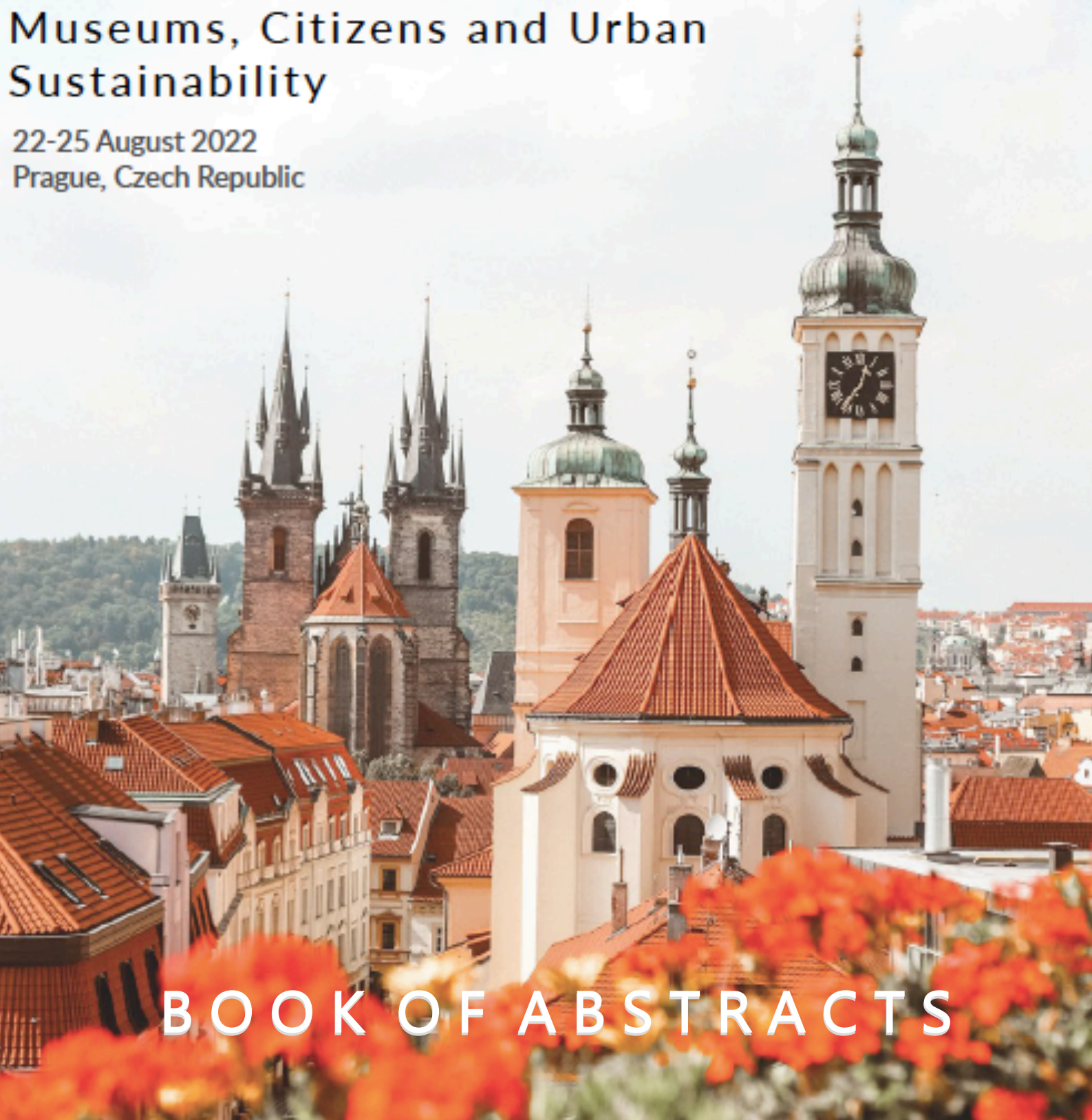


CAMOC PRAGUE ANNUAL CONFERENCE 2022

Museums, Citizens and Urban
Sustainability

22-25 August 2022
Prague, Czech Republic



BOOK OF ABSTRACTS

CAMOC PRAGUE ANNUAL CONFERENCE 2022
“Museums, Citizens and Urban Sustainability”
22-25 August 2022
Prague, Czech Republic

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Conference organisers:



CAMOC PRAGUE ANNUAL CONFERENCE 2022
“Museums, Citizens and Urban Sustainability”

22-25 August 2022
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PROGRAMME

PART 1: JOINT SESSIONS WITH CIMUSET AND WORKLAB

22 and 23 August 2022

THEME: “Sustainable Citizens and Smart Museums”

HYBRID FORMAT

LOCATION: PRAGUE CONGRESS CENTRE, [Club B](#)

The joint sessions will explore how museums and citizens can together build a more sustainable society. What kind of activist and democracy building practices can museums adopt to promote social sustainability? What is the role of technology in creating sustainable cities of the future?

22 August 2022

SESSION 1: 16h00-17h30 Moderators: Joana Sousa Monteiro, Ech Cherki Dahmali

16h00-16h15 Markita Franulic, Croatia

Sustainability as social activism – examples from the Technical Museum Nikola Tesla in Zagreb

16h15-16h30 Glenn Perkins, USA

Constructive Belonging: Participatory Approaches to Cultivating Democratic Communities

16h30-16h45 Elka Weinstein, Canada

Overcoming colonial history in Ontario’s city museums Part II:
A discussion of reconciliation and sustainability

16h45-17h00 Søren Bak Jensen, Denmark

The museum as a democratic fitness center? The case of The Workers Museum in Copenhagen

17h00-17h30 Q&A SESSION

23 August 2022

SESSION 2: 14h30-16h00 Moderators: Marie Gilbertova, Chun-ni (Jenny) Chiu

14h30-14h45 Rosa Tamborrino and Giulia Mezzalama, Italy

Italian museums as drivers for social cohesion:
MNEMONIC, the Italian Digital Atlas of Cultural Resilience

14h45-15h00 Serena Iervolino and Domenico Sergi, UK

The elephant in the room: Working-class experiences and the pandemic.
A case study from the Museum of London

15h00-15h15 Rachel Seidman, USA

To Live Without Harm: Gender and Environmental Justice in Washington D.C.

15h15-15h30 Hsin-Lin Wen, Taiwan

The strategies of Place Management of Public Eco-museum:
A Case Study on Daxi Wood Art Ecomuseum

15h30-15h45 Diego Vaz Bevilaqua and Christiane Duarte Teixeira, Brazil

Sustainable development and the activities and views of a science museum

15h45-16h00 Q&A SESSION

23 August 2022

SESSION 3, IGNITE SESSION: 16h30-18h00

Moderators: Soren Bak-Jensen, Glenn Perkins

PART 1 – 16h30-17h15

16h30-16h55 Ignite presentations (maximum length 5')

PARTICIPANTS:

Maria de los Angeles Munoz Ojeda, Argentina (remote)

Sustainable Cities, Sustainable Museums

Jessica Ramirez Rivera, Mexico

Citizen laboratories with a gender perspective in museums in Mexico

Elina Holopainen and Marina Bergström, Finland

Citizen Science in the Finnish Railway Museum

Sarita Vujkovic and Mladen Banjac, Bosnia and Herzegovina

Creative Museum Hub: Toward Sustainable Development and Community Participation

Ji Song, China

Building and Spreading the Collective Memory of COVID-19 for a Sustainable Future

Said Shukri Hussein and Jama Njeru Abdillahi, Somalia (remote)

Post Conflict Cities: A Blank Canvas for City Museums and Urban Sustainability

17h00-17h15 Q&A SESSION

PART 2 – 17h15-18h00

17h15-17h40 Ignite presentations (maximum length 5')

PARTICIPANTS:

Yael Eylat van Essen, Israel

City museums as urban hubs for civic sustainability

Mehran Norouzi, Iran

Conceptual Design of Science and Technology Museums in the Far East.

Case studies: Beijing, Tokyo and Nagoya Science Museums

Jiyeon Kim, South Korea (remote)

Seoul City Wall Museum and Sustainability

Jacqueline Strauss, Switzerland

Planetopia – Space for World Change: Much more than an exhibition

Jennie Maria Schaeffer, Sweden

Museums for the future generations

17h40-18h00 Q&A SESSION

25 August 2022

CAMOC-ONLY MEETING

The Prague City Museum – Ctěnice Chateau

ON-SITE ONLY FORMAT

25 August 2022, 09h00 – 19h00

THEME: City Museums and Urban Sustainability

In continuation of the research thread initiated in 2021, at the ICOM and CAMOC Webinar: Museums, sustainable cities and communities and at CAMOC Barcelona 2021 Annual Conference, the CAMOC-only off-site meeting will tackle urban sustainability. As the world becomes highly urbanised, the role of cities, from high-density metropolises to small towns, becomes more and more fundamental in any discussion on sustainability. While interactions among urban and global systems are intrinsic to urban sustainability, approaches to its key elements, including citizen engagement, prosperity and well-being, must be rooted in place and based on a sense of place. Thus, the aim of this meeting is to study the role of city museums as local sustainable citizenship hubs. We also invite contributors who explore how city museums can work as part of larger networks connecting cities on different scales around urban sustainability and resilience goals.

LOCATION: [Muzeum města Prahy, Zámecký areál Ctěnice / The Prague City Museum, Ctěnice Chateau Complex](#)

Public transport: metro line C – Letňany station + bus 182 / 159 to Ctěnický zámek station

Organised transfer: Meeting time and point – 08h00 Statue of St. Wenceslas (on horseback) in the upper part of Wenceslas Square - in front of the National Museum (metro line C – Muzeum station)

DETAILED PROGRAMME:

08h30 Pick up: Letňany - Metro C (bus organised)

08h45 Registration

08h45-09h00 Opening speech - Zuzana Strnadová – Director General, Prague City Museum

09h30-11h00 SESSION 1 Moderators: Andrea Delaplace / Elena Pérez Rubiales

09h30-09h45 James Horton, USA

Museum as Community Convener & Collaborator:

The Democratization of Cultural Power through DEIA Practice

09h45-10h00 Joana Sousa Monteiro, Portugal

Remember and Reconnect: Reducing Isolation and Dementia in a city museum towards a more sustainable citizenship

10h00-10h15 Sibylle Dienesch, Austria

Role of city museums as local citizenship hubs. A skills-based approach

10h15-10h30 Flora Mutere-Okuku, Suki Mwendwa and Patrick Maison Dikkir, Kenya

Finding our way home, Afro feminist ideology as sustainable urban practice:

The shaping of identity — creating belonging at the Nairobi Railway Museum (NRM)

10h30 – 11h00 Q&A SESSION

11h00–11h30 Coffee break

11h30-13h00 SESSION 2 Moderators: Johanna Vähäpesola / Annemarie de Wildt

11h30 – 11h45 Caterina di Felice, Italy

Out of the museum boundaries: insights from an Italian case-study for a sustainable approach to urban context and communities

- 11h45-12h00 Jelena Savic, Portugal**
Reducing urban inequalities: The potential of culture and the city museum for the sustainable future of Porto
- 12h00-12h15 Ying-Che (Raymond) Huang, Taiwan**
Museums, Cross-Sectoral Partnerships and Regional Revitalization: A Perspective from “Pikakasawan Project” (Taitung County, Taiwan)
- 12h15-12h30 Teng Chamchumrus, USA**
A Community-Centric Model for Cultural Sustainability: A Model in Practice
- 12h30-13h00 Q&A SESSION**

13h00-14h00 Lunch break

14h00-15h45 SESSION 3 Moderators: James Horton / Michal Niezabitowski

- 14h00-14h15 Cristina Miedico and Chiara Fabi, Italy**
Milan Museum, City Museum or Museum City?
- 14h15-14h30 Andrea Delaplace, France**
What narratives, what objects, what spaces? Presenting migratory growth and sustainable urban development in city museums
- 14h30-14h45 Teresa Macià Bigorra, Elena Pérez Rubiales and Joan Roca i Albert**
City Museums and Urban Sustainability in Times of Conflict
- 14h45-15h00 Patricia Brignole, Argentina**
The commitment of museums and the future city. Perspectives and tensions of the agenda
- 15h00-15h30 Q&A SESSION**

15h30–16h45 CAMOC Assembly and the presentation of the new Board

16h45-17h15 Coffee break

17h15–18h30 Guided tour and visit, The Prague City Museum

19h00 Departure from Ctěnice Chateau

ABSTRACTS

PART 1: JOINT SESSIONS WITH CIMUSET AND WORKLAB

22 and 23 August 2022

THEME: "Sustainable Citizens and Smart Museums"

22 August 2022

Markita Franulic
Zagreb, Croatia

Sustainability as social activism – examples from the Technical Museum Nikola Tesla in Zagreb

Abstract:

My approach to the topic of Sustainable Citizens and Smart Museums goes from the position of social sustainability i.e. museum engagement in terms of researching, problematizing and presenting topics that observe technology in the context of social change and its consequences for people. This primarily refers to the projects of the Technical Museum Nikola Tesla (TMNT) related to three main topics: industrial heritage in Croatia, which was influenced by the process of transition from socialism to capitalism in the early 1990s and the interrelationship of changing social circumstances to industry and vice versa; gender equality program and the program relating to immigrants.

As Richard Sandell and Robert R. Janes say in the preface of the book *Museum Activism* (Routledge, 2019) "museums are not, and never have been, neutral" and there's a shift "in the way we think about the role and responsibility of museums (...) A growing body of research is revealing the powerful part museums playing engaging visitors in dialogue surrounding contemporary social issues, and in shaping the way we see, think about and act towards others and the world around us".

In the work and programs of the Technical Museum Nikola Tesla we are dealing with the concepts that are mentioned above.

The paper will present projects realized in Technical Museum Nikola Tesla in last five years, such as:

- Tailored Futures? - a project focused on the Croatian textile industry from the period of socialism and on the consequences of privatization processes. As part of the project, collecting of industrial equipment from the textile industry was done, and an exhibition was realized, presenting works of art that thematize the textile industry of socialist Croatia.
- Action marking locations of destroyed factories in the Tresnjeva district in Zagreb, where TMNT is located - a dedication to the industrial heritage of the district, which experienced intense gentrification in recent decades and lost its original character of industrial and working-class neighborhood.
- Women and technology - a gender inclusive exhibition, tending to overcome the lack of female presence and contribution to the history of technology, as presented in TMNT permanent exhibition.
- Project Nikola Tesla – Migrant, dedicated to the problem of migrations, immigration, possible role of technology in that process, connected to the personality of Nikola Tesla –migrant himself throughout his whole life.

