards the future - Integrating Technologies in the Museum

History and archeology are abstract and at times very complex to explain. In order to connect young audience to complex content, we searched for a contemporary and up-to-date language. The museum welcomes half a million visitors annually - 60% come from the wider world, members of different religions and different streams within the religions. We aim to personalize the message and offer different narratives simultaneously.

How do we do this? Here technology enters the picture. We established the **TOD Innovation Lab** which supports innovative projects for the cultural and heritage sector by offering a real-time beta site for startups and industry leaders from Jerusalem together with workspace, equipment and content and all contained within the magnificent ancient citadel.

Key words: Jerusalem, museum, multicultural approach, up-to-date-language, technology

IGNITE SESSION

MARIKO MURATA AND AKIRA MATSUDA

Professor, Kansai University

Associate Professor, University of Tokyo, Japan

Museums and Multiculturalism in Japan

This presentation aims to offer an overview of multiculturalism in museums in Japan. The multiculturalist idea of embracing different cultures, races and ethnicities in museums has hardly been discussed in Japan, a nation which has long been identified as culturally homogeneous.

The situation, however, is drastically changing today. With the 2020 Olympic and Paralympic Games and the World Expo 2025 in mind, the Japanese Government has set a goal of welcoming 40 million annual visitors by the year 2020, and Japan has grown to be one of the most popular tourist destinations in the world. Meanwhile, the National Diet recently passed, with much controversy, a new immigration bill to attract foreign workers as a measure to counter the effects of the aging and shrinking population. Museums in Japan, especially those in cities, are now beginning to confront an entirely new situation caused by those new changes.

Despite the Government's apparent intention to accept multiculturalism as a national strategy, museums in Japan have generally limited experience to cope with cultural diversity. Even in museums of cities, where many tourists now come daily as visitors, the situation is more or less the same. It would therefore be inappropriate to try to simply introduce the museological theory of multiculturalism developed in Western countries to these museums.

To find a way forward, we need to investigate how museums in Japan have so far dealt with "other cultures", and to understand what people of non-Japanese cultures expect from Japanese museums.

Key words: Multiculturalism, Japan, race and ethnicity, homogeneous, "other cultures"

ALISON EARDLEY AND SERENA IERVOLINO, UK

Senior Lecturer, University of Westminster

Lecturer, Kings College London; University of London

Our City, Our Memory, Our Museum: Reimagining diversity and memory within museums to create powerful city futures

Museums are stories of us, past and present. In a time of cascading social friction, division and uncertainty, the forms of connectedness offered by museums are critical. With UK cities becoming more diverse and segregated (Cantle & Kaufmann, 2016), there is an urgent need for marginalised audiences to be addressed and included, and for a greater understanding across ethnic and racial divisions. Against this backdrop, museums have been tasked with adding value to the lives of the community by enhancing social inclusion, supporting social mobility and facilitating social cohesion (e.g. DCMS, 2001; Golding, 2016; Mendoza, 2017; Sandell, 1998). Yet, museums are perceived by many as elite and largely irrelevant cultural institutions (Mendoza, 2017). Our divided society desperately needs an active museum culture; one that enriches our understanding of 'others', fosters a sense of belonging, and helps diverse communities shape their future landscape.

But how can city museums address the similarities and differences marking our contemporary super-diverse urban realities? We argue that to achieve this, we must reimagine what city museums are: who they represent, how they are understood, and who shapes them. Through combining insights from psychological research on human memory and critical approaches to thinking about diversity, we argue that city museums should critically engage with our diverse identities, enabling visitors to share their individual stories as a means of exploring the similarities and differences of our human experiences. Doing so in a co-creative fashion could enable a collective contribute to our sense of who we are and who we want to be. We contend that interdisciplinary approaches to museums' engagements with contemporary diversity can offer crucial timely input to innovate museum practice, through connecting 'ourselves' to 'others' and engendering a shared sense of belonging.

Key words: Memory; audience engagement; superdiversity, interdisciplinarity, co-creation

**ANTONELLA POCE, MARIA ROSARIA RE, HELEN CHATTERJEE AND
FULVIA STRANO***

Italy

**The Inclusive Memory project.
Museum education to promote the creation of a new shared memory**

This presentation proposal describes the design and implementation of a museum teaching and learning project, Inclusive Memory, by CDM (Centre for Museum Studies – Roma TRE University), UCL (University College of London) and Museum of - Rome Palazzo Braschi. The project, funded by the UCL Global Engagement Rome Fund, is aimed at supporting disadvantaged categories' inclusion processes, through a shared memory development and transversal skills promotion, in contexts of cultural heritage fruition within the Museum of Rome exhibition context. *Inclusive Memory* is based on seeing museums as teaching and learning environments, and Universities as active social actors, strengthening their role of cultural integration facilitators.

In the first phase of the project, pupils from a secondary school based in Rome participated in the proposed activities. The group was characterised by a high rate of immigrant, disabled or disadvantaged pupils. Three different learning paths have been designed at the Museum of Rome – Palazzo Braschi to reach the project objectives: *And there the river flows*, *Street festivals* and *Political changes and new society*. The city of Rome and its representations were the starting point for guided and in-depth discussion activities on issues such as social differences, urban and cultural transformations of the city, social aggregation, the relationship between the city and the countryside, the politics of consensus, with a view of promoting the participants' critical thinking skills. Thanks to unconventional learning methodologies, such as *Object Based Learning* (Durbin et al, 1990; Lane&Wallace, 2007) and *Visual Thinking* (Bowen et al, 2014), pupils enhanced their reflection competences, supported by the observation of the museum object and by discussion groups. *Ad hoc* assessment procedures were carried out in order to evaluate the effectiveness of the *Inclusive Memory* project. In particular, the research group used the following instruments: the UCL Museum Wellbeing Measures Toolkit (Thomson and Chatterjee, 2016), a Focus Group content analysis tool and a Critical thinking dispositions and skills observation grid (Facione, 1990; Poce, 2017).

Key words: Inclusion, common memory, critical thinking development, Museum of Rome, disadvantaged visitors

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CSILLA ARIESE

*Postdoctoral Researcher
University of Amsterdam, The Netherlands*

Inclusive De-colonial Practices: From the Amsterdam Museum and Beyond

The 21st century is being characterized as the “urban century”, in which cities are key actors in societal development. These urban spaces are the stage for entanglements of increasingly diverse populations as well as tourists from around the world. In these cities, the profoundly local and the highly global intersect. City museums, dedicated to both local and international audiences, are characterized by this same mix of the local and the global. Within this complex context, city museums aim to be strong social actors and are working to be ever more inclusive. This is particularly challenging for cities with colonial pasts and (recent or de/colonial) migrations in which the histories, identities, and perspectives of inhabitants and visitors might clash.

This paper explores the inclusive de-colonial practices, both established and experimental, employed by city museums. It takes the Amsterdam Museum as its central case study, but comparatively includes examples from other city museums in Europe and the Caribbean. In the same way that individual city museums add a global perspective to exhibitions of an often highly specific local context, this paper looks at the inclusive practices of city museums as a global phenomenon with nonetheless distinctly local particularities.

At the Amsterdam Museum, de-colonial theories and practices can be identified across different museum activities. Being an inclusive museum – to Amsterdammers and visitors – is a major institutional goal. Within the permanent exhibition, colonial topics are included into the narratives. Practices such as multi-vocality can be identified in temporary exhibitions, literally giving voice to different communities. Yet, perhaps the most innovative de-colonial practices can be found in the ephemeral activities that take place through the museum’s public program. Here, staff are able to more freely experiment with formats and can alternately be inclusive towards different communities. Of particular note is the openness to external critique: the New Narrative tours and New Collection Narratives invite external persons, e.g. journalists, scholars, stakeholders, to bring their own critical, alternative narratives to bear on the exhibitions or collections. This paper will compare these Amsterdam examples with de-colonial practices in other city museums.

Key words: Inclusivity, de-colonial practices, Amsterdam, Europe, Caribbean

ANGELITA TEO

Director

National Museum of Singapore, Singapore

The National Museum of Singapore: Representing the Multicultural Ethos of a City-State

Many museums originally founded to represent and validate national, local or group entities are, in the 21st century, increasingly challenged to rise up to the social responsibility surrounding museums and galleries, and their potential to make an impact on issues such as social and cultural equality.