The presentation is aiming to present how a museum of science and technology faces challenges of how to be heritage and knowledge-based institution, contributing at the same to the reflection and education about a more sustainable and just society.

Keywords: Social activism, gender equality, industrial heritage, museum activism, sustainable society, education, immigration

Biography:

Markita Franulic, M.A. in Art History and Italian Language and Literature. Professional title of museum advisor. From 2012 to the present, director of the Technical Museum Nikola Tesla. In addition to the director's work, I am also involved in professional work: documentary work, organization and coordination of exhibitions, organization of educational programs (especially those belonging to innovative educational practices) and editing museum

publications. I led the EU project for the renovation of part of the Museum and the introduction of new content, facilities and services. I am particularly involved in organization of science / technology and art integration programs in the context of the museum of science and technology. In recent years, I have been working on the development of the concept of a “slow” museum and the concept of “degrowth” applied to the museum context.

**Glenn Perkins,
Greensboro, USA**

Constructive Belonging: Participatory Approaches to Cultivating Democratic Communities

Abstract:

At CAMOC’s 2021 Annual Conference in Barcelona, I talked about the Democracy Tables project at the Greensboro History Museum, and how it answered a need for deliberative, constructive dialogue around topics important to a city.

In this presentation I explore further the connection between democracy and belonging and how museums can engage with communities to enable that connection. I will talk about ways that belonging can be a constructive or a divisive force. Then I will review a few museum initiatives cultivating participation around rights, specifically the right to the city. Finally, I will share progress on an effort at my museum to foster engagement with new immigrants to Greensboro through reimagining our city’s history collaboratively.

Belonging can have a very positive, constructive meaning. When people share a sense of identification or alignment with a larger community, it can make a cohesive bond, the kind of bond that motivates them to work together toward a greater good.

But belonging may also set up barriers: people in one group define their belonging in contrast to those outside the group, those who do not belong. From this perspective, belonging generates division and misunderstanding. Much commentary during recent years characterizes democracy in many places (like the United States) as inhabiting this divisive mode rather than a constructive one.

I propose that museums can foster constructive belonging around democracy by focusing on areas of meaningful participation. Two areas I address here are rights and resilience.

The right to the city has been a critical idea for CAMOC conferences and discussions in recent years. It bridges divisions by insisting on a shared idea of belonging in a city. I will highlight how organizations like Boyle Heights Museum in Los Angeles have used community-based participatory tours to create a sense of belonging that reinforces the right to the city by drawing on and deepening belonging within urban places.

Our current effort at the Greensboro History Museum is inspired by the right to the city and by the idea that that right derives from our shared belonging to a narrative of arrival. Greensboro is the top-ranking city for immigrant resettlement in the state of North Carolina, and home to the only community-elected municipal International Advisory Commission in the United States.

Our initiative, being developed in consultation with Smithsonian Affiliations and the International Coalition of Sites of Conscience as a part of an initiative called Fostering Critical Conversations in Our Communities, is working with new immigrants to create an engagement program focused on Greensboro’s shared history of migration. Together, through collaboration and dialogue, we are reimagining a way of telling our city’s history in order to cultivate the kind of democratic resilience that is necessary to social sustainability.

I conclude with an acknowledgment of the importance of, and the challenges connected to, the project at hand – and to city museums’ ongoing work to cultivate democratic communities.

Keywords: Community, democracy, participation, resilience, rights, immigration

Biography:

Glenn Perkins works as Curator of Community History at the Greensboro (NC) History Museum in the United States. He holds MA degrees in Public History/Historic Preservation from the University of North Carolina at Greensboro and in East Asian Languages and Cultures from Columbia University in the City of New York.

Previously he worked as Director of Outreach Education at Preservation North Carolina, a statewide nonprofit. He served for six years on the National Register Advisory Committee for the state of North Carolina and is a Fellow of the US–Japan Leadership Program.

Recently he has organized panels, workshops and poster presentations around issues of city museums, dialogue and democracy for the American Association of State & Local History 2021 Online Conference, the Smithsonian Affiliations Annual Conference, and the 2022 American Alliance of Museums Meeting. He also has been active in CAMOC's City Museum Global Mapping special project and moderated the September 2021 ICOM webinar on Museums, Sustainable Cities and Communities.

Elka Weinstein,
Toronto, Canada

**Overcoming colonial history in Ontario's city museums Part II:
A discussion of reconciliation and sustainability**

Abstract:

Following on from my presentation in Kyoto in 2019, my discussion and examination of the tension between City-led Indigenous Reconciliation Action Plans and the (British) colonial history of the museums in the three biggest municipalities in the province of Ontario continues to evolve. All three cities (Toronto, Ottawa, and Hamilton) have recently announced new strategies for reconciliation with their resident Indigenous populations and local Indigenous groups (Toronto's was announced March 24, 2022).

In this presentation I endeavour to examine what this may mean for museum interpretation in these cities by posing the following questions: Has real progress been made towards reconciliation in these cities' museums? Has real progress been made towards a sustainable future in these museums? Whose histories will reside in them? And will Indigenous curators, artists and museologists be given equal status in museum practice? With relatively new digital technologies (such as virtual reality and augmented reality), different interpretations of the same sites could be made possible. Will museum practitioners take advantage of these possibilities, and will museum audiences accept them as genuine experiences?

Keywords: Reconciliation, indigenous, museums, interpretation, digital technologies, museum audiences

Biography:

Elka Weinstein is the Museum Advisor for the province of Ontario, Canada, and President of ICOM Canada. She spent two years working for the Federal government as a Senior Program Advisor and was the Director/Curator of Campbell House Museum in Toronto prior to joining the Public Service. Elka is also currently a Board member of North York Arts in Toronto, and a member of ICOM CAMOC and DEMHIST. Elka has been a visiting lecturer at the University of Zaragoza, Spain, and the Universidad Autónoma de México, Mexico City, and a lecturer and Adjunct Professor at the University of Toronto in the Museum Studies Program. She has a Ph.D. in Archaeology and a Master of Museum Studies from the University of Toronto.

Søren Bak Jensen,
Copenhagen, Denmark

The museum as a democratic fitness center? The case of The Workers Museum in Copenhagen

Abstract:

The Workers Museum in Copenhagen has embarked on a new path to position our commitment to democratic dialogue centrally in the visitor experience and public value of the museum. Key to the process is a strengthening of the connection between the subject area and the material and immaterial heritage of the museum's building. The museum is housed in the former Workers' Assembly Building, set up in 1879 as a meeting place for members of the working class and used for meetings, cultural activities, and recreation. Through a major renovation project, a large part of the building including the main meeting hall has been included as a part of the museum experience, displaying a unique architecture. But most importantly, the renovation has also brought forward the history and identity of the building as a training ground for democratic participation for working class people who were for a long period of time excluded from participating in formal democracy. Day after day, and evening after evening, people would go to the assembly building to take part in political meetings, discuss union development, join reading circles, listen to lectures, or simply meet with people who shared their experience of living and working in the city. Through new exhibitions and sound and light-based experiences, this history is brought to life and now offers a new starting point and conceptual basis for the various other exhibitions in the museum. But even more importantly, the identity of the building as a democratic meeting place forms the basis of a more active dialogue with stakeholders about activities and uses of the building, and thereby the development of The Workers Museum.

I will present examples of how this new strategy is unfolded in The Workers Museum. But I will also present questions and dilemmas accentuated by our new strategy about the future identity of museums as inclusive arenas for dialogue and reflection about the development of society.

Keywords: Democratic participation, labor history, inclusion, public value

Biography:

Dr. Søren Bak-Jensen is director of the Workers Museum in Copenhagen, Denmark. He holds a ph.d. degree in history from the University of Copenhagen. As an historian and museum professional, he has carried out a number of projects on how to bring diversity and the personal experience of people today into a museum setting through collecting, research, exhibitions, learning and community projects. Since 2021, he serves as Chairman of WORKLAB - The International Association of Labour Museums.

23 August 2022

Rosa Tamborrino and Giulia Mezzalama
Turin, Italy

**Italian museums as drivers for social cohesion:
MNEMONIC, the Italian Digital Atlas of Cultural Resilience**

Abstract:

Italy has been the first European country to declare national lockdown being affected by the COVID-19 virus. As a consequence, museums and cultural heritage sites have closed, related in-presence events and activities have been cancelled and have stopped running.

Furthermore, an amount of digital, collaborative, and creative initiatives - promoted by museums but also by more informal groups of citizens - have been developed to cope with the lack of cultural and social life and finally demonstrating the extraordinary resilience, responsiveness and creativeness of the Italian cultural institutions. According to that, in 2020 the Politecnico di Torino, in collaboration with Italian museum and cultural centres, launched a research project, entitled MNEMONIC, to identify, analyse, and share the results of this unexpected cultural reaction that reflects how cultural activities foster social cohesion and inclusion.

MNEMONIC is an on-going multidisciplinary and collaborative research project started in 2020 during the COVID-19 pandemic, combining different expertise including digital history experts, architects, digital humanists, information technology experts. It aims to identify the different cultural initiatives launched by Italian museums and cultural institutions in light of the social crisis and isolation generated by the national lockdown. It allows to identify the variety of the initiatives launched by museums to maintain and foster the social cohesion in time of forced lockdown and highlights the role of the digital technologies to reach a broader and marginalized audience.

The results of this work show the adaptive properties of Italian museums and other cultural institutions in activating new informal collaborative practices, documenting its expression on a digital platform, which includes an interactive atlas.

The research project considers with a systemic approach the chronological framework of Italy's lockdown to investigate how identities and senses of belonging were produced and shared as forms of "social rapprochement" in a digital and sustainable society. It draws upon on a digital tool (digital and interactive atlas) based on the Geographic Information System (GIS), that visualizes the network and makes available the representation and fruition of the cultural offer provided by Italian museums and new informal urban cultural spaces.

Thanks to the amounts of digital initiatives launched, the Digital Atlas enhances the extraordinary resilience of Italian museums and cultural institutions and their role in strengthening identities and senses of belonging. It explores and makes known the processes of digital production of museums and as expressions of these exceptional times.

Starting from the results of the MNEMONIC research and from the analyses of some more relevant case studies, the paper aims to demonstrate, the role of Italian museums and cultural institutions, in improving social well-being and foster social resilience during and post pandemic framework.

Keywords: Italian museums, Italian cultural institutions, community engagement, digital cultural activities, social cohesion

Biography:

Rosa TAMBORRINO Ph.D, Full Professor at Politecnico di Torino (POLITO), Interuniversity Department of Regional and Urban Studies, and Planning is an historian of urban and territorial developments with competences on cultural heritage, digital history and city museums. She has developed strong expertise on interdisciplinary research framework within collaboration in the set of disciplines of the humanities and with experts of ICTs field. She is an expert in urban and environmental history in its relations with cultural heritage, cultural landscapes, and memories, and the use of digital technologies for promoting culture in society.

She is Consultant of the Musée d'Histoire de Lyon Gadagne (Lyon, France), the Desk Reviewer for UNESCO-ICOMOS. She is affiliate member of the City History Museum and Research Network of Europe at Museum of Barcelona (MuHBA).

She directs International Joint Summer School POLITO-UCLA Program, 'Cultural Heritage in Context. Digital Technologies for the Humanities', with Prof. Willeke Wendrich who leads the Cotsen Institute of Archeology at the University of California of Los Angeles. The editions lists are as follows: 1st – Digital Nubia organized with the Museo Egizio of Turin in 2017; 2nd – Cities, Cultural Heritage and Digital Humanities organized with AISU in 2018; 3rd – Learning by Game Creation organized with Museo Nazionale del Cinema of Turin and AISU in 2019; 4th Collaborative Cultural Heritage organized with Museo Nazionale del Cinema of Turin and AISU in 2020.

In the H2020 project RURITAGE she is the leader of the development of the of the RURITAGE Atlas and the of WP5 for the digital resources ecosystem platform and responsible; Tasks Leader in the H2020 project SHELTER on resilience of historic areas for the activity of Cultural Heritage categorisation for disaster risk management analyses and local knowledge methodologies; PI of the MNEMONIC project on cultural and natural heritage response to COVID19 crisis. She serves currently as President of the Italian Association of Urban History (AISU). She has been involved in national and international research project and she directed local unit of national research program on Cities Museum (PRIN 2008).

She has been Professeur Invitée at the École des Hautes Études en sciences sociales in Paris (EHESS), Visiting Professor at the University of California Los Angeles (UCLA); Harbin Institute of Technology (HIT). She has been granted as Foreign scholar hosted for a scientific stay at the Fondation Maison des Sciences de l'Homme in Paris (2017), Best Paper awarded at the 18th International Conference on Digital Heritage ICDH, London (2016).

She has been invited lecturer at the Italian Institutes of Culture in Buenos Aires (2016) and in Paris (2017) and in Museums (Lyon Museum, Barcelona Museum, IVAM Valencia Museum) and in several relevant international universities such as Luxembourg University (2022), Leicester University (2022), EHESS (2017, 2018, 2019), Tonji University (2011, 2013), University of Nanjing (2013), UCLA (2017, 2018). She has been Best Paper awarded at the 18th International Conference on Digital Heritage ICDH, London (2016).

Serena Iervolino and Domenico Sergi
London, UK

The elephant in the room: Working-class experiences and the pandemic.
A case study from the Museum of London

Abstract:

COVID-19 has shone a harsh light on issues of social inequality and class divisions across the world. As previous health crises demonstrated and this pandemic confirms, vulnerabilities have a 'distinct class bias' (Soltz 2020). COVID-19 impacted differently the middle- and upper-classes than the working classes. At the height of the pandemic, working-class labourers (such as supermarket cashiers, truck and delivery drivers) were asked to shoulder the highest level of health risks, exposing entrenched socioeconomic inequities of our contemporary neoliberal

societies. Such a sharply differing impact was especially obvious in countries such as the UK where the class system has historically been, and arguably continues to be, deeply entrenched. Nonetheless, class differences have historically received limited attention in museum theory and practice, and scholarly publications on issues of class and heritage are still scarce (Hill 2005, Carnegie 2006, Chynoweth 2021). In Britain, issues of class differences have been rarely foregrounded in museum displays and public programmes. This problematic trend has started to be recently acknowledged, with commentators even admitting that British museums have ‘failed the working class.’ (Fleming 2021: 35). Activist organisations such as the UK “Museum as Muck”, a network established in 2018 to improve working-class representation in UK museums, have been established to tackle this trend.

In 2021 we sought to examine the impact that the virus was having on the most vulnerable members of British society by initiating the project *Inequalities, Class and the Pandemic* (ICP). Co-funded by the Museum of London and King’s College London, this small-scale research and oral history collecting project enabled us to document the lived experiences of 21st working-class Londoners and foster reflection on how museums could productively engage with working-class communities. The project adopted a range of research methods from social media mining to semi-structured interviews with working-class people, with a particular focus on food delivery couriers. In this paper we draw on the voices and perspectives of our working-class research participants to critically reflect on how museums can promote sustainability by collaborating with and learning from working-class communities. We argue that to contribute to building more sustainable societies, city museums should foster reflection around how we define working-class identities in highly dense, diversified and global cities (Sassen 1990) such as London. City museums also need to be flexible and adapt their practices to rapidly shifting contexts, establishing productive collaborations with working-class citizens and academic partners.

Keywords: Working-class, pandemic, COVID-19, London, city museums, lived experience, research

Biographies:

Dr Serena Iervolino is Lecturer and Programme Director of the MA in Arts and Cultural Management at King’s College London. Previously, she held lectureships at University College London (where she led the MA in Museum and Gallery Practice at UCL’s offshore campus in Doha, Qatar) and at Warwick University. She was a Postdoctoral Fellow at the Science Museum, London, where she worked on an AHRC-funded “Connected Communities” project.

Serena holds a PhD in Museum Studies (Leicester University). Her research is located at the intersection of Museum Studies, Cultural Policy, and Cultural Studies. She interrogates contemporary museum policy and practice and investigates how museums can act as forces for good. Her research addresses contemporary societal issues including minority identities and gender diversity, participatory practices, and cultural policy and politics issues. She has a particular interest in how Western museums entangled in colonial and postcolonial trajectories are fostering institutional change and decolonisation, but also in how Middle Eastern museums can be used by political actors as tools of power, state objectives and censorship. Serena has presented her research in influential publications (e.g., Marstine and Mintcheva 2020) and international conferences including ICOM Kyoto 2019. She has led or contributed to interdisciplinary, collaborative research projects funded by the UK’s Arts and Humanities Research Council (AHRC), Qatar National Research Fund (QNRF), King’s College London, amongst others.

Dr Domenico Sergi is a Senior Curator at the Museum of London, where he leads a contemporary collecting programme called Curating London. Domenico worked as a Lecturer at University College London, and as an Anthropology Curator and Community Engagement Coordinator at the Horniman Museum and Gardens, where he contributed to the curation of the World Gallery. He holds a degree in sociology at University of Rome (2004), undertook his master degree in anthropology at the School of Oriental and African Studies, University of London (2008), and received his doctorate in refugee studies and museology at the University of East Anglia, UK (2016). He recently published with Routledge the monograph “Museums, Refugees and Communities” (2021).

To Live Without Harm: Gender and Environmental Justice in Washington D.C.

Abstract:

The Anacostia Community Museum [ACM], part of the Smithsonian Institution in Washington, D.C., has for over fifty years documented and preserved local communities' memories, struggles, and successes, and offered a platform where diverse voices and cultures can be heard. ACM believes that bridging disparate parts of our communities can bring collective action to bear on forging a better future together. This paper addresses an upcoming exhibition about women and the environmental justice movement in the United States as a model for how ACM seeks to act as a trusted and inclusive center that can inspire communities to take action, and as an incubator for the next generation of civically engaged citizens.

In spring, 2023, ACM is opening a new exhibition, *To Live Without Harm: Women and Environmental Justice in Greater Washington*. Building on years of community engagement with local leaders in the environmental justice movement, this exhibition celebrates the ability of ordinary women to make extraordinary change. Through oral histories, art, objects, and images, the exhibition highlights local women of color's efforts to ensure that all communities are safe and healthy. Putting their insistence on access to clean air, water, and land into historical and national context, the exhibition showcases the powerful legacy of women's environmental justice work in Washington, DC and beyond.

The core of the exhibition is comprised of four sections organized around environmental justice activists' fundamental insight that the environment is where we LIVE, WORK, PLAY, and PRAY. Each section highlights a current, local, women-led environmental justice campaign; illustrates the long traditions of activism on which these activists are building; and draws connections to the movement on a national and international scale. Many of the key objects highlighted in the exhibit have been collected by asking the women involved what they think could help tell their story. Community members act not only as narrators or interviewees, but as advisors on the exhibit, providing feedback and interpretation. The exhibit seeks not only to educate audience members on the issues, but to provide them with ways to get involved if they are inspired.

Environmental toxins, deadly viruses, and climate change threaten all of us, but they have a disparate impact on people of color and those who cannot leave dangerous jobs or move away from neighborhoods with high levels of pollution or flooding. The COVID-19 epidemic and recent severe weather events have laid bare what women of color have long discussed at kitchen tables around the country—that people's health, safety and vulnerability to disaster are shaped as much by political and economic factors as they are by chance. The stories in this exhibition provide us with inspiring examples of women facing great odds who are tireless in their efforts to protect their families, their neighbors, their communities, and all of us. The exhibition models processes and practices that help sustain ongoing relationships and build the capacity of the museum and local community members to confront significant environmental justice challenges.

Keywords: Environmental justice, gender, community engagement

Biography:

Rachel F. Seidman is the curator of women's environmental history at the Anacostia Community Museum. She has a Ph.D. in history from Yale University, and a BA from Oberlin College. Before coming to Washington, D.C., Seidman directed the Southern Oral History Program at the University of North Carolina Chapel Hill, where she also taught history, American Studies, and women & gender studies. She directed the research initiative *Stories to Save Lives: Oral Histories of Health, Illness and Medical Care in the U.S. South*, and founded and co-hosted the podcast *Press Record*. Her most recent book, *Speaking of Feminism: Today's Activists on the Past, Present and Future of the U.S. Women's Movement*, based on oral history interviews, was released by UNC Press in 2019. Also in 2019, Seidman

was a Fulbright Scholar in Finland, where she taught U.S. women's history at the University of Turku and researched Nordic approaches to oral history and the medical humanities. Previously, Seidman taught at Carleton College and at Duke University, where she was the Associate Director of the Program in History, Public Policy and Social Change. At Duke she co-founded and directed The Moxie Project: Women and Leadership for Social Change. She previously directed the Melpomene Institute for Women's Health Research in Saint Paul, Minnesota.

Hsin-Lin Wen
Tainan, Taiwan

**The strategies of Place Management of Public Eco-museum:
A Case Study on Daxi Wood Art Ecomuseum**

Abstract:

Daxi is a district of Taoyuan City, Taiwan, which served as a transportation hub of Dahan River in northern Taiwan since 18th century, and made its reputation of the wood industry, historic buildings, and unique folk customs. People in Daxi have been working on discovering hidden memories and constructing local history and culture for over two decades, established many civil societies and cultivated a group of people who are enthusiastic about preserving cultural heritage of their beloved hometown. During the process, they reached a consensus that "Daxi is a living museum", and promoted Taoyuan City Government to set a public eco-museum in Daxi.

Under the premise, Daxi Wood Art Ecomuseum, Taoyuan proposes a strategy for "running the museum with the public". For that purpose, the museum takes people in Daxi as important partners, and has launched several projects and built different models to find the proper ways to work with different groups, such as projects of "Corner Houses" and "preservation in situ", encourages local people to find their own stories and to interpret themselves. In addition, the museum introduced external resource to provide support and assistance, such as experts in conservation science and experienced curators. By participating the museum projects, people in Daxi learned how to use museum skills to do research, to preserve and to exhibit local culture; they became "local experts."

However, the public museum has its responsibility, and is facing the issue of museumization and publicizing private stories. The purpose of the essay is to sort out the diversified and flexible strategies and projects of Daxi Wood Art Ecomuseum, and the changes in viewpoints and values of the participants before and after the establishment of the museum.

Keywords: Eco-museum, community participation, place management, Daxi Wood Art Ecomuseum, corner houses, preservation in situ

Biography:

Hsin-lin Wen is the Executive Officer of National Comic Museum Preparatory Office in National Museum of Taiwan History, and former museum staff of Daxi Wood Art Ecomuseum, Taoyuan. Her main interests focus on regional museums, museum and cultural heritage preservation, and museum education. She developed several projects to collaborate with religious procession groups and schools in Daxi district, Taoyuan, exploring the possibility of how museum skills can help local people to promote the inheritance of folk culture and local knowledge, better preservation of cultural relics, and to build their self-confidence, to make museum as platform of social communication.

Sustainable development and the activities and views of a science museum

Abstract:

Museums, largely because they are trusted and community-based institutions, play a special role in engaging in solutions that contribute to the UN 2030 Agenda and foster that spirit in their visitors, according to the resolution adopted by the 34th ICOM General Conference in Kyoto. In the same direction, the Tokyo Protocol from the 2017 Science Centre World Summit urges science centers and museums to organize actions that contribute to the engagement of the population in sustainable development aligned with the 2030 Agenda. Science centers and museums occupy a privileged place in this discussion because they are spaces in which the very nature of the institution favors a relationship between scientific development and the need for sustainability in our society. In this work, we sought to investigate the actions undertaken by a science museum aligned with the concept of sustainable development and collected views of its staff on the subject. The survey was conducted at the Museu da Vida Fiocruz, a science museum of the Oswaldo Cruz Foundation (Fiocruz) in Rio de Janeiro, Brazil. The Museu da Vida is located on the Manguinhos Campus of Fiocruz, in the northern area of Rio de Janeiro, a region of disordered growth throughout the second half of the 20th century, which today presents several complexes of slums (favelas) and residence zones of the low-income population. The Manguinhos Campus, located in this area for 120 years, is the site of several listed historical buildings and has an extensive scientific heritage. The chosen frameworks for the analysis were the UN 2030 Agenda itself and the Common Conceptual Framework for Sustainability from Ibermuseus (CCFS). Within the CCFS, the actions were classified between the dimensions of environmental, social, cultural, and economic sustainability, and from the 2030 Agenda, the actions were linked to the most relevant Sustainable Development Goals. Within this perspective, the study shows the need for more inclusive practices to increase the diversity of the audiences of the museum, including the population from socially vulnerable backgrounds. It is also essential that urban planning targeting environmental recovery actions that contribute to socio-economic development should prioritize the knowledge of the local reality to organize applicable and appropriate actions for the particularities of each region. This planning should be built seeking a dialogue with the territories and building effective and structured long-term partnerships with the organized social movements so that this cultural equipment can be properly appropriated by the population. We conclude that the museum should enhance the actions that integrate the institution into its territory, strengthening the notion of belonging and valorization of the tangible and intangible heritage of the Museu da Vida, as well as the actions of preservation and science communication developed by the museum. Moreover, the importance of considering the political dimension of sustainability was also considered vital for the success of the ongoing actions and should be added to those delimited by the CCFS in the Master Plan of the museum.

Keywords: Sustainable development, science museum, 2030 Agenda, social participation

Biography:

Diego Vaz Bevilaqua, Ph.D., is senior advisor of Science Communication at Casa de Oswaldo. Diego Vaz Bevilaqua is PhD (2002) in Physics from the Federal University of Rio de Janeiro (UFRJ) and was a postdoctoral scholar (2002-2005) at Harvard University. He has served as Visiting Professor (2007-2008) of the UFRJ at the Institute of Physics and since 2008 has been working as a museum professional and science communicator at Fiocruz. He was curator of the exhibition "Elemental: a química que faz o mundo" (2011), awarded in two categories at the Interaction Design Awards 2012 and participated in the design of the exhibitions "Pelos Caminhos do SUS" (2015), the long-term exhibition on archeological site of the Garbage Incineration Complex in Manguinhos (2019) and the new long-term exhibition of the Museu da Vida Fiocruz "Saúde e Vida: relações (in)visíveis" (2022). He was also curator of the artistic intervention set "Science on Circus" presented at the Museu da Vida Fiocruz and at the National Science and Technology Week in Rio de Janeiro in 2009 and 2010. He adapted the play Bertolt Brecht's "The Life of Galileo" on

stage in 2016 and 2017 at the Museum of Life and the Maria Clara Machado Municipal Theatre. He was one of the coordinators of the integrated events of the National Science and Technology Week in the city of Rio de Janeiro in 2009 and 2010 and coordinates the National Science and Technology Week at Fiocruz since 2013. He was coordinator of the Science Truck of the Museu da Vida Fiocruz from 2012 to 2013, Head of the Museum of Life from 2013 to 2017 and Advisor on Science Communication of Casa de Oswaldo Cruz from 2017 to 2021. He is a professor of the graduated program in Science, Technology and Health Communication and the Specialization Course in the Communication and Popularization of Science, both from Fiocruz. He was coordinator of the Specialization Course in Science, Technology and Health Communication from 2014 to 2017. He's science editor of *Ciência Hoje* magazine, he was elected executive board member of the Latin American and Caribbean Science Popularization Network (RedPOP) for the biennium 2022-2023, board member of the International Committee of Science and Technology Museum and Collections (CIMUSET)/ICOM for the 2019-2022 triennium and executive board member of ICOM Brazil for the triennium 2021-2024. He currently holds the position of Deputy Director of Cultural Heritage and Science Communication of Casa de Oswaldo Cruz.

23 August 2022 – IGNITE SESSION

Maria de los Angeles Munoz Ojeda
La Plata, Argentina

Sustainable Cities, Sustainable Museums

Abstract:

"Sustainable development" is a term that first appeared in the Burtland Report (1987), where it was defined as a type of development aimed at "meeting the needs of present generations without compromising the ability of future generations to meet their own needs".

The heritage of a city museum is constituted by its own essence, which is dynamic and mutable. In practice, the change of its reason for existence (city) provokes a reactive effect on museum and museographic activities. In this typology, what happens with populations in the urban geographic dimension constitutes social sustainability, which is the interconnection of public spheres (economy, layout, demography, etc.).

A sustainable museum today has several challenges ahead that require considering the different elements in their interrelation in these dimensions:

- . - . the architectural dimension of the building continent and the museographic dimension.
- . - . new technologies applied in the use of efficient energy to the analysis of the impact of the public and employees on the environment.
- . - . a critical, collaborative and predictive stance of the city's variations and generate a process of reciprocal good practices.

Since sustainability is about social relations, it is required to organize, plan and execute all the activity with participatory criteria fostered in the community, analyze and evaluate for the best decision making from the project to the implementation.

The purpose of this paper is to make a structural outline of guidelines that will increase the sustainability of a city museum and that will be applicable as a lasting management plan

Keywords: City museum, sustainable museography, master plan

Biography:

María de los Angeles Muñoz Ojeda has been teaching for 22 years and is currently the Director of the Instituto Superior Técnico No. 8, which specializes in careers related to the Information Society, including Museology. She has the following degrees: Lawyer, Professor in History of Visual Arts, Technician in Production and Direction of Radio and TV and Museologist.