This presentation will explore how the National Museum of Singapore (NMS), in its evolving identity, has sought to explore and represent multiculturalism in Singapore, a culturally diverse city state historically and today. Officially opened in 1887 as the Raffles Museum and Library by the British colonial government in Singapore, NMS evolved from an ethnographic and natural history museum to become a National Museum in 1960 during Singapore's early nation-building years, and is today being identified as the "people's museum" that shares stories of Singapore and the world.

It will explore how NMS has evolved from presenting exhibitions as the Singapore History Museum on specific communities, to its present-day permanent galleries and presentations, which look across society and racial categorisations to show how individuals and groups have intermingled and transcended national and cultural boundaries to build cultural, political and economic connections. A new exhibition that is planned to travel globally will also be curated to showcase, through stories and material culture, the rich diversities, cultural fluidity and multi-layered identities of historical and contemporary Singapore.

Yet, far from being a new museological stance that speaks to the future, this approach reflects what Singapore has been in the past and today, a global city that embraces multiculturalism as an integral part of its national identity and ethos.

Key words: multicultural, national museum, Singapore, ethos

KIM TAO

Curator, Immigration
Australian National Maritime Museum, Australia

The Welcome Wall: Reconsidering a Multicultural Memorial in a Migrant City

Immigration is a significant theme in Australia's history and one of the central themes examined at the Australian National Maritime Museum. As the only national cultural institution situated outside of the country's capital, the Museum occupies a prominent waterfront site in Australia's first city, Sydney. It is both a national and city museum, one that reflects the nation-building narratives of multiculturalism while also exploring the site-specific histories of the arrival city of Sydney. This paper will consider the Museum's intersecting roles through a case study of the multicultural memorial, the Welcome Wall, which celebrates its 20th anniversary in 2019.

Located along the Darling Harbour foreshore, the Museum's Welcome Wall is a 100-metre long bronze wall inscribed with the names of 30,000 migrants representing more than 100 countries. It is Australia's only national memorial to migration, embedded in the urban fabric of a diverse global city, and referencing a maritime hub where passenger ships once berthed and generations of immigrants disembarked for new lives.

This paper will discuss the past, present and future interpretive challenges for the Welcome Wall program. How do we balance the Museum's national mandate with the need to communicate the significance of our city site as a migration place? How can we use the Welcome Wall to illuminate the complex layers of our site history and support placemaking through migration? And how can a national museum contribute to telling stories of the city through broader cultural tourism strategies such as the *Sydney cultural ribbon*?

The paper will outline an intriguing example of the transnational web of connections between names inscribed on the Welcome Wall through the history of the British retailing families, the Horderns and the Joneses, and the Chinatown greengrocers, the Gocks and the Mas. Their stories weave together a tale of bonnets, bananas and department stores, revealing the richly entangled local histories of global migration that have shaped Australia's identity and transformed the urban landscapes of Sydney and Shanghai.

Key words: Migration, memorial, multiculturalism, maritime, Australia



SESSION 4

City Museum Trends: Active collecting & activating collections

CAMOC Workshop, September 4, 2019, 16h30-18h00

NICOLE VAN DIJK

*Curator/ Program leader
Museum Rotterdam, The Netherlands*

Active collecting and Empowerment

How can museums put community experience at the centre of the museum and actively collaborate in collecting and presenting (contemporary) city life? How can contemporary city life revitalize the historical collection?

Nicole Van Dijk is leading a new “active collection project”, which is creating innovative practice with the potential to change traditional and conservative museums into more relevant and dynamic organisations.

Nicole will present her work at Museum Rotterdam with examples of how the city’s everyday living heritage is reshaping the Museum collection and empowering communities in its management. This inclusive and social practice also has a big impact on the profile and relevance of the Museum and its wider role in the city.

The workshop is divided in the following sessions:

Presentation of the active collection of Museum Rotterdam. After 2 years, the active collection in Rotterdam now consists of 67 parts. These are as diverse as a migrants’ Volkswagen van, a Chinese artist and a local community shoe shop owner. With these parts, this collection is connected to roughly 3000 Rotterdammers, now bringing new levels of texture, diversity and narrative to the historic museum collections and bringing a call for change to the museum organisation. The process of development and the challenges will be highlighted. The failures and what we learned from it will be included in the presentation as well.

A brief overview of sociological theory which is at the basis of the methods we designed. We will talk about the work of Robert Putnam, Bruno Latour, Homi Bhabha and Richard Sennett and will show how it is a part of the way we integrate heritage, urban culture and empowerment. Furthermore, we will show how much museum work can be a dynamic part of everyday city life.

An introduction to the used methods, especially regarding the way active collecting can empower communities by collaborating with partners other than cultural partners in the city.

During the workshop there will be several brief interactive sessions where participants will be challenged to design an active collection method based on their own professional background.

Key words: Active collection, empowerment, inclusive, contemporary heritage



THE ENTRANCE OF THE MUSEUM OF KYOTO. © THE MUSEUM OF KYOTO

OFF-SITE CONFERENCE DAY THE MUSEUM OF KYOTO

SESSION 5



Museums of Cities, Trends and Definitions: Connecting Urban Past and Present, Responses to Urban Issues

CAMOC, September 5, 2019, 10h00-12h30

MASAKAGE MURANO

Curator

The Museum of Kyoto, Japan

Discovering the Roles of The Museum of Kyoto in Contemporary Society

Expectations for the museum are increasing. How can we learn the expectations of a diverse range of people? To what extent can we meet those expectations? The Museum of Kyoto was opened in 1988 as Kyoto Prefecture's first integrated museum, including a history museum, an art museum, film archives and theater. Those activities have been successful in each field. However, in recent years, it is expected to play new roles as city museum.

One of them is a contribution to area management of the museum's neighborhood. In other words, it is a contribution to the people of the area acquiring the sense of place. The museum is located at the center of Kyoto city. Here, in addition to the residents, there are also many tourists, people working in commerce and new immigrants in recent years. Therefore, conflicts of interest are unavoidable. Also, with the recent wave of consumption-oriented commercialism, the cultural resources of the area may be lost. From such a sense of crisis, efforts are being made by the community planning associations organized by the residents and stakeholders of this area in order to discuss what it means to be here and to consider the identity of this place.

How can the museum be involved in these activities? To find an answer to this question, the museum holds regular meetings with the local community planning associations. As of this point they have been held more than 60 times. By establishing a place for continuous discussions, we are gradually increasing ways of involvement, especially through programs of collaborative projects. For example, we have held interviews with local residents, document surveys, inspection of advanced cases, workshops and symposia, modern architecture tours, and special exhibitions. All are characterized as participatory from planning to implementation and evaluation. In particular, for the past two years, we have tried to value modern buildings in Kyoto. The reason is that people in the area frequently rely on modern buildings as a base in this area.

In this presentation, the community participatory projects of The Museum of Kyoto will be introduced in order to discover the contemporary roles and responsibilities of the city museum in Kyoto.

Key words: Collaborative project, area management, sense of place, community planning, value of modern buildings

PATRICIA BRIGNOLE

*Museologist / Director and coordinator
Museum of the City of Córdoba, Argentina*

Museum expanded, the city as a file. Collections in network.

Cities are large spaces of content, each point of their cartography is an infinite archive that preserves the memory of the urban past and present that gives them identity. The museum has the mission of making it accessible to all audiences through different strategies and formats.

These actions are only possible if those of us working in this type of museum reflect and redefine the idea of a city museum. This is where the questions appear in the daily exercise; and the work of the museologist and their team becomes experiment and performance at the same time, as is the urban, the multicultural and the continuous movement that characterizes the cities.

Everything moves and geo-locates: historical and archives under construction, libraries, public space, universities, museums, schools, art galleries, among others; they are all content editors.

Córdoba is a 445 years-old city in Argentina, the result of historical, social, cultural and development processes, which converts its extension of 24 km² into a large canvas to house content in different formats.

The city is a file with special characteristics; it is born out of networking and collaboration between institutions, researchers and the community, involving art, architecture, photography, literature, music, politics, people, neighborhoods, traditions and history. The museum is a nexus, it becomes a cultural center and node of free access that allows the public to establish relevant and creative relationships and at the same time schedule an “extended visit” beyond the walls of the Museum of the City of Córdoba, to interact with the city we tread, walk and live every day. The most important collection to know is outside.

Through the museum, visitors, tourists and general public have the opportunity to interact and approach the city in many ways.

For this we carry out projects such as: Museums connect the city, MUCI app and Web MUCI, projects that are in the process of production and that aim to transform the dynamics of the visitor and the museum.

The City is a Museum and the visit is expanded, it is built step by step, experiencing spaces, contents and its people.