She has studied at the Universidad Nacional de La Plata, Universidad del Este, Universidad Pablo de Olavide, Universidad Tres de Febrero and is currently a PhD candidate in the interuniversity Doctorate in Cultural Heritage Protection at the University of Santiago de Compostela with a thesis project that investigates the realization of a museum in the city of La Plata, her birthplace and current residence.

She has participated in the creation and management of projects related to cultural heritage (Beuf Project, 50 years of the Museology career, among many others), founder of non-governmental organizations for the defense and protection of the city's identity (Defend La Plata, SOS La Plata, Red de casas antiguas, etc.).

She is dedicated to the investigation of the phenomena of sensitization and the actions and strategies for the sensitization of the identity heritage.

Jessica Ramirez Rivera

Mexico City, Mexico

Citizen laboratories with a gender perspective in museums in Mexico**Abstract:**

Social sustainability would not be possible without citizen participation at its multiple levels. From museums, as platforms for understanding, reflection and mutual convergence between communities and interests between people, it is an ideal space to make visible and provide solutions to the concerns and problems of society through the dialogue of those who directly experience them.

The exercise of citizenship by women supposes not only their representation without gender stereotypes, the visibility of their achievements and actions, but also their direct interference in museum discourses and museographic messages, with which the museum acts as a polyphonic voice and catalyst of their realities, past, present and future

Citizen laboratories are spaces that, with their multiple tools, not only enable dialogue between various agents (museum, citizens, government) but also provide the methodologies and mechanisms to find practical solutions to specific problems. Through them, the museum becomes a meeting place, takes on the role of mediator, facilitator of ideas and bridge to implement prototypes designed by citizens within their action spaces.

This document will address the specific case of the Raquel Padilla Ramos Museum Observatory of the National Institute of Anthropology and History in Mexico, which together with the collaboration of MediaLab Prado, has managed to implement various initiatives in different museums throughout the Mexican Republic. through the Citizen Laboratories, which have contributed not only to social inclusion, but also to providing tools for the exercise of cultural citizenship of the collaborators and direct benefits to women visitors and museum workers.

"Laboratory Women in Museums" was an unprecedented action for Mexican museums, in which more than 70 women with various roles participated. This feminist effort puts women, their contributions, concerns, and above all the exercise of their rights, at the center of the action. Later, in the Laboratory of Participatory Reinvention in Museums with the project "Let's build a new look: Feminist Visual Narratives in Museums" prototypes were generated that, beyond seeking a common idea to solve a specific problem, achieved the creation of a toolbox that enables critical dialogue between the public and the museum from a gender perspective.

Undoubtedly, the Citizen Laboratories are the platform and methodology to follow so that museums become a place of experimentation, social inclusion, that guarantees the human rights of all people for the exercise of their citizenship: The most humane museums do not they are neutral.

Keywords: Citizen laboratories, gender perspective, social inclusion, cultural rights

Biography:

Graphic Designer with a gender perspective, Master in Visual Arts with Design and Visual Communication Orientation from the National Autonomous University of Mexico, is a doctoral student in Arts and Design at the same institution. She works for the Mexican National Committee of the International Council of Museums, of which she has been a member for 12 years. She has worked in Foundations and NGOs linked to museums, art and feminism such as the National Shelter Network and the National Rural Women's Coalition.

She specializes in graphic management in digital environments, cultural management, museological and feminist research related to design and culture.

Elina Holopainen and Marina Bergström

Hyvinkää, Finland

Citizen Science in the Finnish Railway Museum

Abstract:

Our presentation shows one example how museums can promote social sustainability by encouraging their audiences to participate collecting and preserving the cultural heritage.

Volunteers have always been important to Finnish Railway Museum, especially helping with museum event arrangements. In the Railway Museum, we started to re-think the volunteering. We wanted to make the volunteering more accessible and more meaningful for the volunteers. We were searching the ways to better reach and participate people from different backgrounds and from larger geographical area. We also wanted to give possibility to volunteer virtually using the methods of citizen science and crowdsourcing.

In the beginning of the year 2021, during covid-19 pandemic, Finnish Railway Museum started a new citizen science project, where volunteers could participate in museum's research and collection processes. Project's aim was to implement a new kind of participatory approach and explore the potential of digital channels to reach audiences.

The project was open to everyone to participate, but the target group was especially people interested in railways, museum work, heritage preservation and local history. Civic research, virtual platforms and remote connections provided an opportunity to record and participate in the activities of the specialty throughout Finland.

Museum's aim was to strengthen the museum's digital public relations, diversify the museum's use of social media and other digital channels, deepen the interaction between the museum and the public and promote the participation for all those interested in researching and recording the railway field.

In our presentation (15 min.), we will tell about the used methods and how museum and volunteers can benefit this kind of collaboration and how we reached our goals. We will lighten up what kind of learning, sharing, creativity and influence these practices can bring to both parties and society.

Keywords: Citizen science, participatory museum, social sustainability

Biographies:

Finnish Railway Museum is a national special museum of railway transport. It has been founded in 1898 and has been always supported by volunteers. Museum is now foundation based and it is funded by Ministry of Culture,

Hyvinkää City and VR-Group. Museum has nine employees and some project and part time workers. The museum is located in Hyvinkää in an old railway station and depot area. In museum exhibitions are told stories about railway history: building railways in Finland, railway workers, travelling, locomotive maintenance work etc. There are many engines, wagons and other railway vehicles on display as other objects of railway life. In museums collections there are thousands of objects from engines to tools, from railway uniforms to travel tickets. The museum holds also a large photo collection, drawing archives and library.

Elina Holopainen is Head of Collections at the Finnish Railway Museum. She has Master's degree in Art History. She has been working in museum sector for over 20 years.

Marina Bergström is Head of Exhibition at the Finnish Railway Museum. She has Master's degree in Theology, and she has started her PhD studies in Cultural History. She has been working in museum sector for over 20 years.

Both presenters have a long expertise in participatory museum projects, collecting, research and exhibitions.

Sarita Vujkovic and Mladen Banjac
Banjaluka, Bosnia and Herzegovina

Creative Museum Hub: Toward Sustainable Development and Community Participation

Abstract:

This paper, titled 'Creative Museum Hub: Toward Sustainable Development and Community Participation', presents the vision of the Banja Luka-based Museum of Contemporary Art of the Republic of Srpska (MSURS), Bosnia and Herzegovina, by showing how a museum whose audience mostly consists of local citizens can promote emancipatory, educational and creative development in its local community through infrastructural and programme reorganisation. The presented case study shows how the MSURS building, the former Austro-Hungarian railway station, was renovated and adapted to create new facilities to be used for research, arts residency projects and as a library and reading room, conceived as a creative hub, whose participatory agenda has reconceptualised the work of the museum. As a relatively small institution, the MSURS has succeeded in transforming both itself and its community by forming international and regional partnerships.

Over the last fifty years since its establishment, the MSURS has undergone dramatic change, from the socialist era, to the ravages of war, to post-war trauma. The paper presents its search for and finding of a model, through continuous staff building and development, of how to deal with the turbulent past and assist sustainable development and progress in the process. Audience development and community participation through new museological practices has become central to its mission and vision, spurring it on to develop a renovation and adaptation project in accordance with its goal of making its building multifunctional. The project enabled the introduction of new interdisciplinary educational facilities/resources such as a public library and research centre specialising in contemporary art, alongside space to develop and be used for multi-purpose arts residency programmes. The project of adaptive reuse also led to the design of a new permanent exhibition distinct from the concepts of exhibitions previously organised by the MSURS, with interdisciplinarity at the core of its new, expanded range of museum practices. Central to this vision is the development of creative industries through activity/programme intensification and diversification and long-term museum practices aimed at youth education and learning, for the purpose of social emancipation and sustainability.

This paper seeks to show how the transformation of a museum building in a local Bosnian-Herzegovinian setting involving the development of museum practices – in cooperation with local, regional and international partners – can promote sustainable audience and community development toward emancipation and education, with the goal of building a new city and citizen identity.

Keywords: new museum practices, participatory museums, sustainable society, city identity, local community, museums and youth, museum education, museum architecture

Biography:

Professor Sarita Vujković, PhD, is a contemporary visual art theorist and critic. She holds a Bachelor's degree in History of Art from the Faculty of Philosophy in Belgrade, a Master's degree in Theory of Art and Media from the University of Arts in Belgrade, and a doctorate degree from the Faculty of Philosophy, University of Belgrade. She is an associate professor and lecturer at the Department of History and Theory of Art, Academy of Arts, Banja Luka University. An author and selector of contemporary art exhibitions, she has been working at the Museum of Contemporary Art of the Republic of Srpska (MSURS) since 1998. In her capacity as director of the MSURS (since 2014), she has seen it as her mission to diversify its programme of activities, and to work in association with other museums and culture organisations, promoting collaboration at the national, regional and international level. As member of a number of professional bodies and organisations, she has taken part in numerous regional contemporary art events. She has authored and co-authored research papers, books and monographs on museology, gender theory and contemporary art. She was the commissioner of the Pavilion of Bosnia and Herzegovina at the Venice Biennale in 2013 and 2017, and selector of the jubilee 30th Nadežda Petrović Memorial in 2020. She was the President of the National Committee of ICOM Bosnia and Herzegovina and the Vice President of the ICOM Regional Alliance of South-East Europe. She has won the Večernjak Seal for Culture and Performing Arts (2017), the City of Banja Luka Certificate of Appreciation for Outstanding Achievements in Culture (2018), and the Award of the Society of Art Historians of Serbia (DIUS) for the 30th Nadežda Petrović Memorial exhibition titled 'South, South! Let's go South!', chosen as Serbia's exhibition of the year for 2020.

Ji Song

Wuhan, China

Building and Spreading the Collective Memory of COVID-19 for a Sustainable Future**Abstract:**

Since December 2019, a number of pneumonia cases of unknown cause with a history of exposure to Huanan seafood markets have been detected in some hospitals in Wuhan, Hubei Province, P.R.China, which have been confirmed as acute respiratory infections caused by Novel Coronavirus infection. Wuhan was put on lockdown on January 23, 2020. February 11th, 2020, Director-general Tedros Adhanom Ghebreyesus of the World Health Organization (WHO) announced in Geneva, Switzerland that the novel Coronavirus pneumonia has been named "COVID-19". As of 18:10 GMT on March 29, 2022, the latest data on the WHO website shows that the number of confirmed cases worldwide reached 481,7566,671; the number of deaths reached 6,127,981.

This is a time of great disaster, the history of mankind's struggle with disease, and certainly deserves to be recorded. As public cultural and educational institutions, museums shoulder the responsibility of collecting history, we need as much evidence as possible. We want to save today for tomorrow, not only so that future generations who have lived through it all know about this history, but also so that we can learn from it, avoid the recurrence of disasters and serve the sustainable development of our society.

Since the lockdown of Wuhan, museum employees in Wuhan have collected tens of thousands of anti-epidemic evidences, such as 100 CT images of the lungs of COVID-19 patients at various stages, including mild, severe and recovery, and the working notes of medical staffs. After Wuhan unsealed, local museums organized several offline permanent exhibitions, temporary exhibitions, exhibition tour and online exhibitions around these collections, form a complete set to launch academic lectures, health class, experience, activities, products, research focus, and popularize extension education services, the focus of the public, diversification, extensive and in-depth publicity and education.

Keywords: Collective Memory, COVID-19, Sustainable Future

Biography:

My name is Song Ji. I was born in 1987 and received my PhD in Engineering in 2015. I've always been very concerned about scientific communication and sustainable development. At present, I work as a researcher in Wuhan Science and Technology Museum, dedicated to the research of science education and environmental protection. My proposal about Urban water resources protection was accepted into the CIMUSET 47th Annual Conference. Recently, I am working on a cooperative project between science museums.

Said Shukri Hussein and Jama Njeru Abdillahi
Hargeisa, Somalia

Post Conflict Cities: A Blank Canvas for City Museums and Urban Sustainability**Abstract:**

The Role of City museums in post-war contexts needs to be understood in light of local culture, power dynamics, reconstruction and sustainability in which the political and economic roles of cultural institutions such as museums and citizens are central. To grasp the specific role cities play in post-conflict reconstruction and development, it is helpful to recall their inherent spatial logic in relation to the nation state. The territory and the city each represent a distinct logic: a territory with fixed borders, i.e. the modern nation state, is a marker of the inclusion or exclusion of specific persons, goods, and behaviours. The state tends to homogenize those transactions and standards, universally valid and applicable within its borders. The city, by contrast, is a permeable construct, an open-ended and relatively loose framework that encompasses and enables a huge variety of transactions. The city is a hub. The aftermath of wars and disasters provide immense opportunities to achieve fundamental transformations in the body of the city, which would inevitably take place in peace and normal conditions, but at a slower pace, wars represent an opportunity to start the development process in a more sustainable situation, an opportunity to develop modern (improved) systems and technologies and construction processes that improve the quality of life and are compatible with regional geographical, environmental conditions through a comprehensive approach to the reconstruction of the essential physical infrastructure and shelter (home) so that vulnerabilities are reduced and families can stand on their feet and thus pave the way for long-term rehabilitation. This also allows the implementation of available plans that were previously developed and was not possible to achieve before. On the other hand, the reconstruction after wars and disasters may be arduous, but it turns into an opportunity that city museums can invest in and create healthier, more comfortable and energy-efficient buildings and the achievement of normal, healthy living conditions in the destroyed areas, in accordance with the principles of sustainable economic and social development.

City museums in post conflict countries must endeavour to define the dimensions of sustainability that must be adopted in the reconstruction within the framework of a comprehensive and integrated vision in a way that contributes to enhancing the local experience in light of the actual need of the inhabitants of the cities. It is clear that reconstruction is concerned with the large-scale reconstruction of countries after wars and disasters (at the urban and infrastructure levels) to ensure that needs are met in abnormal and unstable conditions so that this represents an opportunity to lay the foundations for sustainable development through reform, improvement or conservation for the current situation in order to achieve; human recovery at the psychological and physical levels, building the social framework and relying on community participation, restoring economic capacity and achieving self-sufficiency, institutional and legal reforms as well as governance and the rule of law.

Keywords: Post conflict, Blank canvas, City Museums in conflict countries, Reconstruction, Sustainability

Biography:

The author, Said Shukri Hussein, is the founder and managing director of Saryan Museum in Hargeisa Somaliland. Saryan Museum Hargeisa is the only museum in Somaliland and has endeavoured to play a critical role in the preservation and advancement of the unique Somaliland culture and the post war construction of Somaliland and its communities. He is an Alumni of the State University of New York, Fredonia College having majored in Political Science. Prior to founding Saryan University Hargeisa, he was the Executive Director of the National Disarmament and Demobilisation Commission and later the Somali Relief and Rehabilitation Programme between 1994 and 1996. He later became the General Manager of SOYL an organisation that provides vocational training to the youth. He later joined the UNHCR as a National Repatriation Officer in 2000, after which he founded Saryan Museum Hargeisa in 2017.