Key words: Urban, museum expanded, cultural center, collections in network, multicultural, museum definition

VICTORIA CAMPBELL

*Master's Student in Urban Studies / Erasmus Mundus 4Cities
Københavns Universitet, Denmark*

Exhibiting the Future: Inclusivity & Relevancy in City Museums' City Labs

The relevance and inclusivity of museums has been heavily contested in cultural and political communities for decades. In order to stress the importance of museums, scholars like Carol Duncan focus on their symbolism, asserting that, “to control a museum means precisely to control the representation of a community and its highest values and truths. It is also the power to define the relative standing of individuals within that community”. While Duncan and her contemporaries focus on the importance of museums through the symbolic representativeness of their exhibitions of and for the community, they do so through the study of museums that engage with the past – the history of a particular movement or place. This focus on the historical means that there is currently inadequate literature on the changing face of city museums that are increasingly aiming to interact with their audiences about questions and debates regarding the future of the city. I seek to address this lack of literature by conducting an exploratory research study at two city museums’ “city labs”: the Museum of the City of New York’s Future City Lab and the Historisches Museum Frankfurt’s Stadtlabor. The study will consist of multi-part expert interviews with exhibition curators and educators, in-depth content analysis of the exhibited materials, and an architectural analysis of the recently renovated museums. This research will provide an understanding of if and how city museums utilize their City Lab spaces to engage their audiences in interactions with the future of the city. This study will additionally analyze these exhibitions for their efforts to be relevant and inclusive to their local populations. In conclusion, through a close examination of the Museum of the City of New York’s Future City Lab and the Historisches Museum Frankfurt’s Stadtlabor, I will shed new light on the neglected issue of how city museums seek to be relevant and inclusive in their future-oriented programming, with the objective of illustrating existing and possible practices for city museums around the world.

Key words: City museum, relevance, inclusivity, future-oriented, city lab

MARIA FRATELLI, CRISTINA MIEDICO AND ANNAMARIA RAVAGNAN*

Italy

In.Museum-Museum.ouT, Museums as Hubs for cultural and personal Services

Nowadays museums are means of service to citizen's education. Museums represent the core of a **centripetal** movement that gathers the finest craft from sciences and arts and the best of what man is and was able to create. At the same time, museums are the core of a **centrifugal** movement that promotes the fair share of all that heritage, artistically and ethically speaking, in order to forge an educated and conscious community to identify with.

The **disclosure** of this heritage must be addressed to **all kinds of visitors**, regardless of any age, cultural, gender, skill-based or physical, mental and social discrimination. Museums are "hubs" for collective meditation; therefore, they must build **sustainable ways of management and cooperation** across the variety of services to the person offered by administrations.

They must reconnect to the surrounding **territory** by keeping contact with educational services, health care and penal institutions, they must **collect** sources from different sectors that eventually don't communicate.

The museum must call to the great number of psychotherapists, educators, teachers, artists, caregivers, citizens, social worker and researchers and let them create interesting and helpful paths that no longer rely upon a specific section of society but upon a wider and more heterogeneous section of movements that will boost up the **museum's potential power** of communication.

Museums must form themselves in accordance with the dictates of **Article 27** of the Universal Declaration of Human Rights: this means creating moments of union around the concept and presence of beauty and knowledge, being affordable and enjoyable by a diversified audience that longs for museum experience along with its community.

We have recently started many ventures and efforts in this way in our Lombard museums: we have created **shared experiences** with people affected by autism (Museo Teatro alla Scala), certified experiences for partially sighted persons that were able to build visual memory achievements for a wider public (Casa Museo Boschi Di Stefano, Angera; Brera), unusual art lectures with people suffering from Alzheimer disease (Studio Museo

* Fratelli: Director, Casa Museo Boschi di Stefano, Studio Museo Francesco Messina, Milano; Miedico: curator, Civic Archaeology and Open-Air Museum of Angera; Ravagnan: member, Icom Italia Probiiviri board (board of Arbitrators)

Francesco Messina), touch-related installations and iconographic storytelling for the people, enhancement of the immaterial/intangible heritage of the museum thanks to the involvement of retirement homes (Angera museums), tour trips for migrant minors without tutor and kids from the museum district.

The **polyphony** of voices coming out of the museum is now overcoming the walls and borders of the institution in order to bring images art pieces across **jails and hospital** lanes.

As **museum professionals** we would like to share those experiences and let them grow wider, building art laboratories and workshops opened to every social structure on the territory.

Key words: community, inclusion and multicultural assessment, centripetal and centrifugal core, sustainability and opportunities, service culture

JOANA SOUSA MONTEIRO

*Director
Museum of Lisbon, Portugal*

Approaching the future: an experience at the Museum of Lisbon

Whilst some of the last research and exhibition projects of the Museum of Lisbon were concentrated on the past history and the present living, the exhibition *Futures of Lisbon* undertook transdisciplinary visions about distant future possibilities for the city. This presentation will try to show the results of the exhibition and the book on future perspectives of Lisbon presented in 2018, from July to November. Actually, the project was a reflection about the present times of Lisbon and the way people live in it. The goal was not to obtain a clear picture of what Lisbon will look like in a hundred years, but more to raise questions on Lisbon, Future and City, without choosing neither only utopian nor dystopian scenarios.

The exhibition displayed photography, multimedia, technology artefacts, documents, and objects over the nine rooms of the first floor of the 18th-century West Tower museum site, plus the ground floor of the building with its 16 columns as a metaphor for the 16 pillars of the present identity of Lisbon believed to last in the future.

The exhibition and the book tried to raise questions and suggest some answers to issues like: how has the future been thought for Lisbon over time?; what can be the most relevant elements of this city in the future?; how will a sustainable city look like; will there be space to the present identity values?; where will the city stand between the global and the local perspectives in terms of its culture?

The project was commissioned to three curators, an architect, a geographer, and an environmental engineer (Manuel Graça Dias, João Seixas and Sofia Guedes Vaz), provoking different, sometimes opposing perspectives. They worked along with people from the museum staff, and a group of 21 consultants who wrote 13 essays being a part of the exhibition catalogue. The authors are experts in ethics, geography, economy, ecology, psychology, education, neurosciences, mobility, housing and culture, reflecting on the future of their disciplines in the general context of a capital city, and specifically in Lisbon.

Key words: Museum of Lisbon, urban future(s), exhibition, diversity of perspectives

ELENA PÉREZ RUBIALES AND MUHBA TEAM

Senior Technician in Art and History / Head of Museum and Citizenship Barcelona History Museum (MUHBA), Spain

Right to the City, Right of the Citizens: For a New Generation of City Museums

Although it is relatively easy to perceive the unique nature of city museums, so different from other types, it becomes particularly complex to reach a consensual and conclusive definition formalizing its characteristics. We seek a definition in order to specify the roles of the city museum, its functions and methods, its goals and strategies, a definition of forms and formats.

We need a definition flexible enough to explain the capacity of the city museum to accommodate the urban historical complexity of the city into the museum, which, at the same time, goes beyond its walls to merge with the city. That is a double representation process, from outside to inside and vice versa. The city museum brings together spaces, objects and narratives to emerge as a pole of urban narration, a reflection of all the citizenship. Setting limits implies fragmenting a much more comprehensive meaning of intertwined relationships.

It is in this polyhedral facet that we can guarantee the right to the city. An agora museum, a space for all citizens, where tourists, residents or newcomers have the right to the symbolic appropriation of the city. The city museum requires the necessary balance to offer an understandable urban perspective, making citizens recognize themselves. This inclusive model allows us to appropriate a heritage and narrative even when they seem, at first, alien to us. To achieve this, the city museum must dissolve existing frontiers, between culture and education, research and dissemination, center and periphery, between physical and virtual space and work with a wide variety of formats (i.e. written, visual, urban, virtual) as a strategic transfer way to offer and capture a greater number of looks. It is not about differences but convergences between spaces and times, through a multiscale perspective, both of proximity and global.

The Barcelona History Museum (MUHBA) is committed to a model of city museum where social recognition is linked to the need for knowledge dissemination, an efficient and sustainable network museum, where its heritage spaces intertwine and interrelate, dialogue and interrogate: a social, cultural and urban network rooted in the city with a look at the world.

Key words: Urban history, city museum, participation, inclusion, right to the city

MICHAŁ NIEZABITOWSKI

*Director
Museum of Krakow, Poland*

The City Museum... a brief history of tomorrow

The title of my lecture obviously refers to the book by Yuval Noah Harari *Homo Deus*, a brief history of tomorrow. I am deeply convinced that this book is one of the most important positions in the contemporary sciences. Analysing the development of humankind, Professor Harari attempts to show the human fate in the future and reveals the dangers, mistakes, and sometimes, simply, our “stupidity”. There is one threat which seems to have a particular significance for us, museum professionals. The contemporary man is transforming from “antropos” whom we have known hitherto, into a personal data collection. Will this “post-humanus” be an organic or non-organic form of existence? Biologically, man belongs to the animal kingdom, but what makes us different is the ability to create and name the world using the language of intangible terms. This is the imagination, unknown to animals, a simultaneous dimension of our existence. Animals do not possess one property – they do not have the ability to narrate. Narrating and listening to tales is one of the deepest needs of a human. A considerable part of each of us lives on the narration and in the narration. Will this “post-humanus”, then, made up of information, algorithms and passwords, have imagination and be telling stories?

What does this have to do with the museum and the city? A museum is a collection of data, it is a resource of information. Each of the artefacts in the museum can become a story. On one condition - when somebody “tells it”.

“Post-humanus” is bound to come into being. However, what will his “human dimension” be like? Who can take the fight so that he does not lose creativity and imagination? Is it not the task of the museum? And then, what can a museum professional do about it? He can tell stories! The history of the museum of tomorrow may be very short. The museum will become a data collection, which will lose ability to tell stories, and then it will be redundant. Or, the museum of tomorrow can become a never-ending story. And what does it have to do with the city? A city without stories dies!

Key words: Museum specialist, city museum, future, “post-humanus”, narrative



SESSION 6

Museums of Cities and Sustainable Urban and Local Community Development

CAMOC, September 5, 2019, 13h30-16h45

D. TENG CHAMCHUMRUS

*Executive Officer
Smithsonian Institution, USA*

A Community-Centric Framework for Urban Heritage Conservation and Roles of Museums in Communities

From Istanbul to Bangkok, from Kyoto to San Miguel de Allende, we find communities around the world rich with history and cultural heritage. These communities change continuously and inevitably. The UN Sustainable Development Goal 11 emphasizes the importance of and sets aspirational goals for Sustainable Cities and Communities. How can we, as active community participants, keep communities diverse and vibrant and foster sustainable change, while conserving cultural heritage? How can museums, as cultural hubs, play an active role in this effort?

In my observation, the field of urban heritage conservation approaches conservation from the perspectives of architecture, urban planning, anthropology, sociology, but rarely the socio-economic well-being of the community. Furthermore, the museum role has not been well defined or integrated in such interdisciplinary, multi-stakeholder efforts. Nor has the potential impact of museums in their communities been maximized.

In this paper, I propose a new framework – a theory of change – for addressing urban heritage conservation challenges. Instead of starting with tangible heritage (like a building) or intangible heritage (like a festival or a craft), this framework takes a holistic look at the community and put community members at the center. This theory of change aims to improve the overall well-being of and foster a strong sense of identity and belonging among community members. It argues that such community members will in turn become good stewards of their community and cultural heritage. The paper explores various factors that enable such community development. It suggests stakeholders and their roles in implementing such change, with an emphasis on the role of museums and cultural institutions. Finally, it offers tools to help practitioners assess their organizational capacity and prioritize their participation in this community-centric effort. I hope that this paper will spark dialogues, collaborations and actions to create change and to fine-tune this framework.

Key words: Urban heritage conservation, sustainable cities and communities, museums and society, culture and local development, sustainable development

SUIN JEONG

*Curator / Survey and Research
Seoul Museum of History, South Korea*

Sustainability of Exhibitions Co-Created with the City

A museum exhibition is not an event that is limited to a fixed period of time, such as a few days or a few months. An exhibition that presents stories of a specific area must be connected to the local community, co-created in an iterative process. It can lead visitors to newly perceive urban issues and inspire them to contemplate possible solutions. Exhibition planners need to bring hidden local issues to the public arena of discussion, presenting them with a balanced perspective. Also, instead of limiting an exhibition to the walls of a museum, there needs to be continuous communication between an exhibition and the local community.

The Seoul Museum of History has been presenting place-based exhibitions that focus on local communities for many years. Among a wide range of experimental exhibition designs, this study will explore the sustainability of exhibitions that are co-created with the city by examining two selected exhibitions: *Made in Changsin-dong*, which was created based on strong connection and communication with the local community, and *The Republic of Apartments*, which presented an urban issue in a straightforward manner.

Key words: Sustainability, Exhibition, urban issues

CHRISTINE DE WEERDT AND LARS DE JAEGER

*Director / Curator
STAM – Ghent City Museum, Belgium*

The square kilometre - zooming in on the city through a participation project

STAM - Ghent City Museum starts its permanent exhibition with an illuminated floor showing a large aerial photograph of the city. This consists of tiles of 1 by 1 meter and is on a scale of 1:1000, so that each tile shows a photo of one square kilometre of the city in reality.

This mosaic photo is a public favourite, so we now intend to use it as an incentive to stimulate and increase participation in the museum and interaction with the city. Ghent, just like other cities, can be divided into districts and neighbourhoods. These have grown historically and are often demarcated by obvious boundaries such as rivers and canals, roads, etc. The subdivision of the tiles in the aerial photo in the museum does not take these classic boundaries into account, which makes it interesting to use these tiles as a starting point for looking at the city in a different way.

In the coming years STAM wants to develop a long-term participation project based on this aerial photo. For each tile or square kilometre we plan to work with unexpected local partners in order to get in touch with people the museum has not reached yet. At the same time STAM wants to broaden the knowledge about the history of the city in order to gradually reveal the urban fabric.

In 2018 a start was made with a tile that is situated on the edge of the city in an old harbour district. STAM brought residents together and this resulted in a take-away exhibition, neighbourhood plans, guided tours and interviews. The starting point was not the museum, but a local community centre that also houses an old people's home. The great added value of this pilot project is that it started at grassroots level. An existing local initiative could be further developed thanks to the investment of the museum, which in this way gets more in touch with what is going on in the city.

STAM is currently investigating how it can further develop The square kilometre, integrate the acquired knowledge into the museum's collection and interpret the collected material for the public. We would like to discuss this with fellow city museums.

Key words: Participation, local, interaction, communities

MARILIA BONAS

Coordinator
Memorial of Resistance of São Paulo, Brazil

Museums and the Indigenous Cosmogonies: Paths to the Cities

Brazil is experiencing an unprecedented crisis that goes beyond the threat to democracy, unfolding in a crisis of humanity and empathy. The effects of such a crisis are especially damaging for the native populations.

In more than 500 years of repeated and continuous physical and symbolic violence, the existence of these groups has been especially threatened in the last four months by a combination of factors that involves the indiscriminate exploitation of forests, rivers and sacred spaces by agribusiness and mining; the rise of religious fanaticism that recriminates the traditional practices of native populations and, above all, incomprehension and disrespect to their way of existence.

From an initial population of more than 3 million indigenous people in Brazil in 1500 - reduced in less than a century to 200 000 people - today Brazil has a slow and resilient demographic recovery, with more than 900 000 indigenous people, corresponding to approximately 0.50% of the population of the country, only.

The areas occupied by most of these populations - now threatened - have their original environment preserved, in a deep understanding of man's integration with the environment. Thus, the threat to the indigenous peoples of Brazil poses a threat to the entire planet, considering the importance of the country in terms of potable water reserves, fauna and flora.

Three important museums in the city of São Paulo decided to bring the theme of the struggle for indigenous rights under different milestones and, allies, extended the discussion on the theme to the most diverse publics. The Memorial of Resistance of São Paulo, Moreira Salles Institute and the Archaeological and Ethnological Museum of University of São Paulo developed museological communication strategies to think with their publics how indigenous cosmogonies are sustainability paths for cities, being the central object of this presentation. These strategies allies, in a joint venture, three different exhibitions - *To be this land: São Paulo indigenous city* (Memorial of Resistance of São Paulo), *Claudia Andujar: The yanomami fight* (Moreira Salles Institute) and *Resistance now! Strengthening and union of indigenous cultures* (Archeological and Ethnological Museum of the University of São Paulo) - strong educational programs and workshops for teachers on the subject.

Key words: Cities, indigenous cosmogonies, Brazil, human rights

ELKA WEINSTEIN

*Director
ICOM Canada*

Overcoming Colonial History in Ontario's Municipal Museums

In this paper I will analyse the dilemma of city-run museums in 3 large municipalities seeking to mitigate the tension between a stated policy of multiculturalism and diversity, and their British colonial legacy. Three municipalities in Ontario must strive to serve increasingly diverse populations. The museums that currently serve the City of Toronto, City of Ottawa and the City of Hamilton so far still (mostly) reflect their British colonial past. How to make these city museums relevant to all of their constituents is a difficult question, but one that must be addressed if they are to continue to exist as museums.