Yael Eylat van Essen

Tel Aviv, Israel

City museums as urban hubs for civic sustainability**Abstract:**

In recent years we witness an expanding phenomenon in which urban museums are transforming from functioning as institutions dedicated to presenting the history of the city, to dynamic urban centers that address contemporary issues. As such, they operate as a new kind of public space where museum visitors can become active agents in co-defining the city's past, present and future. In this context, museums become a generator for civic participatory engagement, touching upon diverse aspects of urban complexity. This process is part of a more comprehensive process characterising museums today, based on the recognition that museums should take a more active role in contributing to achieving sustainability and communal resilience.

To a large extent, this process is supported by the new opportunities enabled by big data and smart cities technologies, in parallel with the digitisation processes museums have been going through in the last decades. The ability to extract knowledge from large databases and integrate information from different ontological fields and periods becomes a substantial engine in these renewed urban institutions. The new digital tools make it possible to harness museums to tasks that were previously beyond their scope of activities while connecting the museum to its physical and virtual environments.

The proposed lecture will be based on a model developed for an urban museum for the city of Tel Aviv, which is based on the acknowledgement that an urban museum should fulfil reciprocal relations with its physical, cultural, social, and political environment. In this context, it would serve as both, a tool for the city's inhabitants to take part in reflecting the city's identity and uniqueness, connecting between its multifaceted layers, and improving the citizens' sense of belonging and communal commitment. To conduct such a process, this model intends to integrate data and knowledge stemming from the city's history and shared narrative and documentation, as well as from real-time data, originating among others in smart-cities data retrieval infrastructures and potentially also from citizens in ways that can echo their civic concerns. In the context of sustainability, this model contributes to both awareness-raising and to the development of community practices which can lead to significant activities.

Although this model was developed for a specific site in the city of Tel Aviv, its conceptual guidelines can be implemented and adjusted to any other urban museum, taking into consideration the city's unique characteristics. It is based on creating a comprehensive infrastructure at all levels of museums representation, physical and virtual, that would enable it to be constantly updated, reflecting both the transformation of the city and its ongoing occurrences.

Keywords: City Museum, Smart Cities, Data Base, Real Time, Civic Engagement, Sustainability

Biography:

Dr. Yael Eylat Van Essen is a curator and a researcher specializing in the interface between art, design, science and technology and Museology. She received her PhD from Tel-Aviv University followed by a post-doc at the Hebrew University in Jerusalem. She curated many exhibitions in Israel and abroad, among them *LifeObject: Merging Biology and Architecture* for the Israeli Pavilion at the Venice Biennale for Architecture. Her last book *Rethinking the Museum* which explores the impact of digital technologies on the concept of the museum was published in 2016. Her research interests include among others: digital culture theory, new-media art, complexity and smart systems, digital heritage and museology, post-photography, resilience studies and speculative design, and she has participated in many academic conferences on these topics. Yael was the head of the Digital Media department at Camera Obscura School of Art and the academic director of the International Curatorial Program in collaboration with the Center of Contemporary Art in Tel-Aviv. Currently, she is a senior lecturer at the Design Faculty at HIT (Holon Institute of Technology) and she also teaches in the interdisciplinary master's program at the art faculty in Tel-Aviv University.

Mehran Norouzi

Tehran, Iran

Conceptual Design of Science and Technology Museums in the Far East.

Case studies: Beijing, Tokyo and Nagoya Science Museums

Abstract:

In order to design and develop the content design of a new science and technology museum, it is necessary to study the existing samples. What we know today as science and technology museums in different countries are different processes of various scientific topics, all of which are gathered under one title. A comparative study of museums in different cultural fields shows that despite the commonalities, there are differences in conceptual design between these institutions. These differences are rooted in the different approaches of museums. In this research, which is the result of the author's field visits and library researches on case studies, a comparative study of these museums has been done. The main questions that have shaped this research are:

- What are the main similarities and differences between the museums of science and technology in the Far East (case studies)?
- What is the approach of museums in processing and displaying science and technology in the museums of science and technology of the Far East (case studies)?

The results of this research can make the important indicators in the formation of the conceptual model of science and technology museums more specific and measurable. Also, based on the findings of this study, the similarities and differences in the content of science and technology museums are the results of many factors and needs of each region. Despite the Western nature of the museum phenomenon, the Far East's focus on science and technology in museums represents a model composed of Western concepts and Eastern worldviews.

Keywords: Museums of Science and Technology, Far East, Conceptual Design, China, Japan

Biography:

Mehran Norouzi Abadchi got his bachelor of Museum studies from art university of Isfahan. He continued his education in archaeology and got his master and PhD too. His second master is on Museum Studies from Art University of Tehran. He is an ICOM member since 2017 and an active member of CIMUSET. He works in Iran National Museum of Science and Technology since 2013.

Seoul City Wall Museum and Sustainability

Abstract:

Dongdaemun History Museum is one of the branches of the Seoul Museum of history. It is a place to preserve and display excavated artifacts and remains discovered while the development process of Dongdaemun Design Plaza (DDP) and Dongdaemun History and Culture Park, where you can see the history piled up from the Joseon Dynasty period to the present. This is the eastern defense line of Seoul City Wall during the Joseon Dynasty, where there was a defense and military facility called Hadoggam (Lower Directorate- part of the Military Training Command in Joseon Dynasty) in Hanyangdoseong (Seoul City Wall). Most of the creation of parks and playgrounds was destroyed and lost during the Japanese colonial period. However, not only the building site and a large number of artifacts, but facilities like Seoul City Wall, Chiseong (Bastion of Seoul City Wall), and Igansumun(two-arch floodgate) were discovered as the result of excavation between 2008 and 2009.

DDP is one of the main attractions in Seoul that is now surrounded by remarkable buildings, modern exhibition halls, a variety of convenient facilities, and shopping malls. Therefore, DDP has become a tourist destination that many foreigners want to visit the most, as well as young Koreans.

Dongdaemun History Museum, which embodies the history of the Joseon Dynasty period, is built in this place and introduces historical stories based on the place. As an urban museum, Dongdaemun History Museum plays an important role in pursuing the connection between the past and the present through overcoming DDP, and unfamiliar sights and feelings based on the sustainability of Seoul. This role of Dongdaemun History Museum supports one of the major reasons why Korean citizens and tourists who visit Seoul enjoy DDP. Dongdaemun History Museum is a great example of a city museum providing a deeper insight into the harmony of the past and future and urban sustainability.

Keywords: Dongdaemun History Museum, sustainability, Seoul, Hanyangdoseong (Seoul City Wall), Seoul Museum of History

Biography:

Ms. Jiyeon Kim, Director of Seoul City Wall Research Center, Seoul Museum of History. As an archaeologist, she has been working at the Seoul Museum of History more than 20 years. She is the Director of Seoul City Wall Museum and Seoul City Wall Research Center. She manages the Seoul City Wall Museum, Dongdaemun History Museum, and Dongdaemun Stadium Memorial Hall under the umbrella of the Seoul Museum of History.

The Seoul City Wall is one of the most distinguished cultural heritages of Seoul, which is currently promoting the UNESCO World Heritage List. The Seoul City Wall Museum plays a core role in sharing its history and meaning with citizens through exhibitions, researches and educational programs. In addition, the Dongdaemun History Museum and Dongdaemun Stadium Memorial Hall are the museums that preserve and display artifacts and collected relics from the Joseon Dynasty to the present day.

Planetopia – Space for World Change: Much more than an exhibition

Abstract:

Planetopia – Space for World Change will open as an exhibition at the Museum of Communication in Bern from 13th November 2022. However, *Planetopia* is no ordinary exhibition. Before we decided to tackle the ecological crisis as a topic, we asked the team to make a commitment. This was the first indication that we were stepping out of our comfort zone. Obviously, there are different attitudes among our staff members, but we are trying to optimise the operation and move it ever closer to the goal of sustainability. We are changing our behaviour, for instance, by climbing the stairs instead of taking the lift, and accepting a logistical challenge by moving an energy-consuming storeroom from the upper floor to the basement. We now apply ecological standards to the exhibition scenography and are changing how we view our collection of historical photographs: where in the past the focus was on post buses on Alpine roads, we now see the receding glaciers in the background. *Planetopia* began in 2021 as a participatory project with pop-ups. For instance, on the Furka Pass, a Swiss Alpine crossing over 2400 m above sea-level aptly called “Belvedere”. This is one of the locations depicted in our photographic records. However, where the ice was several metres high 30 years ago, there are now only rocks, scree and a lake of cloudy meltwater. The glacial lobe is now 300 metres further up the valley. The intervention staged on the summit encouraged surprisingly many passing motorists to speak to the project team. One of the goals throughout the project (2021-2023) is to stage events that will encourage both lay people and experts to actively engage with us. We also participate in the Swiss network of “Happy Museums” whose aim is to make a contribution towards a global sustainable future in the museums and exhibitions sector.

We can draw from the core competencies of our museum for all activities around *Planetopia*. Communication in all its facets, innovative educational formats and the participation of wider circles are at the heart of our work. We are enthusiastic about explaining complex scientific content and making it accessible.

The ecological crisis is an enormous challenge. It is high time we engaged in a debate on a broader scale and took a positive approach to the issue. We will leave the bubble of the museum and enter into a dialogue with society. At the same time, we will challenge ourselves and raise questions on the role of the museum. As public and social spaces, museums have a responsibility for the actions of society. The project *Planetopia* is our way of trialling this. We are approaching the task far more comprehensively than our usual exhibitions do and we are seeking to make an impact both inwardly and outwardly. The climate is a burning issue and we know a lot about it; nevertheless it appears to be difficult to follow up on our good intentions with deeds. This is what we need to talk about – urgently.

Keywords: Ecological crisis, participatory project, making scientific content accessible, happy museums, responsibility of museums, enter into a dialogue with society, changing behaviour, impact both inwardly and outwardly

Biography:

Jacqueline Strauss has been director of the Museum of Communication in Bern since 2010. Under her guidance, the museum presents unexpected temporary exhibitions like *Sounds of Silence*. She oversaw the effective refurbishment of the museum, which won the Council of Europe Museum Prize in 2019. Strauss is also a board member of ICOM Switzerland. Between 2006 and 2010, she was in charge of culture promotion for Canton Bern, and from 1998 to 2006, she was head of the Office of Culture for the city of Thun. Before that, she was joint head of a cultural centre while studying history and politics. Having received her master’s degree, she went on to do an MAS in Cultural Management and a CAS in Rhetoric and Presentation.

Museums for the future generations

Abstract:

Climate change is a one of the defining crises of our current times, and the overall goal of the project studied here was to take action to combat climate change by engaging with young citizens in a county museum in mid-Sweden. The project is an excellent and inspiring example how to develop participatory methods for museums in supporting them to work with changing social norms in society and create safe spaces for communication.

Background

New forms of activities are being developed at museums. The International Council of Museums (ICOM) has promoted participation in those new forms and describes the role of museums in relation to democracy, inclusion, sustainability, and local development. It suggests that museums can address and enhance sustainability, since they can work with communities to raise public awareness and support research and knowledge creation to contribute to the wellbeing of the planet and societies for future generations. There is a growing focus on community participation in museum activities (see for example Simon, 2010; Morse, 2021; Sachs, 2018) and museum audiences are envisioning a new type of museum, one that goes beyond participation and interaction, that demands a new social order of museum values that break down past hierarchies (Giannini and Bowen, 2019).

To reduce impact on the environment, there has been work done on trying to make people change their behavior. However, changing behaviour is difficult and the focus on this has been criticised (Brynjarsdóttir et al. 2012, DiSalvo et al 2010, Dourish 2010, Power & Mont 2010). Communication efforts need to shape a shared space to discover social norms and to reflect critically on them. Through interactions with young citizens, the project invited for norms to be negotiated through co-creation and participatory methods.

The project studied

The project *Carbon Dioxide Theater* 's overall aim was to take urgent action to combat climate change connecting directly to Sustainable Development Goal 13: Climate Action. With an educational and inclusivity purpose, this project engaged young citizens in critically reflecting on social norms and practices around climate goals and CO2 emissions, through participatory theatre methods. The project activated the norm shaping and negotiation around climate goals with participatory methods to socially explore current research on required limitations to our carbon emissions (Rockström et al. 2009).

Result

The result shows that the methods used were engaging young citizens in shaping and reshaping the social norms around climate goals but also effecting the museum as an organisation. The museum became a safe space for the young citizens with relations that continued to develop after the project ended. The paper will present:

1. Participatory theatre methods in museums to engage young citizens in negotiating social norms and understanding their possible impact on CO2 emissions
2. How to use the museum's existing collections to reflect on the temporality of social norms
3. How developing new participatory practices for museums creates safe spaces for young citizens and strengthens the social sustainability in the society but also challenges organisation of the museum

Keywords: Participatory Culture, sustainability, local development, young citizens, museums public work, museum collections, design, territory

Biography:

Jennie Schaeffer, PhD in Innovation and Design (2014) from Mälardalen University (MDU), Sweden. Former Head of Information Design Department at MDU, now affiliated researcher to the research group Information Design at MDU. Currently director of Västmanlands County Museum. Research interest: participatory cultures, artefacts and places.

Selection of publications:

Journal articles

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Carlsson, A-L., and **Schaeffer, J.**, (2017). The poetics of workplaces, in Friberg, C, and Vasquez, R., (red.) *Experiencing the everyday*, NSU Press, Copenhagen

Conference publications

Reitsma, L., **J. Andersson Schaeffer**, M. Ryöppy, H. Ho, B. Brunklaus, H. Larsen, S. Nyström, E. Strøbech, W. Brikhan. (2019) Our Burden – Carbon dioxide theatre for climate action *8th biannual Nordic Design Research Society (Nordes) conference*, 2–4 June, at Aalto University, Finland.

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PART 2: CAMOC-ONLY MEETING

The Prague City Museum – Ctěnice Chateau

ON-SITE ONLY FORMAT

25 August 2022

THEME: City Museums and Urban Sustainability

James C. Horton
New York, USA

Museum as Community Convener & Collaborator: The Democratization of Cultural Power through DEIA Practice

Abstract:

Over the past years, museums and other cultural institutions have been called out for not being diverse in leadership, for not having an inclusive practice, and for not being equitable in approach and accessible to differently abled populations and communities of color. This “cultural reckoning” came to a head during 2020 in the United States with the rise of the Covid-19 and the systemic inequities that surfaced because of the pandemic, the racial uprisings against the murder of George Floyd and of other black and brown people, and the political unrest around the presidential election. The events of 2020 turned into an important opportunity for museums around the world to reposition themselves as something different: something that valued diverse leadership; sought out community members and made seats at the table in the name of inclusive practice; centered equity in their pedagogy; and re-imagined what it means to truly be accessible to all!