As a former colony, Canada is still finding its identity. The museums of its cities reflect colonial ideas about history, but now there are competing voices that must be heard, including those of the original inhabitants. Municipal museums in Ontario have attempted to address the question of relevancy for a diverse population in various ways, some more successfully than others. Some museums have done away with the idea of representation entirely! Solutions are perhaps not one-size-fits-all, but will need to be negotiated and tried, and a few will inevitably fail. A discussion of those possibilities in the context of the three cities follows.

Key words: City museums, multiculturalism, colonial legacy, provincial mandate



IGNITE SESSION

NOGA RAVED

ICOM Israel

PhD student, Ben-Gurion University of the Negev, Israel

The Contribution of City Museums to Public Culture and to the Sense of Place: Evidence from Israeli Cities

The overall experience of a place is integrated into the lifestyle of its residents and becomes part of what is known as “sense of place”. Researchers since the 60s dealt with feelings and relationships that connect people to a particular place, arguing that place has an atmosphere that gives it its unique character.

Modern life allows more leisure time and more income invested in cultural consumption than any previous era. Leisure activities play an important role in the formation of identity, not only of individuals, but also of social groups. Leisure activities can give meanings and values also to places.

Modern society is more urban, and mobile. Hence, urban planning is increasingly important for the creation of stable and satisfied communities whose residents enjoy physical and cultural well-being. My PhD research seeks to examine what makes a place like a city unique and desirable; what makes people choose to live in a particular city rather than another. It does so by examining the influence of public culture policies on local identities.

Empirically, my research studies three mid-size Israeli cities – Beersheba, Holon and Ashdod. It compares and contrasts their public culture policies, focusing on local museums, among other parameters. The findings reveal the importance of these policies and the actions of these museums in creating a sense of place, although this importance varies from place to place.

Key words: Sense of place, local identity

GIAMPAOLO NUVOLATI AND RITA CAPURRO

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City users, public spaces and a possible city museum in Milan

The city of Milan is still not represented and interpreted in a city museum. Until now, presence of many museums of different dimensions and various collections in the city has been considered sufficient to create a comprehensive narrative of the city: on one hand, the history of the city is well represented through the archeological museum, the collections of Castello Sforzesco, the Museum of the Cathedral, the Museum of Risorgimento and many others; on the other hand, the issue of contemporaneity, in all its different aspects, seems to be scarcely considered in Milanese museum policies, as evidenced by the current lack of a public museum of contemporary art.

In the last two decades, many meaningful changes have deeply modified Milan both from urban spatial planning and social point of view. The latter aspect, however, has been more radical, both in terms of inhabitants and workers, and in terms of city users (people who spend time in the city for tourism, cultural activities, sport activities, conferences ...). This paper will focus on the panorama of Milanese city users, with the aim to identify which kind of city museum could be an efficient instrument to represent the identity of Milan for this type of potential museum audience. The lack of a city museum is the occasion to consider different scenarios and to analyze pros and cons from an audience point of view. The research questions are: which are the different aspects of cultural demand for Milanese city users? How does the current museum situation respond to it? Which elements of Milanese museums represent well the different faces of Milanese identity? Which are the most important voids in a comprehensive narration of Milan? Which kind of instruments could connect and integrate this narrative in a possible diffused museum of the city?

Key words: City users, diffused museum, urban identity, Milan

ROBYN DAW

*Creative Industries Program Leader
Logan City Council, Australia*

Discovering your own City: Connecting people, art and heritage

The City of Logan is renowned for its young, culturally diverse and creative communities. The city is home to over 315,000 people from more than 215 different cultural groups and Aboriginal and Torres Strait Islander peoples. It is a young city with around 50 per cent of residents aged 30 or younger. The city is rapidly growing with new housing developments changing the regional and rural nature of some parts and increasing the vulnerability of its natural and built heritage.

Public art and heritage in the City of Logan are under-recognised. During a cultural mapping project undertaken in 2015, Creative Industries team realised Logan had significant arts and heritage assets, but many were little known and ran the risk of not being sufficiently valued and cared for. Several sites were already vulnerable to graffiti or vandalism. It was thought that by bringing attention to Logan's art and heritage people would be encouraged to "get to know" their city, become proud of the city's assets and take care of them.

A key aim of the project was therefore to increase awareness and pride in the city's publicly and privately owned assets. This, in turn, would encourage people to maintain their properties and look after their surroundings, resulting in long-term sustainability of our heritage for future generations.

Five public art and heritage trails were developed with community consultation to highlight the wealth of history and creativity throughout the city, aimed at residents and visitors to Logan to instil pride in the city and ensure the sustainability of our heritage. The trails were developed as hard-copy and online interactive maps, have proven very popular, and have captured people's imagination. The trails are not limited to built environment assets, but incorporate natural environment assets of heritage value, murals, and explain the names of parks and streets. Where possible, local Aboriginal information has been included, but without reference to specific sites. This ensures that, in a rapidly growing city undergoing fast paced change, our Aboriginal, built and natural heritage is not lost.

Key words: Public art, heritage, trails, city

HIROMI TAKAO

*Research and Education Group Leader
Tamarokuto Science Center, Japan*

What can a Science Museum do for the Local Community as a “City Museum”?

About 13.86 million people live in Tokyo, the capital of Japan, and there are more than 200 museums. Tokyo is divided into two regions, East and West, with 23 wards, where the capital functions are concentrated in the east, and the west region serves as commuter town for the city’s suburbs. The Tamarokuto Science Center is a science museum jointly established by five local governments in 1994 in northern Tama, a district located in western Tokyo.¹ Its mission is to “create a diverse learning environment where everyone can enjoy science and attract interest in knowing more about the surrounding world” and to “contribute to community development”.²

In order to achieve this goal, we are not only providing visitors an experience of theory-based exhibitions founded on the results of academic research, but also providing learning that is accompanied by actual experiences through the provision of programs that connect to Tokyo’s natural history and daily life - which form the basis of urban formation. Recently, we have been dealing with themes that directly relate to current regional issues such as local environmental conservation, disaster management, food, health, multicultural symbiosis, etc., from a scientific point of view.

We are thinking about a science center as a hub in urban life, making active use of local resources, and practicing working with the active administration and citizens. In this presentation, we would like to introduce these activities, and explore the point of view that a science center is a city museum, well placed to examine possibilities for contributing to the sustainable development of the community, and to help draw a picture of city museums in the future.

Key words: Science museum, local community, collaboration, the challenges of modern society

¹ The five local governments: Nishi-Tokyo city (established in 2001 by merged Tanashi City and Hoya City), Kodaira City, Higashi Kurume City, Higashimurayama City, Kiyose City. As of January 2019, there are 731,842 people living in those five cities.

² According to the second term of the project in 2014: http://www.tamarokuto-sc.or.jp/modules/info/index.php?content_id=16

SIGRID BOSMANS

Artistic Director
Museum Hof van Busleyden, Belgium

Building a Bridge between the Past and the Future for the City as a Shared Place

“The lack of a common world for us to share frustrates us”: dixit Bruno Latour in his book *Where can we land?* He expresses the central theme of *The Ground of Things*, but also bridges future and past. Five hundred years earlier, the decline of common ground inspired Thomas More who used the disappearance of “the commons” as a starting point for Utopia. It is exactly this common world that lies at the foundation of our project. It investigates what this means for the future through dialogue with the past and researches which role a museum and a theater can play in all this.

It is a long-term collaboration between the theatre ARSENAAL/LAZARUS and Museum Hof van Busleyden. Each inhabitant is given 1m² that can be used to propose projects for common interest.

An artist depicts all proposals in a uniform manner and the exhibition space turns into a meeting space where citizens can discuss terms for narrowing down the selections to 20.000 m², the actual project area the city handed over.

The concreteness of the project enhances the connectedness of inhabitants with their city. At the same time, the exhibition creates a global context in which a multitude of perspectives appear: works of art bridge past and present, programming of performances, lectures, negotiations... Thus, the debate doesn't narrow down but reaches out and connects itself to similar projects in Europe.

The project is part of the permanent presentation in the museum, there it finds itself confronted with the spaces of power that tell about the strategies used during the Burgundian era to acquire land and power. It was at the same time that Thomas More was a guest at Hof van Busleyden and started writing Utopia.

An exhibition will set a new milestone for the project: looking into the realization of the different proposals and investigating the durability of contributive democracy. The exhibition aims to start the debate on the complexity of a common world.

It also experiments with musealisation and theatricalization, questioning our role as cultural institutions. What position can we take in today's debate on society?

Key words: Connecting, commons, durability ,collaboration, development

HONGGUANG WANG

Urban Planner / Curator

Shijia Hutong Museum / BMICPD (Beijing Municipal Institution of City Planning and Design), China

Community Museum & Urban Planners – A Community Building Approach to Response to Urban Issues

Founded in 2013, Beijing Shijia Hutong Museum is the first museum concentrating on the unique culture and life of Beijing Hutong. Sited in a historical cultural preservation neighborhood, this community museum is in the form of traditional courtyard itself and opens up to both community residence and the public.

Since 2017, a team of urban planners from BMICPD has helped to run Shijia Hutong Museum. The combination of community museum and urban planners has seen few forerunners in China and abroad, yet proves to be effective and fruitful. With urban planner's guidance, the museum is able to provide gathering and social space for the neighborhood, meeting room for the community and the exhibition that looks into the neighborhood's history and micro oral history. Eventually, Shijia Hutong Museum is developed into a community building practice base and cultural hub, where the public could discuss and join in all kinds of practice responding to urban issues such as: aging society, traffic & parking, toilet revolution, child-friendly community, Hutong preservation & renovation.

To invite the audience to response to urban issues, the urban planners have developed a community building approach using both curating, marketing and urban planning techniques. First, the urban planners abandoned the traditional top-down access to identify urban issues and find solutions, but work with the neighborhood to response to urban issues. Second, the urban planners try to communicate with the public with exhibitions, lectures, workshops, city walks, rather than traditional drawings and graphs. Last, residents take up the responsibility to improve their community with urban planners, while urban planners organize public resources of professional skills and government funding for their attempts.

Such community building approach proves to be successful in improving community public space and raising public awareness of urban issues in traditional neighborhood, and community museum plays a vital role under the urban planners' management. This research is based on case studies of Shijia Hutong Museum's community involvement practice that combines cultural preservation and awareness of urban issues together, as well as discusses the value of the "community museum + urban planner" mode for community, its sustainability and potential of replication.

Key words: Community museum, community building, child-friendly, aging society

CHAO-SHIANG LI

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A Curator for the Urban's Historic Locales and Narratives — Kaohsiung Museum of History

Kaohsiung Museum of History (KMH) is the former city hall of Kaohsiung built in 1939. In 1992, the city administration was relocated and the old city hall building was renovated to become a museum for its historical significance and its role of demonstrating Kaohsiung's history. The Museum was later designated as listed monument in 2004. Being the first public museum runs by the local government in Taiwan, in 2017, KMH achieved another milestone by joining Kaohsiung City Professional Cultural Institution - Taiwan's first administrative institution led by the local government.

Meanwhile, the Ministry of Culture launched the flagship program - Regeneration of Historic Sites, including 28 sites; KMH is assigned by Bureau of Cultural Affairs Kaohsiung City Government as the coordinator of two subprograms in Kaohsiung. KMH is also enlarged to supervise eight affiliated institutions, including a writer's house, six thematic museums, and a Confucius temple. The two subprograms in Kaohsiung aim to regenerate a coastal urban area and a suburb surrounded by the remains of the old city wall.

In order to understand how heritage is selected and interpreted in the contemporary context, this paper firstly reviews the transformation of KMH before its reformation but also the evolution thereafter. Furthermore, the approach for Regeneration of Historic Sites adopted by the museum for connecting urban past and present in response to the prospect of the post-industrial and migrant-worker city - Kaohsiung, is examined by the observation in situ and interviews of museum stakeholders.

In conclusion, it illustrates the various communities can be invigorated by the museum based on the collaborative network among the public, the private and the third sectors. It follows that a practical evaluation of either cultural economy or cultural identity in the perspective of citizens needs to be conducted. By all means, Kaohsiung Museum of History is a hub, but also a pump - as a public agency, by offering its expertise to enrich the culture field of this metropolitan.

Key words: Cultural governance, heritage tourism, public agency, regeneration of historic sites

BIOGRAPHIES



Zhao Feng is the director of the China National Silk Museum (NSM) in Hangzhou and the president of the International Association for Study of the Silk Road Textiles (IASSRT). During his career at the NSM since 1991, he studied the history of textiles at the China Textile University (Donghua University nowadays) in Shanghai and got his PhD in 1997. He got the fellowship and did researches at the Metropolitan Museum of Art in New York from the Nov 1997 to Oct 1998, at the Royal Ontario Museum in Toronto for two months in 1999, and at the British Museum in London for half year in 2006. In 2000, he founded and became the director of the Chinese Center for Textile Identification and Conservation, which is now the Key Scientific Research Base of Textile Conservation of State Administration of Cultural Heritage of China. Since 1992, he has published more than 10 academic books and 100 research articles, including *The General History of Chinese Silk*, editor in chief, first National Publication Award, 2007; *Chinese Silks*, editor in chief for the Chinese version, the R.L. Shep Ethnic Textiles Book Award for 2012; and *A Comprehensive Research on Textiles from Dunhuang* in UK's collections and French collections, 2007-now.

Akatsuki Takahashi, BA in International Relations and Cultural Studies (Tsuda University, Tokyo), PhD in Cultural Heritage Risk Management (Ritsumeikan University, Kyoto), is the Advisor for Culture at the UNESCO Office for the Pacific States in Apia, Samoa. Previously, she was at the Executive Office of the Culture Sector at UNESCO Headquarters, Paris, and the UNESCO Office in Venice. Before joining UNESCO, she worked at the Asia/Pacific Cultural Centre for UNESCO (ACCU) in Tokyo.

Yoshiaki Ishizawa is the former President of Sophia University (2005-2011), Professor (By Special Appointment), Director of the Sophia Asia Center for Research and Human Development, and Chief of the Sophia Angkor International Mission.

For more than fifty years, he has been involved in the Angkor monuments in Cambodia, especially in the study of Cambodian Inscriptions and Chinese Historical Records. In 1991, he established the Asia Center for Research and Human Development in Siem Reap, for the training of Angkor monuments conservators. In 2001, the Sophia Angkor Mission excavated 274 Buddha images in Banteay Kdei, which was a great discovery that overturned earlier theories.

He is a recipient of Ramon Magsaysay Award 2017 for “restoration of Angkor Wat since the time of civil war nurturing human resources and specialists of Cambodia to conserve the heritage site resulting Cambodian people to regain the pride for their own cultural heritage”.

Alvin Tan is the Assistant Chief Executive (Policy & Community) at the National Heritage Board of Singapore where he oversees the heritage institutions, heritage research and assessment, National Monuments and heritage sites, the National Collection, collections care and management, community outreach and education, volunteer engagement, heritage grants as well as international relations. He is also responsible for Singapore's first five-year masterplan for the heritage and museum sector which was launched in April 2018.

Junichi Kobayashi is the Vice Director of the Edo-Tokyo Museum, Visiting Professor of the National Museum of Japanese History and the Nagasaki Junshin Catholic University. He was Guest Curator of the Peabody Essex Museum from 1997 to 1998. As a member of “Around

the World Expedition” in Waseda University Explorers Club, he traveled across the Eurasian Continent from India to Paris by car in a year in 1976 and visited eleven countries. He is specialized in the following fields: the history of cross-cultural exchange, research study on overseas Japanese collection in the 19th century.

Fang Hui-shih is a curator of the Department of Education in National Taiwan Museum. She holds a BA in life science and MA in zoology, and has now been pursuing her PhD degree in the International Program of Climate Change and Sustainable Development at the National Taiwan University. Her research interest is environmental education and citizen participation. She has initiated sustainability projects, including *Sustainable New Year's Table*, *Urban Naturalist Project* and *International Docent Training Program*.

Lin Yi-hung is a senior curator of the Department of Planning and Exhibition in National Taiwan Museum. He holds BA and M. Arch. in architecture, as well as PhD in Design. His expertise is the history of modern architecture. He is responsible for the restoration and adaptation of historic monuments within the National Taiwan Museum System Plan since 2009. He has been working on the preservation and conservation of the documents and drawings of architecture in Taiwan's Modern Movements.

Yoshinori Kasai is an associate professor at Keio University (previously at the Ryukoku University). He holds a PhD in Media and Governance. His major is sociology of local community.