This presentation will focus on how the Museum of the City of New York (MCNY) has begun the journey of re-imagining its relationship to New York City and the rest of the world and has answered the call to this “cultural reckoning.” Centering DEIA principles (Diversity, Equity, Inclusion, and Access), MCNY has developed a responsive design to these larger systemic issues through the development of new leadership positions and holistic community engagements strategies in all of its curatorial and programmatic efforts. MCNY has also created a new strand of engagement under the umbrella of “Community Based Initiatives/Social Impact Programs” that is poised to address how the Museum shows up in concert with community through the inclusive practice and methodology of programming, by, for, and with community.

MCNY started rolling out these initiatives through an effort called MCNY REACH (Research, Education, Arts, Community, History), which is launching with two major components: 50 REACH Youth Ambassadors and 50 REACH Adult Ambassadors, who together will make up the REACH 100. These two holistic, intergenerational approaches to community engagement are the foundation of our strategy and just a taste of what is to come in efforts to create the Museum of Us!

Keywords: Community, DEIA, Empowerment, Social Impact

Biography:

James C. Horton is the Vice President of Education and Engagement, at the MCNY. Horton joined the institution to lead the Museum’s educational offerings, public programs, community-based initiatives, social impact work and FAO Schwarz Education Center, which serves more than 50,000 students annually. James’s work focuses on deepening the Museum’s connections to the varied communities of New York, while providing innovative programming that explores New York City’s historic and contemporary issues. Horton previously served as the Director of Social Impact Programs for Carnegie Hall, where he formulated and launched many programs for adults and youth throughout the city.

**Remember and reconnect: reducing isolation and dementia in a city museum
towards a more sustainable citizenship**

Abstract:

The last decade has seen well-being move onto the agenda of governments, agencies and cultural organizations. The Sustainable Development Goals identify “good health and well-being” as critical elements in creating a peaceful and prosperous future, which can be related to two other SDGs, “reduced inequalities” and “sustainable cities and communities”.

The proportion of the population in older age groups is significantly increasing in urban western communities. There is evidence of the benefits of participatory arts for older people and people with dementia, with improvements in mental and physical health, and engagement with others (AHRC Cultural Value Project, 2016).

Museums are perceived by the public as supporting their efforts to achieve a sense of well-being in four dimensions: personal, intellectual, social, and physical (Falk, 2021). The increasing pressure of dementia in older age is one important aspect of our urban societies that museums, which museums can help to reduce. Programmes like “Happy Museum” and “Museums on Prescription” have been fundamental sources of inspiration and knowledge.

The Museum of Lisbon delivers programmes dedicated to promoting well-being, namely of babies and their mothers, and of people with intellectual disabilities. This paper is focused on the challenges of a new project intended for adult audiences with dementia: “Spot the Place: meetings at the museum”. It was designed by the Museum of Lisbon in partnership with the Alzheimer Portugal Association, the art museum MAAT, and the Institute of Health Sciences/ UCP (Catolica University), the latter adding evaluation tools to the project. The goal is to increase the levels of well-being of small groups of people diagnosed with Alzheimer's, together with their caretakers.

The project started in 2021 with one group of twelve people (six persons with dementia and their caretakers, working in pairs) during six sessions on a weekly basis. In the beginning, there were too many questions about how to deal with the participants’ different perceptions and emotional reactions. The key issues gradually diminished throughout the following sets of sessions, thanks to the interdisciplinary approach.

This programme consists of participatory sessions that combine storytelling, collection items and the museum spaces, where all parties try to learn from each other. Being a city museum, the project is rooted in a sense of place, built on knowledge about the city landscape, identity, and characteristics. In the activities, participants recover some of their lost memories about where they live or used to live, leading them to improve their capacity for creativity and storytelling, to better communicate with their caretakers, and feel a stronger sense of self-value. On the other hand, participants have referred to the importance of leaving their homes to go to the Museum, a safe but joyful space to talk, remember, and reconnect.

The Museum is turning this challenging project into a long-term one, rooted in the city's history and values, which should lead to more consistent well-being benefits, and thus help reduce social inequalities and promote urban sustainability.

Keywords: urban sustainability, well-being, citizen engagement, social inclusion, reduce dementia

Biography:

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

She was a museum 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). She holds a degree in Art History, an MA in Museology, and an MA in Arts Management.

She was Secretary of the Portuguese National Committee board of ICOM (2014-2016) and has been the Chair of ICOM – CAMOC, the International Committee for the Collections and Activities of the Museums of Cities (2016-2022).

Sibylle Dienesch

Graz, Austria

Role of city museums as local citizenship hubs. A skills-based approach

Abstract:

To take an active stance towards the enhancement of our local urban societies has become a vision for many city museums. This could be achieved by acting as a local citizenship hub: a place where the role of the citizens is discussed, civic engagement is fostered, diverse people and ideas meet to overcome the societal divide, social cohesion is fostered and visions for the future are elaborated. However, this new role for museums being an integral part of the society requires a clear strategy, an adequate organizational set-up as well as committed and skilled staff.

In order to define the skills needed, we suggest to take a transdisciplinary approach. For the educational sector a set of “skills for the 21st century” was identified which comprises skills, abilities and learning dispositions that are regarded as critically important for future success. Just to name a few: Critical thinking, Communication skills, Creativity, Collaboration, Information literacy, Technology skills and digital literacy, Media literacy, Global awareness, Social skills, Civic literacy, Social responsibility, Innovation skills. This leads to the question which of these skills do we already have in our museums’ organizations? Which are missing? And how can the 21st century skills help to develop social innovation practices?

In addition to a theoretic approach to this topic, this talk will illustrate which skills are needed in a collaborative process towards an inclusive city. The process is led by the Graz Museum as part of its social innovation practises. In “Culture inclusive”, members of cultural organizations of different size and sections are collaborating with social welfare institutions, artists and with handicapped people in a democratic working process with equal rights to participate and shape the results. An open and lively process with distributed agency which is bringing together a diverse group with different needs but common goals: to make cultural institutions more accessible and a place where everybody feels welcome, heard and empowered. A place where people get insight and knowledge along their specific needs, get the chance to meet others, actively foster social cohesion and exchange ideas to overcome the societal divide. The results of the evaluation of the ongoing process will be shown and will be the base for rolling out the process to a wider audience. Furthermore, key learnings on the skills needed and on how sustainable social practices can be achieved in order to foster the museum as a local citizenship hub will be highlighted.

Keywords: social innovation, local citizenship hubs, inclusive society, 21st century skills

Biography:

Sibylle Dienesch is deputy director of the Graz Museum. She has directed all aspects of museum’s operations since 2006 and of the city archive’s operations since the two institutions were merged in 2014. She has been leading an ongoing organizational change process towards an inclusive organization. She is responsible for the Digital Strategy. Content-wise her focus is on socio-cultural developments. She was the co-curator of exhibitions and co-editor of publications dealing with the public space and with the life of people with intellectual disability.

**Finding our way home, Afro feminist ideology as sustainable urban practice:
The shaping of identity — creating belonging at the Nairobi Railway Museum (NRM)**

Abstract:

The continued presence of historical references of colonial legacies in Nairobi urban museums is a point of concern in memory and heritage work as these display imperialist suppression of the indigenous African. They neglect the present culturally conscious Nairobi's aspiration to uproot, re-claim and profess ownership of memory, identity and knowledge in the urban places that African indigenes inhabit (Burton, 2001). In parallel movements, worldwide, sites of memory are obviously undergoing the challenging process of transformation from hegemonic, colonial, institutions to decolonizing and polyphonic “contact zones” wherein societal relationships to the spaces they inhabit are revisited and equalized.

This paper will, in this same spirit, propose frameworks that draw independent analogies from everyday rhythms anticipated in the urban settlement process. Using Afro-feminist perspectives gleaned from the experiences of the working-class Matriarch of the Nairobi Railway workers, we seek to advance the new urban agenda of shaping identity; of creating a sense of place and belonging. The display of Afro-Feminist representation, we would like to believe, will indeed enable the study of serviceable definitions, as Aseka (1990) insists, for what constitutes experiences of the indigene within and around the home. The NRM will, as a result of this and related efforts, gain relevance through these re-enactments based on railway workers everyday lives.

Keywords: Afro feminism, documented heritage, home, sustainable urbanism

Biographies:

Flora Mutere-Okuku (Principal Author)

Flora teaches Interactive Media and Design at the Technical University of Kenya. As a researcher in Multimedia arts and culture, Flora is taking a considered look at a subaltern research project that aims to infuse activation and debate, research and storytelling around the railways and emergence of urban Nairobi. Flora will be dissecting the disruption of technology in cultural heritage.

Prof. Suki Kaloo Kathuka Mwendwa (Co-Author)

Prof. Suki Mwendwa practices Design within a human ecology tradition which includes social and cultural issues within the built environment and mitigating social-environmental impact using space-crafting, people related product design development, and environmental product design life cycle awareness. She applies design thinking in her work and teaching, as a preparation for industry and relevant competencies, founded in a tradition of creative thinking and grounded theory, as a means to produce constructive practical sustainable design outcomes within communities, industry and the creative economy.

Dr Patrick Maison Dikirr (Co-Author)

Dikirr's academic training, research and scholarship is in the broad field of Philosophy, but with special interest in environmental ethics and policy, African philosophies, applied ethics—broadly defined, history of philosophy, and social and political philosophy. Dr Dikirr also explores and seeks to understand the discourse informing the interconnections between science, technology and society.

Out of the museum boundaries: insights from an Italian case-study for a sustainable approach to urban context and communities

Abstract:

A fundamental change, which has rapidly accelerated in the last twenty years, has been the re-orientation of the museums from content to audience, from inside to outside, from collection to public space, from museum to museum district: the museum no longer remains withdrawn, both in a conceptual and physical sense. The museum conception shifts from museography to the relationship of the museum with the city and its citizens, becoming an active subject in the city transformation processes and of building an inclusive citizenship. Within this framework, the MANN museum – Museo Nazionale Archeologico di Napoli – despite not actually conceived as a “City Museum”, is exemplary for a tailor-made, creative methodology, which aims to build an organic relationship with the city of Naples, stepping out of the “conventional” roles and boundaries of the museum. Its aim is to create a museum connected with the neighbourhood as a whole, strengthening the link with the urban - and therefore social - space in which the museum is located. This assumption is based on the idea that sustainability is also achieved by strengthening social cohesion. A regal, solid, historic, urbane, placed at the gilded heart of old, museum decides that its building should combine monumentality with a human scale. In this perspective, a different way of conceiving the museum space is proposed, making its spaces permeable to the urban fabric and enabling the local population to refer to the museum as a common space at their disposal. Therefore, solutions have been studied to involve the open spaces close to the museum, and actions capable to create a new network with the surrounding spaces and the institutes nearby the museum. In this way the museum can have a strong social impact by promoting every possible “extra-moenia” action of the institute to support culture in neighbourhoods in marginal condition (in the case of MANN, for example, Forcella and Sanità, located in close proximity to the museum), economic relief policies, socialisation and intercultural events.

From these premises, this contribution aims to present the MANN museum case study as part of an ongoing doctoral research of Politecnico di Torino that investigates new urban museum spaces and how the museum can be a dynamic agent in city transformation processes, examining European case studies.

The case study becomes a pretext to show how museums today can be the new “agorai” (squares) of dialogue, both from a physical and conceptual point of view, as local sustainable citizens hub, sensitive to the context and to local values. They can promote urban sustainability from their ability to stimulate and build new relationships with the context - from the museum towards the city - independently from their main display function, and to be active components of a wider process of urban regeneration and activation of material and immaterial relationships.

Keywords: local community, social inclusion, urban sustainability, urban regeneration, museum spaces

Biography:

Caterina Di Felice is an architect and, since 2019, a PhD student in Architectural and Landscape Heritage at the Dipartimento di Architettura e Design (DAD) of the Politecnico di Torino, with an on-going thesis entitled *The new urban museum spaces: the museum as a dynamic agent in city transformation processes*. Her research activity is mainly focused on the field of cultural heritage, with a look towards the renewed role of the contemporary museum, its ability to engage dynamic processes of social, urban and territorial transformation. She currently collaborates on several research projects, mainly related to existing heritage and cultural spaces, coordinated by her tutor, prof. Silvia Gron, and she is a teaching assistant in Architectural Composition on the Master’s and Bachelor degree courses at Politecnico di Torino. She also attended several international conferences, such as the last CAMOC one held in Barcelona in 2021, where she spoke about MUHBA museum as one of her PhD thesis case-studies. Previously she

gained experience as an architect/exhibit designer for art museum exhibitions and she was involved in different scale projects on enhancing cultural heritage.

In 2018 she won a fellowship through MiBACT for a master course in Cultural Project Management, Communication and Cultural Marketing at LUISS Business school. Afterwards, she worked as a graphic and exhibit designer at the Royal Museums of Turin until starting the PhD. She graduated with summa cum laude -First-Class-Honours in 2015 at the Politecnico di Milano.

Jelena Savic

Porto, Portugal

Reducing urban inequalities: The potential of culture and the city museum for the sustainable future of Porto

Abstract:

Porto is the second-largest city in Portugal and an urban hub of relevance for the entire northwest of Iberian Peninsula. It is a city of long and important history, celebrated by the inscription in the UNESCO World Heritage List (1996), but also a living, contemporary city, looking into and planning for the future.

The future of Porto will be marked by strong efforts towards improving its urban sustainability. Since The 2030 Agenda for Sustainable Development was adopted by all United Nations Member States in 2015, the city has already tackled many aspects of its sustainability in a systematic way.

Comprehensive efforts and actions to improve urban sustainability are reflected in the annual sustainability reports since 2017 and are also the key component of the Municipal Master Plan (*Plano Diretor Municipal*), adopted in 2021.

A pathway to achieve urban sustainability is through reducing urban inequalities: this is why the future of Porto will be marked by a focus on a specific area, Campanhã, in the eastern part of the city, which has been underdeveloped and, until the present day, detached from the rest of the city for a series of reasons.

This paper will be centred on the vision of the future for Campanhã: the sustainable future marked by reconnecting and integrating this area with the rest of the city and beyond. The recently established city museum of Porto has three of its 17 “stations” situated in Campanhã (though all of them currently under construction). The paper will tackle the potential of culture and especially the city museum as a part of a larger network around Porto's urban sustainability goals.