Atsushi Nakagawa is a curator at the Ritto History Museum. He holds MA in Cultural History. His major is historical geography.

Martina Zerovnik is a curator, literature and cultural scientist. Formerly she worked as assistant, project manager and curator of Bogner Cultural Consulting (for museum planning and exhibition management), freelance curator and researcher. Since 2017, she has been working as chief curator of the GrazMuseum.

Nathalie Bondil has been director and chief curator of the Montréal Museum of Fine Arts. She has gained an international recognition for leading one of the most innovative museums thanks to her Humanistic Manifesto with numerous pilot projects like *Museum Doctor Prescription*. The recipient of two honorary doctorates, she received many awards; among the recent ones are: Member of the Order of Canada, chevalière de la Légion d'honneur, France, and the *Peter Herrndorf Award for Leadership in the Arts*.

Yvonne Ploum is the Executive director of the Heritage Academy (www.erfgoedacademie.nl). The ErfgoedAcademie offers courses on current heritage themes, network meetings and a course on Heritage Philosophy. The Heritage Academy is an initiative of the Cultural Heritage Agency and the National Restoration Fund.

Previously, she was the executive director of a historic house museum. Her degree is in Dutch Language and Art History, and her main fields of expertise are: Contemporary Art, Museums, Museum Education, Ancient History and Heritage and new use.

Placido Gonzalez Martinez is a PhD, Architect and Urban Planner, Associate Professor at the College of Architecture and Urban Planning at Tongji University (China) and Executive Editor

of the *Built Heritage Journal*. An expert in 20th century heritage conservation, Prof. Gonzalez Martinez is a member of the Executive Committee of the Association of Critical Heritage Studies. His research has been featured in top journals like *Cities*, *The International Journal of Heritage Studies*, *The Journal of Urbanism*, and *Docomomo International Journal*.

Guy Thewes is a historian and director of the Luxembourg City Museum and the Villa Vauban – Art Museum of the City of Luxembourg. He studied history at the Catholic University of Leuven in Belgium and at the University of Luxembourg (PhdD). Since 1993, he has curated many exhibitions. The focus of his publications and research is on the social, military and urban history of the early modern period. He is also vice-president of the International Panorama Council.

Marlen Mouliou is full-time Lecturer of Museology at the National and Kapodistrian University of Athens -NKUA (Faculty of History and Archaeology). From 2010 to 2016, she has served as Secretary and Chair of the International Committee for the Collections and Activities of Museums of Cities (ICOM-CAMOC). Since 2016, she has been Member of the Panel of Judges for the European Museum of the Year Award and Vice-Chair of the European Academic Heritage Network (UNIVERSEUM). For 16 years, she has worked as an archaeologist-museologist at the Hellenic Ministry of Culture (Directorate of Museums, Exhibitions and Educational Programmes). She is founding member of the Scientific Committee of the first scientific journal of museology in Greece and of the online journal *CAMOCnews* (renamed to *CAMOC Museums of Cities Review*). Her museological research practice focuses on urban museology, museum and public archaeology, public participation in culture, systems thinking in museology and heritage management, academic heritage, historic house museums and museum professionalism.

Bonginkosi Zuma is a researcher within the Durban Local History Museums, an institution that preserves history and heritage of the city of Durban. He participates in curatorial discussions that involve both permanent and temporary exhibitions, making museum collections available to the public. He is affiliated with the International Council of Museums (ICOM) and has delivered a number of national and international talks, including presentations at ICOM conferences as well as South African Museums Association (SAMA) conferences.

Sawako Inaniwa is Curator and Chief of Learning and Public Projects at the Tokyo Metropolitan Art Museum. She obtained a master's degree at the University College London (Museum Studies). By collaborating with the Tokyo University of the Arts, she has been engaged in many social projects with museums and produced community-based projects which promote people's involvement in museums. Sawako is co-author to *New Museum Practice in Asia*, edited by Caroline Lang and John Reeve (2018).

Tatsuya Ito (PhD) is Associate Professor in the Department of Fine Arts, Tokyo University of the Arts. He is managing the TOBIRA Project, on which Tokyo University of the Arts and Tokyo Metropolitan Art Museum collaborate. He has also organized many art projects connecting the social and art. He is a co-author of *Social Design Project: The Collaboration by University, Museum and Citizens*, edited by TOBIRA project (2018).

Sarah M. Henry has worked at the Museum of the City of New York since 2001. As Deputy

Director and Chief Curator, Dr. Henry has overseen all Museum programs, including exhibitions (over 100 to date), public programs, publications, and school programs. She is responsible for the exhibition department's program strategy, long-range planning, and budgeting, and she led the curatorial team for the Museum's award-winning three-gallery signature exhibition, *New York at Its Core* (2016).

Alec Coles, OBE, has been CEO of the Western Australian Museum since 2010: the State's museum with branches in Perth, Fremantle, Geraldton, Kalgoorlie and Albany.

He is an Executive Member of the Council for Australasian Museum Directors and Chair of ICOM Australia.

He is currently driving Western Australia's initiative of a new State Museum and aspires to create a museum that is owned and valued by all West Australians and admired by the world.

Mariko Murata (PhD) is a Professor in the Department of Sociology, Kansai University. She specializes in Media and Cultural Studies, and Museum Studies. Her recent publications include *Museums as Ideology: Media Studies on Objects and Spaces* (Jimbun Shoin, 2014) and *Popular Culture Museums: Collecting, Sharing and Consuming Culture* (Minerva Shobo, 2013).

Akira Matsuda is an Associate Professor of Cultural Resources Studies at the University of Tokyo. His research focuses on the meaning, (re)presentation, and use of the past in modern society. His recent publications include *Reconsidering Cultural Heritage in East Asia* (co-edited with Luisa Mengoni; Ubiquity Press, 2016) and *New Perspectives in Global Public Archaeology* (co-edited with Katsuyuki Okamura; Springer, 2011).

Alison Eardley is a Senior Lecturer in Psychology, University of Westminster. Her research explores inclusive design in museums, using memory as a tool for understanding and enhancing audience engagement, wellbeing and long-term impact of a museum visit. She has worked with: Museum of London, British Museum, Cinema Museum, and Qatar Museums. She sits on the Dementia Friendly London: Arts and Culture Group. She guest lectures on the UoW Museums, Galleries and Contemporary Culture MA.

Serena Iervolino is Lecturer in Arts and Cultural Management at King's College London and Programme Director, MA in Arts and Cultural Management. She is also an Honorary Senior Research Associate at UCL Qatar. Serena holds a PhD in Museum Studies (Leicester). Her research explores the politics and ideologies of museums and exhibitions, and their role in constructing identities and promoting cross-cultural dialogue, and issues of cultural policy, power, representation and (self)censorship in Gulf museums.

Antonella Poce is Associate Professor in Experimental Pedagogy at the University Roma Tre – Department of Education. She is a member of the EDEN – European Distance and E-Learning Network Network (since 2009) and has been elected Chair of NAP SC in 2017. She is member of ICOM–CECA since 2006. She coordinated departmental projects and 4 Erasmus+ projects. She chairs the two-year postgraduate course “Advanced Studies in Museum Education”.

Csilla Ariese is a museologist working as a postdoctoral researcher within the Horizon2020 ECHOES project. Her research focuses on the Amsterdam Museum and looks at how the museum is engaging with and negotiating the complex colonial pasts of its collections, the

city and its citizens. Her PhD, *The Social Museum in the Caribbean* (2018, Leiden University), explored 195 Caribbean museums and the practices and processes through which they engage with a diversity of communities.

Angelita Teo is the Director of the National Museum of Singapore. She was appointed in July 2013, and was awarded the Public Administration Medal (Bronze) the following year for her contributions towards the development of a vibrant cultural and heritage sector in Singapore. Since 2012, Angelita has also headed the Festivals and Precinct Development Division of the National Heritage Board, and continues to be the Festival Director of the iconic Singapore Heritage Festival and Singapore Night Festival. In 2016, she undertook the management of the Museum Roundtable Unit, which aims to build and facilitate a stronger museum-going culture in Singapore.

Kim Tao is the Curator, Immigration at the Australian National Maritime Museum in Sydney. She was awarded a Churchill Fellowship to study partnerships between museums and culturally diverse communities in the UK, Canada and USA (2008). Kim has presented conference papers in Australia and overseas, and her recent publications include chapters for *Migrating Heritage: Experiences of Cultural Networks and Cultural Dialogue in Europe* (2014) and *Migration by Boat: Discourses of Trauma, Exclusion, and Survival* (2016).