Keywords: Porto, Campanhã, social sustainability, city museum, future

Biography:

Jelena Savic is an independent researcher on cities and cultural heritage, based in Porto, Portugal. Her background is in the areas of history and theory of architecture and design research. Her current research interests are museums of cities, sense of place and cultural heritage within contemporary cultural landscapes. She taught Heritage and Design at the Polytechnic Institute of Porto (2018-2021), worked as expert associate for built heritage and visiting assistant for history of architecture and cities (until 2014).

Jelena joined CAMOC in 2013. She currently edits the *CAMOC Museums of Cities Review* and pursues the role of CAMOC Secretary.

Ying-Che (Raymond) Huang
Taipei, Taiwan

**Museums, Cross-Sectoral Partnerships and Regional Revitalization: A Perspective from “Pikakasawan Project”
(Taitung County, Taiwan)**

Abstract:

Museums as beneficiaries of public resources, they must face the relationship between their core values and society. Museums are public organizations for preserving cultural collections and transferring knowledge, and they are also multi-participative platforms for diverse domain. The core content of collections and exhibitions is not entirely the ultimate goal of museums, but also the cornerstone for development of cultural creativity in Taiwan. How do museums develop cultural creativity and practice to elaborate its social value in the organizational culture of non-profit institutions has gradually become one of the major propositions for the transformation of museums.

We adopt the IMRAD format theory and use the "Taitung Changbin Township Vanilla Field Project in 2021" in this study, and we choose the National Museum of History (NMH) as the case for empirical analysis. Changbin Township (Pikakasawan in Amis) in Taitung County is located in the east of Taiwan and is dominated by the Amis aborigines in Taiwan. The loss of farming population has seriously affected local development. The NMH cooperates with the brand of social enterprise “Blueseeds” to set up farmland to grow high economic value vanilla as raw materials for product. This project goal will produce special essential oil products to attract farmers return to the community, and guide farmers using natural farming methods that are less harmful to the land, regenerate the land, and establish a cycle. In this case, museum and participators through cultural creativity to achieve the goal which combine with culture, land, and nature, and they can be used as a preliminary practice for museums to respond to sustainable development.

We figure out that the cultural creativity of museum in Taiwan is mainly based on the licensing and development of derivatives products from the collection of digital images. In addition to maintain its operations, museum need to pay more attention to the promotion and application of art, and culture elements of museums. On this basis, it would make strong connections between museums and urban sustainable development. First, museums can use unique collections and its derived image resources which have rich cultural knowledge content, and they can be used as the foundation for museums to connect with culture of cities; secondly, Museums are generally trusted and valued by society, and their influence can go beyond the walls. They can provide different stakeholders of the whole city a common framework, language and goals, initiate cross-sectoral partnerships and play a leading role and practice common values and public interests; third, museums can use abundant collection image resources and their professionals of museum staffs to combined with the sponsorship of various enterprises in society. Therefore, museum may bring some employment opportunities related to the local living environment, and promote regional revitalization.

Keywords: Regional Revitalization, Cross-Sectoral Partnerships, National Museum of History

Biography:

HUANG, Ying-Che (Ph.D) is an assistant research fellow of Creativity and Marketing Division at National Museum of History (Taiwan) since 2003. He is also an adjunct assistant professor at National Taiwan University of the Arts. He has worked in the Executive Yuan (Central Government of Taiwan) and responsible for assisting to evaluate Taiwan museums subsidy related policies. His work focuses specifically on the social value and innovative operation of museums in Taiwan. His recent publication can be found in several journals in Taiwan.

A Community-Centric Model for Cultural Sustainability: A Model in Practice

Abstract:

At CAMOC Kyoto 2019, I asked: 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? Intending to answer those two questions, I presented *A Community-Centric Model for Urban Cultural Sustainability and Roles of Museums in the Ecosystem of Community Well-being*. This new model takes a holistic look at the community and puts community members at the center. It aims to improve the overall well-being of community members by fostering a strong sense of identity and belonging. It argues that such community members will in turn become good stewards of their community and, by extension, their cultural heritage. Museums, as a service organization, plays a crucial role in the community ecosystem to support this process. In 2019, four retrospective case studies were used to demonstrate that the model was possible in various scales: a neighborhood, a city, a nation, and a network of like communities without borders.

Since then, additional research and collaboration have contributed more knowledge to the model. One project – *A Community-Centric Cultural Sustainability Framework: The Case of Mae Chaem District, Chiang Mai, Thailand* – has become the first case study where the model is used intentionally to conceptualize and design a program to serve a community, unlike the previous four case studies where the model was retroactively applied. At the center of the project is the tribal youth of Mae Chaem and their communities, and the project facilitates their process to transition into the future as the world changes around them. The project asks the questions: How do we engage and equip youth to explore, think, act and thrive in a changing world; impress them with a sense of commitment to and ownership of their communities; and motivate them to take action to invest in their shared future? How can museums, as civic and gathering space, and museum education practices and tools help to unlock cultural assets, and contribute to the whole child development approach? The project brings together communities in the Mae Chaem District and partners from local, national and international levels and from various sectors to help the youth and their communities build a process and a path forward for themselves. The project also enables connections between urban and rural communities and demonstrates how a city museum might serve as a change agent in rural communities. Embraced by the communities, the project has persevered through COVID-19 and has recently culminated with a youth-led exhibition *A Message from Mae Chaem: On Community Roots & Cultural Sustainability*, which has been exhibited in Mae Chaem and in Chiang Mai City and is on the way to Bangkok, the capital. This presentation will share preliminary lessons learned and key success factors for adopting, applying and implementing the Community-Centric Cultural Sustainability Model while the evaluation and the final report are in progress.

Keywords: Agents of social change, Sustainable and resilient community, Life assets and community reinvestment, Rural-urban connections, Youth and intergenerational community engagement, Community well-being, Sense of place, Identity and belonging

Biography:

Teng Chamchumrus is an applied strategist with more than 20 years of experience in the nonprofit and the private sectors. As a Fulbright Specialist, he works with the Chiang Mai City Arts & Cultural Centre and KhonThai 4.0, a national research project in Thailand, to co-create and co-lead a project that works with schools and youth in indigenous communities in Mae Chaem, Thailand, to unlock and leverage the power of their cultural assets to thrive in a changing world. The project is based on a theory of change “A Community-Centric Model for Cultural Sustainability and Roles of Museums in the Ecosystem of Community Well-being” that he developed and presented at the International Council of Museums (ICOM) Conference in Kyoto, Japan, 2019.

Teng has a BA in economics and an MBA from Harvard University. For almost ten years, he served in various leadership roles as Executive Officer at the Smithsonian Institution, where he provided strategic thinking, leadership and management expertise in planning and implementing education and audience engagement initiatives. Prior to the Smithsonian, Teng held various management and leadership roles at the American Red Cross, including leading the financial planning and analysis function for major disaster relief operations such as Hurricane Katrina. He serves on the board of the International Council of Museums – United States (ICOM-US) and is an active member of the ICOM International Committee for the Collections and Activities of Museums of Cities (CAMOC). Locally, he serves on the board of Montgomery History, Montgomery County, Maryland.

Teng is interested in museums' roles in serving communities and the intersection of economic development, cultural sustainability, and sustainable communities. He is committed to bring his professional expertise and experience to help keep communities vibrant, diverse and inclusive for generations to come.

Cristina Miedico and Chiara Fabi
Milan, Italy

Milan Museum, City Museum or Museum City?

Abstract:

Apparently, Milan does not have a Museum of the City, in the sense of CAMOC's definition. The meeting in Barcelona, last December 2021, provided further stimuli to analyse the situation in Milan, in order to investigate the role of the Civic Museums of Milan, both in relation to the citizenship and in the national and international museum networks.

The Regulations for Civic Institutes of Art and Science of 1953 nominated the Museo di Milano, a museum dedicated to the City in which paintings, sculptures and prints are exhibited, artifacts that bear witness to the urban evolution of Milan between the 17th and 19th centuries. The collection is still partly exhibited in the Palazzo Morando Attendolo Bolognini.

The Palace is located in the Montenapoleone district, an area once characterized by women's convents dedicated to embroidery and tailoring; from these places of women's work have derived the tailor's shops and fashion houses, also of international profile, which then inhabited this neighbourhood, now known as Quadrilatero della Moda.

In 2010, the characteristics of the district led to the creation of Palazzo Morando | Museo Costume Moda Immagine, designed to enhance the extraordinary heritage of costume and fashion of the city of Milan. Since 2013, Palazzo Morando also hosts annual exhibitions dedicated to the history of the city.

Does a Museum of the City exist in Milan? We can answer yes, but also no, because that museum has developed its own identity, which tells a part of Milan's history, but without an exhaustive perspective.

But then, who tells the story of the city of Milan? Perhaps the 20 Civic Museums? Once again, we should answer yes and no. Each civic museum, in fact, touches on an aspect of the urban, social and cultural history of the city, but affirms its own identity, without generating a coherent narrative of the city and the citizens of Milan.

Perhaps the citizens tell the story of the city? Yes and no. The citizens themselves, enterprising by nature, recount the complexity and the cultural heritage of the city, create narratives and promote research projects, websites, maps, itineraries, festivals; they act individually or in associations, non-profit or as companies, as volunteers or as tour guides, supporting universities and research institutes or collecting spontaneous testimonies. The contents are not always consistent in their purpose and level of detail, but they do tell the story of the city's complex identity, in the museums, first and foremost, but also in the streets and squares, courtyards and restaurants, churches and

historic stores, parks and stations, factories and civic libraries or in the lives of citizens narrated on the epigraphs of buildings or cemeteries.

The research intends to reflect on the city's ability to respond through its museums to the needs of visitors and residents alike to learn about the city. The goal is to identify effective tools to tie together the museums of the city, in a unified and coordinated narrative, incorporating and enhancing the stories, testimonies and content that emerge from the citizenship too.

Keywords: Milan, City Museum, Milan history, Citizenship, interpretation, narrative, identity, belonging

Biographies:

Cristina Miedico is currently cultural heritage curator at the Municipality of Milan. Former cultural heritage management and cultural policy expert at Fondazione Scuola dei Beni e delle Attività Culturali. Former director at the Civic Archaeological and Widespread Museum, Angera – Lago Maggiore, Italy. Develops research and training projects in the museum and cultural heritage sector, cultural enhancement, social engagement and promotion projects, deals with archeology, cultural landscape, accessibility, heritage interpretation and museology.

She is a member of ICOM in the International Committee for Collections and Activities of Museums of Cities. She presented and published studies and museological projects at the general conferences in Milan 2016 and Kyoto 2019, and at the CAMOC conferences in Athens, Mexico City, Frankfurt and Lisbon. She is Ambassador of GARIWO - Garden of the Righteous Worldwide.

She is a graduate and specialist in classical archaeology and has a PhD in Hellenistic archaeology devoted to propaganda images of the Antigonid dynasty.

Chiara Fabi is an Italian art historian. She received her doctorate in 2011 at the University of Udine, with a dissertation on the early career of the sculptor Giacomo Manzù (1929-1945). Since then she has conducted post-doctoral research on the visual sources for Marino Marini's sculptures, and took part in the National Research Project (PRIN) working on "The multiplication of art: visual culture in Italy, from popular to specialized reviews, magazines, and daily newspapers." She published several essays on the reception of Italian art abroad during the 1930s (*L'Uomo Nero*, no. 10, 2013) and on the "osmosis" between official art and the popularization of art history in Italian illustrated magazines (*Studi di Memofonte*, no. 11, 2013). In 2015 she published a catalogue of the Collection Marino Marini at the Museo del Novecento in Milan (Silvana Ed., 2015). Currently, she is curator of the Casa Museo Boschi Di Stefano in Milan.

Andréa Delaplace
Paris, France

What narratives, what objects, what spaces? Presenting migratory growth and sustainable urban development in city museums

Abstract:

What narratives, what objects, what spaces? Presenting migratory growth and urban development in city museums is essential as these are central questions in the transformations of any city. The population movement and fluxes are essential to understand the deep changes and urban evolution in any city's history.

What kind of inclusive practices can museums adopt to promote social sustainability in a crisis scenario where climate change, forced migrations and health crisis (the pandemic) are shaping our realities. Citizen engagement based on a local level is becoming more and more important to face these critical issues and city museums can become hubs where the local gets connected to the global. Museum initiatives on a local level can open the discussions on a global level where a network of actions towards a more just and sustainable society can be envisaged.

We will focus on the only case study of the city of Paris and 3 museums that focus on the thematics mentioned above: the Musée national de l'histoire de l'immigration, the Musée Carnavalet and an associative initiative to create a popular housing museum in Aubervilliers (Paris suburb). We selected the project in Aubervilliers because not only it comes from an associative and participatory initiative but also because it has created a visit path that favors oral history (individual and community memories) but also focuses the reflection on important topics such as labor history and the history of immigration.

My proposal is to analyze these "institutions" to highlight the museological dynamics and principles related to the work of local memory and local identity (that of a particular neighborhood for example) and how they are trying to engage the different communities in Paris (a global capital) and its banlieue (La Métropole du Grand Paris) to engage and actively participate in creating solutions for an increasing social disparity in France (and the world).

Keywords: Popular housing, Working class, Migration history, Sustainability, Urban development

Biography:

Andrea Delaplace has a PhD in Museum studies and heritage, ED 441 History of Art, Université Paris 1 Panthéon-Sorbonne, under the direction of Professor Dominique Poulot. She presented her Master's dissertation on the Cité nationale de l'histoire de l'immigration at the EHESS – École des Hautes Études en Sciences Sociales. Her PhD thesis was on the Ellis Island Immigration Museum, the Musée national de l'histoire de l'immigration and the Museu da Imigração (<https://ed-histart.univ-paris1.fr/page.php?r=55&id=575&lang=fr>).

She worked at the Musée National Picasso as a researcher and curator assistant in the collections department and at the Musée du Jeu de Paume (in the mediation department) in Paris. The exhibition "Picasso, l'étranger" in which she collaborated with curator Annie Cohen-Solal and the exhibition team at the Musée national de l'histoire de l'immigration was inaugurated last November.

Publications: Cahiers de l'Ecole du Louvre n°7 Octobre 2015 - Un palais pour les immigrés ? Le musée de l'histoire de l'immigration à Paris: une collection et un musée en devenir. She also published an article on Migration museums in 2017, The Heritage of Immigration: rethinking the museum's role as a mediator in identity building, articles from the Summer School of Museology Proceedings - Editor Dominique Poulot – publication en ligne, Université Paris 1 Panthéon-Sorbonne et HICSA, Octobre 2017, p.147-170.