Masakage Murano is curator in Archaeology at The Museum of Kyoto and staff member in the Museum and Community Collaboration Department of this museum.

Patricia Brignole is an Argentinian museologist, specialized in curating, design and assembly of exhibitions, with experience in preservation of material and immaterial heritage, and its dissemination.

She was a speaker and communicator at local and international conferences. Patricia is a professor at the Provincial University of Córdoba, Diploma in Heritage Management, professional consultant and technical advisor in the area of Museums of the Ministry of Culture of the City, director and coordinator of the Museum of the City of Córdoba. She was responsible for the design and management of the *MUCI Innovation and Rehabilitation Project*.

Victoria Campbell holds Bachelor of Fine Arts degrees in dance and sociology from New York City's Fordham University. She is currently pursuing her master's degree in urban studies through Erasmus Mundus' 4Cities, where she has attended Vrije Universiteit Brussel, l'Université d'Bruxelles, Universität Wien, and Københavns Universitet. She is currently completing her degree at the Universidad Autonoma de Madrid and Universidad Complutense de Madrid and will graduate in 2019 with a focus on future-oriented exhibitions in city museums.

Maria Fratelli works for the Civic Museums of Milan, where she is the director of Casa Museo Boschi di Stefano, Studio Museo Francesco Messina, CASVA and the executive responsible of Casa della Memoria. She is a member of scientific Committee of CESMAR7, has organized shows and conferences and has wrote publications dedicated to the history of modern and contemporary art, collecting, conservation and restauration.

Cristina Miedico has a research degree in classical archaeology, is a curator of Angera's Civic

Archaeology and Open-Air Museum and ambassador of *Gardens of the Righteous* Worldwide. In recent years, she has worked on the archaeology of migration, artworks as expressions of memory, and developed the project *The Museum and the 'Others'*, which considers “foreign” cultures in the museum’s hinterland by means of an original approach to the objects on display.

Annamaria Ravagnan is a member of ICOM Italia Prodiviri board (board of Arbitrators) and of International Committee for Egyptology-CIPEG. Her main interests are museum accessibility and inclusion. After having worked on Local Museum Systems in Lombardy Region, she is currently advisor to the Milanese Archaeological Group and active in Museum inclusion projects for people with cognitive disabilities.

Joana Sousa Monteiro is the director of the Museum of Lisbon since 2015.

She was a museum and heritage adviser to the Lisbon Councillor for Culture (2010-2014). She was Assistant Coordinator of the Portuguese Museums Network at the National Institute of Museums (2000-2010). Previously, she worked at the Institute of Contemporary Art and at the National Museum of Contemporary Art.

She holds a degree in Art History (Nova University, 1993), an MA in Museology (Lusófona University, 2000), and an MA in Arts Management (ISCTE, 2010).

She has been Secretary of the Portuguese National Committee of ICOM (2014- 2016) and is Chair of CAMOC/ ICOM, the International Committee for the Collections and Activities of the Museums of Cities (since 2016).

Elena Pérez Rubiales is a member of the MUHBA team and head of Museum and Citizenship. She holds a PhD in Production and Consumption of Culture from the Autonomous University of Barcelona, where she has taught in the Humanities degree course. She bases her scientific research on participation and the relationship between the museum and its users.

Michał Niezabitowski is the director of Museum of Krakow (former name: The Historical Museum of the City of Krakow). He studied history and museology (Jagiellonian University). He is an expert in the history of medieval Krakow and the history of Krakow’s trade. 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.

Teng Chamchumrus has a BA in economics and an MBA from Harvard University and serves as Executive Officer, at the Smithsonian Institution, where he provides strategic thinking, leadership and management expertise in planning and implementing education and audience engagement initiatives. Teng is interested in museums’ roles in serving communities. Teng also loves cities and is committed to bring his professional expertise and experience to help keep cities vibrant and diverse for generations to come.

Suin Jeong specializes in Seoul’s modern and contemporary history and architecture. She is currently a specialist curator in urban architecture at the Seoul Museum of History where she has created numerous exhibitions, including area-based *Myeongdong Narratives* and *Jeongdong in 1900*. Her current research focuses on analyzing the microhistory of an area’s life and culture.

Christine De Weerdt 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.

Lars De Jaegher studied history and environmental planning at the University of Ghent. He joined STAM in 2009, focusing on urban history, city development and also multimedia projects.

Marilia Bonas is a historian (Pontificia Universidade Católica de São Paulo), specialist in museology (University of São Paulo) and master in social museology (Universidade Lusófona de Humanidades e Tecnologia, Lisbon). For the past 18 years, she has been working in the areas of documentation, research, curatorship and management of museums and cultural institutions. She was the director of the Museum of Coffee (Santos, Brazil) and the Museum of Immigration (São Paulo) for seven years. Currently, she is a professor at the Technical Course of Museology and the director of The Memorial of Resistance of São Paulo.

Elka Weinstein is a Director, and currently the Treasurer, of ICOM Canada. She works at the Ontario Ministry of Tourism, Culture and Sport as the Museum and Heritage Programs Advisor. She is a former curator of Campbell House Museum (Toronto). She is a guest lecturer at the University of Zaragoza, Spain, where she lectures in Spanish on topics relating to museology and archaeology. She is also an Adjunct Professor in the Museum Studies Program at the University of Toronto.

Noga Raved has been working in the field of museums for the last 19 years. She served as the director and curator of the Negev Museum of Art and as the artistic director and curator of the Harry Oppenheimer Diamond Museum. Ms. Raved holds an MA degree in Philosophy, Diploma in museum studies, and is currently completing her doctoral research on the topic *The Influence of Public Culture Policy on Local Identity* at Ben-Gurion University of the Negev.

Giampaolo Nuvolati is full professor of Urban Sociology at the University of Milan Bicocca. He is Director of the Department of Sociology and Social Research and member of the Editorial Board of several national and international sociological journals. His main themes of interest concern quality of urban life, conflicts between metropolitan resident and non-resident populations, spatial and temporal mobility in the cities, methodological approaches in urban studies.

Rita Capurro, independent researcher in the field of Museology, is graduated and specialized in History of Art (University of Genoa). She holds a PhD in Design for Cultural Heritage (Politecnico of Milan).

She currently collaborates at research projects and didactic activities (University of Milan-Bicocca, Università Cattolica-Milan, Politecnico of Milan), in particular, she teaches Tourism and Cultural Heritage at the University of Milan-Bicocca.

Robyn Daw has worked in leading contemporary art spaces, university and state galleries, including the Queensland Art Gallery and the National Gallery of Australia, as curator, lecturer and in senior management. Her work with Arts Queensland, initially on a short-term

contract, became a longer commitment combining a love of arts and politics. Since 2012, as Creative Industries Program Leader at Logan City Council, Robyn has focused on building the cultural capital of the city.

Hiromi Takao is a specialist of museum education and museum program development. She is currently working for the Research and Education Group of Tamarokuto Science Center as Chief Curator.

Sigried Bosmans has a Master of Art History and is currently artistic director of Museum Hof van Busleyden. She developed a new concept for the museum in Mechelen in a participatory way. Throughout her career she has been an active member of several committees, expert groups and commissions in the heritage and cultural world. At present she is appointed member of the Strategic Advisory board for the Sector Council Culture and Heritage in Flanders.

Hongguang Wang holds a B.Arch from Tsinghua University, Mas well as an MA in Rural and Urban Planning, also from Tsinghua University. Hongguang Wang works as an Urban Planner / Community Responsible Planner at BMICPD (Beijing Municipal Institution of City Planning and Design) and as Curator at the Shijia Hutong Museum, Beijing, China.

Chao-Shiang Li holds a PhD in Cultural Heritage from University of Birmingham, UK. Before joining the current institute, they lectured at National Taipei University of Education and conducted over 40 research projects of museums, heritage and creative industries led by either national institutions or local authorities since 2008. As the shifting values in heritage is complicated and continuing, Chao-Shiang is interested in exploring the relationship between the interpretation and (re)use of heritage by visiting the contextual narrative.



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CAMOC Kyoto 2019 venues:

- **Kyoto International Conference Center (ICC Kyoto)**
Takaragaike, Sakyo-ku,
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Nearest station:
Kokusaikaikan Station
(Karasuma Subway Line, Exit 4-2)
- **Inamori Memorial Hall**
* Accessible through "Kyoto
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- **The Museum of Kyoto**
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Kyoto 604-8183
Nearest station: Karasuma Oike
Station or Karasuma Station