She has been an active member of CAMOC since 2017 and has actively contributed to the CAMOC review and the special projects (Migration Cities and Global mapping project). In 2020, She participated in 2 roundtables with other CAMOC Members: Migration Museums roundtable hosted by the Greensboro Museum and the Sustainable Cities roundtable organized by ICOM and CAMOC.

City museums and urban sustainability in times of conflict

Abstract:

City museums, conceived as heritage and knowledge institutions that explain cities, can play a key role in the 21st century both in metropolises with accelerated migration growth and in cities with a sudden arrival of refugees from wars, droughts and other environmental crises or gender, ethnical, religion or political persecution.

Being prepared for this task requires a consistent urban narrative, a minimum exhibition space to take root and a range of urban visit options that allow newcomers to position themselves in the city. From the paradigm of urban history shown through heritage, both inside and outside the museum spaces, the city's museum can become a space of urban knowledge and citizenship construction, which are the indispensable keys for greater social sustainability and for the fight for environmental sustainability.

Barcelona has been transformed in the last century and a half with large waves of migration from the interior of Catalonia and all over Spain, and has also lived the experience of refugees, especially as a result of the civil war. In the struggle to have a place to live, neither the under-housing nor the shanties have been missing. When this is explained to people who have arrived recently, they will better understand the idiosyncrasy of the city.

In this sense, the presentation will comment on the *This is Barcelona. Welcome to the city* Muhba's project, in operation since 2016. Newcomers from Latin America, Africa and part of Asia have taken part, as well as war refugees from the Mediterranean area and, more recently, from Ukraine. City museums, then, can also be a very valuable asset in situations of conflict. The first step offered by the Museum in welcoming them is a multi-format activity, with a historical vision of the city and urban itineraries as a practice of knowledge and cognitive orientation, which are essential to exercise the right to the city and make it one's own. The project is carried out in collaboration with organizations that support newcomers.

It is a simple and discreet project, but the most important thing is that *This is Barcelona* is integrated into ordinary programming. It is a decisive test of the museum's ability to contribute to social sustainability, testing the potential and flexibility of all modalities of regular programming and the suitability of the collections. The success of the proposal does not depend so much on museological innovation as on research on the history of the city in order to have a rigorous and open urban narrative at the same time. The commitment to social sustainability is the basis for addressing the challenge of environmental sustainability.

Keywords: City museum, conflicts, migration growth, refugees, social sustainability, urban history, right to the city, interurban dialogue

Biographies:

Teresa Macià Bigorra works at the public programmes and education department at the MUHBA (Barcelona History Museum) since 2009. Before she was head of public programmes at the Caixa Catalunya Foundation, professor at the arts department of the University of Barcelona and at the workshop-school for the Heritage in Barcelona. She is BA in art history.

Elena Pérez Rubiales works at the projects department of MUHBA (Barcelona History Museum) since 2017. After her BA in art history, she obtained a PhD in Production and Consumption of Culture by the Universitat Autònoma de Barcelona, where she taught in the Humanities degree. Her scientific research focuses on the field of museology and its relationship with the museum experience.

Joan Roca i Albert, trained as an urban geographer, is since 2007 the director of the MUHBA (Barcelona History Museum). He has taught at the Institute for Educational Sciences of the Universitat Autònoma de Barcelona, the Barri Besòs secondary school and MACBA. As a researcher, he has worked in the fields of urban history, city planning and education. In 2019 he was appointed as judge of the European Museum of the Year Award.

Patricia Brignole
Córdoba, Argentina

The commitment of museums and the future city. Perspectives and tensions of the agenda

Abstract:

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

The new practices promoted in the world map on the sustainability of the regions, such as local and global commitment to climate change; they are influencing the adoption of innovative measures that contribute to urban economies and their rapid recovery.

The city's museums, as actors in sustainable development and in response to climate change, have a role as references, where the different dimensions considered by the 2030 Agenda have begun to have another value; People, Planet, Prosperity, Peace and Association.

As a consequence, the impact generated by museums as agents of change and articulation of the best experiences within the agenda of their own communities and governments to which they belong at a local and international level is revealed.

Cities have an important mission in protecting our future.

Keywords: Sustainable local development, urban resilience, agenda 2030, change's agents, paradiplomacy

Biography:

Board Member and treasurer of CAMOC, ICOM International Committee for the Collections and Activities of Museums of Cities. Regional representative for CAMOC LAC, Latin America and the Caribbean.

Museologist, consultant, with experience in curatorship, design and project development; specialized in visual arts and communication.

Photographer, explorer, documentary filmmaker of scenarios, nature and urban, rural and coastal landscapes.

Doctoral student in International Studies from the National University of Córdoba and Researcher in the International Cultural Studies.

Master's degree in International Relations from the National University of Córdoba and Researcher in the International Studies Program: globalization, late capitalism and Postmodernity, CEA, Center for Advanced Studies.

Professor in Heritage Management and Project Laboratories at the Provincial University of Córdoba.

Participant in the UNSSC Program, United Nations System Staff College, for specialization in the 2030 Agenda, ODS and The Paris Agreement on Climate Change as a Development Agenda.

Advisor in the management of museum projects of the Directorate of Culture and Heritage of the Municipality of Córdoba, Coordination of the Museum of the City of Córdoba, Argentina.

POSTER SESSION

Lisa Zuliani
Parma, Italy

ParmARTEfice di CITTADINI

Abstract:

The research, following the ICOM Best Practice model, was developed during the second wave of Covid-19 and took shape starting from the hypothesis that the use of the local cultural heritage, offered by nine places of worship in the province of Parma, through museum didactic strategies, could favor social inclusion and the development of transversal citizenship skills provided by the Council of Europe in the Competences for democratic culture document: Living together as equals in culturally diverse democratic societies. The research saw the participation of 211 students from two Lower Secondary Schools and involved the use of didactic strategies such as the Inquiry Approach, Maria Lai papers, Visual Thinking Strategies, Object Based Learning and Digital Storytelling. Since the use of places of worship was not possible in first person museum didactic strategies have been revisited adapting them to the context. The data was collected by using quantitative assessment tools, the Social Inclusion Scale and the KSAVE model skills grid. The results have highlighted how cultural heritage is a valid tool to be used as a source and opportunity to develop specific educational projects aimed at soliciting meaningful learning that takes place thanks to the positive interdependence that is created within work groups and the collective construction of knowledge, capable of allowing interaction with the other to be experienced as an opportunity and source of knowledge.

Biography:

Lisa Zuliani is a full-time teacher in Religious Education in Lower Secondary Schools in the Province of Parma. After the degree in religious studies (LM64), she graduated in Pedagogical Sciences (LM85) obtaining the role of subject matter expert in Methodology of educational research with specific contents for early childhood and Planning and evaluation in educational and training contexts. Now she is attending the annual Master of II level General Didactic Museum inter-university post-graduate course organised by the University of Modena and Reggio Emilia and the RomaTRE University. She is also the founder and the president of the association for social promotion PARMA MULTI FAITH. She is, moreover, interested in the employment of innovative didactic tools in higher education.

Annamaria Ravagnan
Milan, Italy

Is the museum closed to fight Covid-19? Let's move objects virtually to their discovered sites

Abstract:

GAM - Gruppo Archeologico Milanese in over 40 years of activity not only carries out scientific activities in the archaeological field but also plays an important social role in bringing together archaeology enthusiasts of all ages and different cultural levels. During the first lockdown to fight the spread of Covid-19, started on March 8, 2020, GAM made up for the isolation and physical distancing with lectures of excavation and museum presentations and with online meetings, overcoming serious difficulties since most of the elderly members have little familiarity with new technologies. The second lockdown started in September 2021, with the consequent closure of both the Museums, including the Archaeological Museum of Milan, where volunteers are very present, and the Association's headquarters, has caused more discomfort than the first one because it was unexpected. To overcome the cultural and social inconveniences caused by the absence of contacts, GAM has defined new meeting methods making itself available to the city by creating a hybrid communication modality, with a reduced number of people (maximum 12)

in presence and connecting remotely other participants with the use of simple telematic means. In Milan during the period of the so-called orange zone, with museums and cultural associations closed, the Italian government has in fact allowed small groups to walk around the city, using masks and ensuring appropriate distance from each other. GAM therefore activated external visits, creating a route through the ancient Roman city and through the medieval city. In this way, GAM has brought the museum into the city. that is, circuits of life have been activated in places in Milan, such as the remains of the Herculean Thermas, showing visitors, through photographic images and with the help of tablets and virtual reconstructions of the places, the finds preserved in the museums of the city of Milan, recontextualizing the objects themselves and creating virtual links with objects preserved in both Italian and foreign museums. The objects finally came back to life in their places of origin. The visits were open not only to the members of GAM but to all citizens in order to activate forms of meeting and exchange of communication in a serious moment in which the absence of sociality made people more fragile, especially the elderly and lonely citizens. This simple project can be expanded to allow a deeper knowledge of its area thanks to new technologies and with the help of institutional bodies.

Biography:

Anna Maria Ravagnan is a member of ICOM Italy and since 2016 she has been elected within the Committee of Arbitrators of ICOM Italy. She is a member of CIPEG - International Committee for Egyptology. She is advisor of GAM - Gruppo Archeologico Milanese. She is vice-president of the Tre Tetti House Museum. She currently manages projects concerning accessibility and inclusion in some Italian museums. She has participated in both national and international conferences with lectures in Italian, English and French on museum and archaeological issues. In the Lombardy Region she has supervised the organization and communication of museums open to visually impaired people and of the Egyptian collections in Lombardy museums. She is the author of numerous publications in national and international journals and books and is editor of the book "Culture and Health" Springer-2012.

Jana Jiroutová

Olomouc, Czech Republic

A Museum as a Lab for a Better World

Abstract:

The present, as well as the past, poses many new challenges to museum culture, much of which is now related to the attributes of being inclusive, multicultural, accessible, participative, open. These concepts, which in many ways aspire to be the standards of the contemporary world and define the direction of today's society, are also becoming decisive for museum culture where they largely influence the main starting point of museum work itself while finding their way into the new definition of museum. What are the contemporary social concerns, and do museums respond to them in a relevant and adequate way? These are the questions that frame the presented poster, which will focus on the roles a museum of the 21st century is to assume should it continue to be an important and inherent part of the community in which it operates. While collecting, preserving and presenting museum collections are one of the key functions that museums fulfil, the presented poster will focus primarily on the link between the cultural and the social. The theoretical part which will reflect on the potential of a museum to serve as an agent of social change, and to play the role of a community and place maker as well as the role of a place for dialogue and difficult conversations, will be illustrated by a number of case studies.

Biography:

Jana Jiroutová completed her Ph.D. studies at the Department of Art Education, Faculty of Education, Palacký University Olomouc (CZ) in the field of Art Education (theory of art pedagogy and art production) in 2018. In her Ph.D. thesis, she focused on the research into the history of museum and gallery education in the works of key Anglo-American experts. Since the commencement of her Ph.D. studies in 2014, she has been involved in many

projects organised and funded by the University. Her other research interests include museum culture and its transformation in the 21st century, the phenomenon of soft power in museum culture, the museum presentation of difficult history, new technology within museum education. She regularly presents the results of her research at the Czech and international conferences. She is the author and co-author of several texts and monographs in the field. Since 2016, she has held the position of an assistant professor at the Department of Art Education, Faculty of Education, Palacký University Olomouc. As part of her academic work at the Department, she gives lectures on subjects related to museology, museum culture and museum education as well as art education. She regularly supervises diploma theses of bachelor's and master's degree students as well as Ph.D. students. She has been a board member of the Czech Section of INSEA since 2015, and of the editorial boards of the Art Education [Výtvarná výchova], and Culture, Art, and Education [Kultura, umění a výchova] peer-reviewed journals since 2016.

Antonella Poce, Maria Rosaria Re and Mara Valente
Modena, Italy

Inclusive Museums for well-being and health through the creation of a new shared memory.
The Inclusive Memory Project

Abstract:

The poster aims at presenting the theoretical framework, the methodological approach and the first results of the Erasmus+ KA220 Inclusive Memory (IM) project, coordinated by University of Modena and Reggio Emilia (Italy). The IM project aims at promoting the building of a common shared social memory realised through a museum based social inclusive system, through the link Art-Health-Wellbeing. The core idea of the project stems from the potential benefits of the cooperation between HEIs, Health and Social care Institutions and Museums of cities, as a strategic partnership to advance in museum education to support the design, realization, monitoring and evaluation of art-based actions specifically addressed to people with social care and health problems. There is an expanding body of research that support the case that the arts have an important contribution to make to health and wellbeing. Museum education activities have been found to alleviate anxiety, depression and stress while increasing resilience and wellbeing. However, the potential contribution of museums to health and wellbeing has, as yet, been all too little realised. Too often, education programmes of museums of cities for health are temporary, and provision is uneven across the different countries. For this to improve, culture change is needed. Through the reversed community approach, the IM project challenges habitual thinking and asks for new collaborations to be formed across conventional boundaries.

Petr Chlebec, Zdeněk Duda, Kristýna Pinkrová and Michal Červenka
Czech Republic

New aspects of museum presentation objectives

Abstract:

Museums in Czechia have over 200 years of tradition during which they focused on the basic triad of activities - selection, thesaurisation and presentation of collections. Their purpose was simply to preserve collective memory anchored in material culture. However, after 1989 new trends penetrated Czech museum world and the so-called new museum as a public institution was to offer the society a wider array of functions. The emphasis was put not just on acquisition and protection of collections but also on functional presentation in order to educate as well as please the audience. Museum has assumed the role of identity-creating institution and reacts to actual events and thus the needs of society dealing with various questions. To reflect on this museum function the competition Gloria Musaealis was created to compare individual projects of museum exhibitions in the country. Evaluation criteria focus

on technical parameters and museum equipment. Emotional side is taken as just one part of a broader spectrum regardless of its importance for effective communication with the audience. Yet it is subject of some partial studies in Czech periodicals (*Museologica Brunensia*, *AMG Newsletter*, etc.). On-site studies focusing on the educational role of museums are very rare. In spite of these individual attempts, the review focusing on museum communication with its audience is missing in Czech museum environment. This means no reflection of the role of a museum as a memory institution actively involved in public debate helping to form the society, as indicated by the proposed museum definition. Given these facts, the AMG Museum Historians Commission decided to create a tool for reviewing temporary as well as permanent exhibitions. This is not just an endeavor of the museum public, but people from other fields (pedagogy, heritage interpretation, etc.) are also involved. The tool will be used not just for reviews, but also can help as a guideline to the creators. The objective is to define the purpose and key message for the presentation of collections which are not just dead memory items but can make the visitors think about the past, present times and the meaning for the future. This way museums will get a tool for their own self-determination within a society.